MM 70900

APRIL 1987
$2.25

CANADIAN MUSICIAN

K.D. Lang
THE EDGE

Lee Aaron
Burying The Metal Queen

Music Career Moves
Is Education The Key?

Where Musicians
Can Find Money

RIK EMMETT
GORDON LIGHTFOOT
ALESIS MICROVERB
TROOPER
IBANEZ MIDI GUITAR
PARTS FOUND IN SEA
TEAR GARDEN
DX7 II
LEROY SIBBLES
JOHN SWITZER
VITAL SINES
RICKENBACKER REISSUE

"serious MIDI solutions"

CANADA'S ONE-STOP MIDI SHOP

xl electronix
COMPUTER MUSIC CENTRE Inc.
317 College St., Toronto, Ont. M5T 1S2
(416)921-8941

Yamaha **Roland**

PERSONAL COMPOSER
TEXTURE II
TOTAL MUSIC
PERFORMER
PROFESSIONAL COMPOSER
OPCODE SYSTEMS
PASSPORT
SONUS
SOUNDWAVE
SAMPLES
MODEM: (416) 921-5295
CX5M MARK II

S-50 SAMPLER
NEW DX-7's!
NEW RX DRUMS!
FB-01'S!

BEST COMPUTERS
(PC/XT/AT Compatible)

KNOCK-OUT PRICES
IMMEDIATE DISPATCH

CROSS-CANADA SHIPPING
VISA, MasterCard, American Express accepted

MONITORS
MODEMS
PRINTERS
DISKS
MIDI INTERFACES
KEYBOARDS
ACCESSORIES
REFERENCE BOOKS
MSX SOFTWARE
PATCH LIBRARIES
MIDI SIGNAL PROCESSORS
DIGITECH PITCHRIDER

Obsession with Excellence...

"The PL80 is the *only* mike I'll use!"

The consistently high quality of Crystal's standing-room-only concerts is a demonstration of her obsession with excellence and it says a lot about the equipment she chooses to use.

The PL80 was designed for entertainers. Entirely new applications of available computer-assisted technology were used to ensure that the PL80 performed exactly as it was originally designed to. Extensive field testing with groups like Journey and stars like Crystal Gayle were used to check the designs every step of the way. That is Electro-Voice's obsession with excellence.

The result is an entertainer's microphone that sounds exactly like you want it to. Its crisp high end and modest bass boost enhance a performer's voice without compromising the performer's vocal quality. And it sounds that way *on stage*, not just in a sterile test environment.

"I've used a lot of other mikes in my career and without doubt the PL80 gives my voice a truer sound than I could ever get using any other microphone." That is Crystal Gayle's obsession with excellence, and her statement says it all! Give your voice the sound it deserves. Get your voice a PL80 at your Electro-Voice PL microphone dealer!

Crystal Gayle insists on using the Electro-Voice PL80 microphone.

EV®

Electro-Voice®

Div of gulton Industries (Canada) Ltd

345 Herbert St.,
Gananoque, Ont.

Learn from some of the world's great musicians...in the privacy of your home!

BARNEY KESSEL ☆ DOUGLAS REA ☆ HAPPY TRAUM ☆ TONY RICE ☆ HARVEY CITRON ☆ ROLY SALLEY ☆ SAM BUSH ☆ KENNY KOSEK ☆ MARK O'CONNOR ☆ PETE WERN ☆ BELA FLECK ☆ ARLEN ROTH ☆ MICK TAYLOR ☆ JAY JAY FRENCH ☆ EMILY REMLER ☆ JOHN ENTWI RUDY SARZO ☆ RONNIE LAWSON ☆ DOUGLAS REACH ☆ BARNEY CARMINE APPICE ☆ FRED SOKO ☆ CHET ATKINS ☆ RAY FLACKE ☆ WILL SCHMID ☆ BRAD GILLIS ☆ ☆ JOHNNY MANN ☆ EARL GREC LARRY CARLTON ☆ CARLOS CAV ☆ MIKE WOLF ☆ RICK EMMETT ☆ TONY IOMMI ☆ LOUIS JOHNSON ☆ ALBERT LEE ☆ STEVE LUKATHER AL McKAY ☆ JEFF WATSON ☆ HA ☆ WOLF MARSHALL ☆ BRIAN MA ARLEN ROTH ☆ EMILY REMLER ☆ ☆ HAPPY TRAUM ☆ STEVE GADD DOUGLAS REACH ☆ BARNEY KESS ☆ STEVE GADD ☆ JOHN SCOFIELD LOUIE BELLSON ☆ ED THIGPEN ☆ ☆ JACO PASTORIUS ☆ ADRIAN BE RICHARD TEE ☆ LENNY WHITE ☆ S ☆ HORACEE ARNOLD ☆ ED SOPH BARNEY KESSEL ☆ DOUGLAS REAC ☆ HAPPY TRAUM ☆ TONY RICE ☆ HARVEY CITRON ☆ ROLY SALLEY ☆ SAM BUSH ☆ KENNY KOSEK ☆ T MARK O'CONNOR ☆ PETE WERNIC ☆ BELA FLECK ☆ ARLEN ROTH ☆ J MICK TAYLOR ☆ JAY JAY FRENCH ☆ ☆ EMILY REMLER ☆ JOHN ENTWIST RUDY SARZO ☆ RONNIE LAWSON ☆ DOUGLAS REACH ☆ BARNEY KE CARMINE APPICE ☆ FRED SOKOLOW ☆ CHET ATKINS ☆ RAY FLACKE ☆ BARI WILL SCHMID ☆ BRAD GILLIS ☆ TONY IC ☆ JOHNNY MANN ☆ EARL GRECO ☆ JEF

HET ATKINS ☆ RAY FLACKE ☆ BARNEY K CHMID ☆ BRAD GILLIS ☆ TONY IOMMI NNY MANN ☆ EARL GRECO ☆ JEFF WA RLTON ☆ CARLOS CAVAZO ☆ MARK O' KE WOLF ☆ RICK EMMETT ☆ ARLEN RO OMMI ☆ LOUIS JOHNSON ☆ JAY JAY F RT LEE ☆ STEVE LUKATHER ☆ WILL SCHM CKAY ☆ JEFF WATSON ☆ HAPPY TRAUM MARSHALL ☆ BRIAN MAY ☆ RAY FLAC ROTH ☆ EMILY REMLER ☆ RONNIE LAW PPY TRAUM ☆ STEVE GADD ☆ PETE WER S REACH ☆ BARNEY KESSEL ☆ SAM RUS GADD ☆ JOHN SCOFIELD ☆ HARVEY CI LSON ☆ ED THIGPEN ☆ RICHARD TEE ORIUS ☆ ADRIAN BELEW ☆ MICK TAY D TEE ☆ LENNY WHITE ☆ STEVE GAD ARNOLD ☆ ED SOPH ☆ DOUGLAS KESSEL ☆ DOUGLAS REACH ☆ AL TRAUM ☆ TONY RICE ☆ WILL SCH TRON ☆ ROLY SALLEY ☆ RUDY SA H ☆ KENNY KOSEK ☆ TONY RICE NOR ☆ PETE WERNICK ☆ DOUG K ☆ ARLEN ROTH ☆ JOHN SCO ☆ JAY JAY FRENCH ☆ BARNEY K ☆ JOHN ENTWISTLE ☆ ALBERT ONNIE LAWSON ☆ WOLF MAR CH ☆ BARNEY KESSEL ☆ EMILY FRED SOKOLOW ☆ LENNY ☆ RAY FLACKE ☆ BARNEY K RAD GILLIS ☆ TONY IOMMI EARL GRECO ☆ JEFF WA RLOS CAVAZO ☆ MARK O' RICK EMMETT ☆ ARLEN RO IS JOHNSON ☆ JAY JAY F E LUKATHER ☆ WILL SCHM VATSON ☆ HAPPY TRAUM BRIAN MAY ☆ RAY FLAC REMLER ☆ RONNIE LAW TEVE GADD ☆ PETE WER NEY KESSEL ☆ SAM RUS SCOFIELD ☆ HARVEY CI LOUIE BELLSON ☆ ED THIGPEN ☆ RICHARD TEE

Look for the Rumark display in YOUR music store.

Our Rumark VIDEO MUSIC LESSON CENTER represents a new way for musicians of all levels to learn from the masters — right in their own home.

Whether it's guitar, bass, drums, piano, fiddle, banjo or mandolin, each tape puts you, the viewer, in a relaxed, one-on-one situation with one of today's leading musicians. Join the many satisfied students who have already discovered the joys of this convenient and exciting new way to learn a musical instrument.

Remember...our tapes have the endless patience and quality to teach you right.

*TRADEMARK OF RUMARK VIDEO INC.

SPECIAL CANADIAN PRICES MAKE IT EASIER THAN EVER TO OWN YOUR OWN VIDEO MUSIC INSTRUCTION LIBRARY. PRICES START AT $39.95

FOR YOUR FREE CATALOGUE WRITE TO:

RUMARK VIDEO INC.,
200 -75 ALBERT ST.,
WINNIPEG, MANITOBA R3B 1G3.

OR CALL:

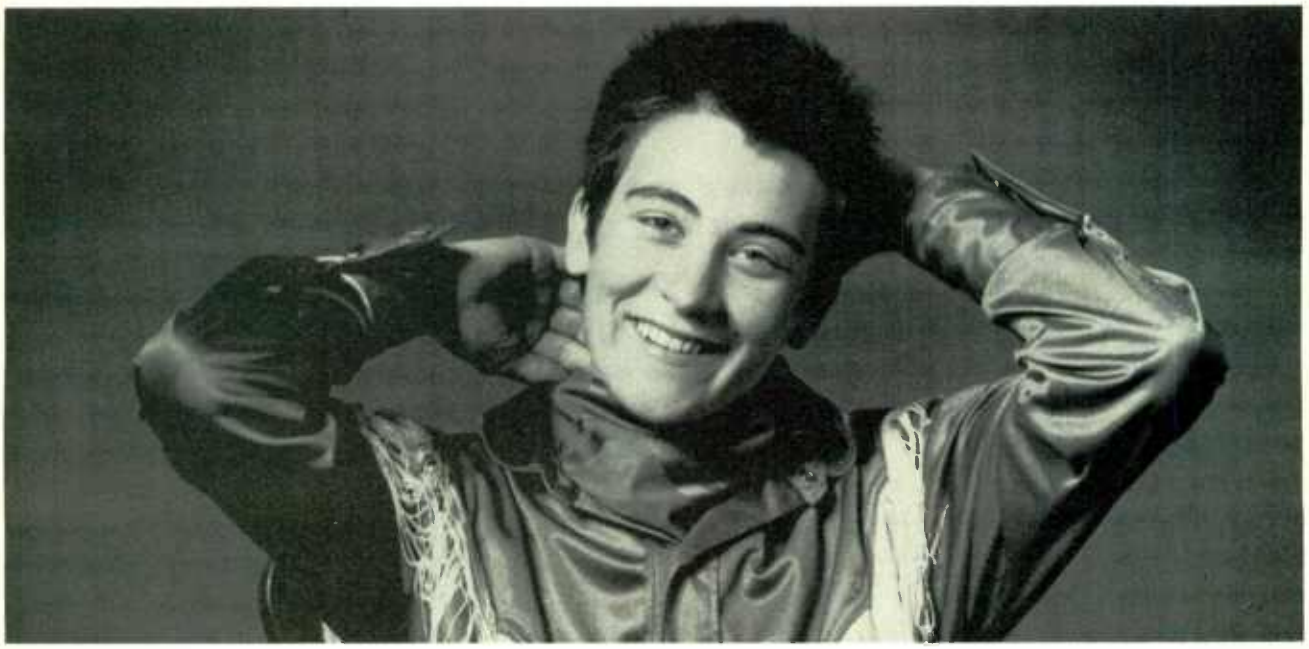
1-204-942-3070

NORTH AMERICA'S LARGEST PRODUCER / DISTRIBUTOR OF MUSIC INSTRUCTION VIDEOS.

CONTENTS

CANADIAN MUSICIAN APRIL 1987 VOLUME IX, NUMBER 2

COVER STORY



FEATURES

DEPARTMENTS

COVER PHOTO: PAT HARBRON
GROOMING: DOUGLAS ANTOSKI

CANADIAN MUSICIAN

EDITOR
Ted Burley

CREATIVE DIRECTOR
Ernie Francis

CONTRIBUTING EDITORS
Ralph Bowen
Terry Burman
Rosemary Burns
Ron Burrows
Ashley Collie
Howard Druckman
Rik Emmett
Mike Fonfara
Len Glickman
Tom Harrison
Derek Kendry
Frank Levin
Maureen Littlejohn
Tim O'Connor
Benjamin Russell
Bob Shinda
Doug Smith
Perry Stern
John Switzer
Chris Wardman

ART ASSISTANTS
Don Hull
Lisa Passmore
Lorraine Pause

PUBLISHER
Jim Norris

ADVERTISING DIRECTOR
Carmela Spano

ADVERTISING COORDINATOR
Lucy Gabinet

PRODUCTION MANAGER
Lisa Overton

OFFICE MANAGER
Maureen Jack

CIRCULATION COORDINATOR
Maria Ralley

CO-FOUNDER
Kathy Whitney

Canadian Musician is published bi-monthly by Norris Publications, a division of Norris-Whitney Communications Inc., at 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3. All rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year $12.00, 2 years $21.00, 3 years $29.00, 5 years $39.00 Outside Canada: 1 year $15.00, 2 years $26.00, 3 years $36.00, 5 years $49.00 Single copies $2.25. 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: 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3 (416) 485-8284. 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

Reader Enquiries: Contact Maria Ralley at (416) 485-8284, or write to Canadian Musician, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3

INSIDE CM

NEW FORMAT, NEW DESIGN!

There's much more to being a musician than simply playing music. "Musician" is a catch-all word that can mean everything from hobbyist to independent businessperson. It can also embody diverse musical styles; from the cathartic garage rock of The Gruesomes to the elegant Big Band Jazz of The Boss Brass.

Whether your level of commitment is recreational or professional, being a musician boils down to making lots of choices: covering Huey Lewis vs. Duran Duran; IVL Pitchrider vs. Ibanez MIDI Controller; skinhead chic vs. the Rod Stewart toilet brush look, etc. The issues and decisions to be made are endless. Each proper choice can nudge you further up the road towards rock and roll heaven, while each wrong turn can land you in bargain bin purgatory.

These were the tenets by which *Canadian Musician* was conceived and introduced in 1979 by our publisher Jim Norris. The aim was to provide all the information you need to make informed choices on all facets of your career.

To update and bring this philosophy more clearly into practice, we are launching a major format and design change with this issue of *Canadian Musician.*

The new format is intended to define more precisely the key elements of your career. As well, the design changes, courtesy of our new Creative Director, Ernie Francis, make the articles easier and more fun to read.

Fun is the key word here. While being a musician is a very serious career for many of you, it is a pursuit born of teen-age fantasies and dreams. This spirit of fun and adventure will always play a key role within the pages of *Canadian Musician.* As always, we aim to be provocative, informative and entertaining.

Another major change with this issue, is this new column you are reading right now. "Inside CM" will focus on the "behind the scenes" stories about putting the magazine together. In each issue we might profile some of our writers, photographers and staff, or show how our magazine is produced. Or we may discuss significant product trends, or take a stand on some of the critical issues that affect musicians. We'll also deal head-on with many of the issues raised in readers' letters to *Canadian Musician.* Over the years we have received numerous provocative letters from readers, either shedding new light on an article or suggesting stories we've eventually published. We value your feedback, and encourage you to write to us with questions or comments.

Ted Burley
Editor

Ernie Francis (left) and Ted Burley

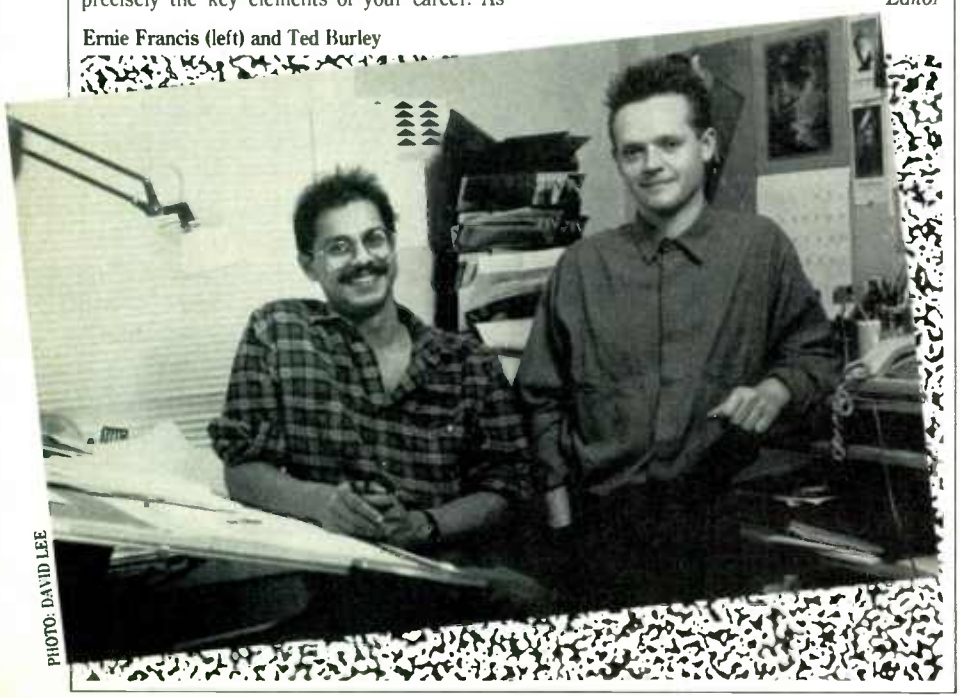


PHOTO: DAVID LEE

FEEDBACK

Comments Bordered On Libellous

Re: the letter, "Indie Masters at $100,000 a Crack?"

As the producer of the series of workshops on legal aspects of the music business, which is presented by CFNY and Lee's Palace in Toronto, I felt a mixture of amusement and irritation when I read Gary Harvey's comments published in the February '87 issue. Harvey makes some bold, bordering on libelous, accusations at several points, especially in reference to lawyer Clark Miller.

These workshops are geared for the artist who probably has less than $10,000 available to finance the entire project, including marketing and distribution. The goal of this workshop series was to provide an overview of the legal structures in the music industry. At $90, far less than Mr. Miller's standard hourly rate, 12 hours of lectures provided by two lawyers, speaking in plain English, with time for questions and answers. I can think of no better investment. Both Clark Miller and Paul Sanderson are well established in the music entertainment industry, the latter having written the only textbook available covering the legal issues facing the contemporary Canadian musician.

Gary Harvey is so far off the mark on his accusations, based on "what he heard", that I question whether he was actually at the workshops. Certainly, our comprehensive records of people in attendance do not reveal his name. Perhaps he had access to either the audio or video cassettes we have available in limited quantity. If that's the case. I'd advise Gary to give another listen to the tapes. They will prove him wrong on all the points he tried to make in his letter.

Liz Janik
The Independent Network

An Axe To Grind Re: Legal Seminars

I read, with great interest, Gary Harvey's letter to "Feedback" (January, 1987), concerning the CFNY Legal Workshops and concerning me personally. I liked, in particular, the part about my ability to sell ice boxes to Eskimos. I am truly flattered. However, let's clear up some obvious misconceptions.

First of all, while we have talked in the seminars at great length about masters versus demos being presented to record companies, neither Paul Sanderson nor I have at any time, in the seminars or otherwise, suggested that musicians should put up $100,000 to record masters. Quite to the contrary. The comment that the letter would seem to be alluding to was my remark that in presenting tapes to record companies, particularly some American labels, you are dealing with A&R people who are sometimes hearing tapes that cost $100,000 and more, some of which might even be called "demos" (which is true). We have never ever suggested that independent artists should even consider spending this much of their own money (we don't even know any independent artist who has this kind of money) or of borrowing the same from friends.

The letter poses the question: "What kind of legal advice am I getting from someone whose advice is based on his own potential profit? I assume here that Gary is referring to "this Miller guy", mentioned in the previous line. First of all, I most certainly do not make a profit from these seminars and, from a financial point of view would be better off seeing a single client for the same time. Secondly, if you believe that I am making "these big bucks" from "flogging" of tapes to companies is something I have done very infrequently, and only in situations where I believe in the artist, and what he or she is doing, and where I feel I can do something to assist the project. In terms of financial return, and despite my supposed ability to "sell ice boxes to Eskimos," it is very largely, I can assure you, a labour of love. The securing of deals with companies, particularly in the United States, is very hard, and in every case is a long, involved process for which, most of the time, I see no return whatsoever.

The tone of Gary's comments about his recording budgets, shopping, and A&R people being in their offices leads me to guess that he has just finished a demo tape in his basement and that every record company has just passed on it. We can all feel bitter about these things but would suggest that before he expresses himself in a national magazine (and use my name!) again, it might help to know what he is talking about. A little factual accuracy is always nice.

As for his comments about the legal profession, I don't mind. Really, I am used to it. Professionals make great targets. As a matter of fact, the comments about lawyers mirror exactly what I feel about doctors and accountants. But then again, we all have our own little axes to grind, don't we Gary?

Clark Miller
Barrister and Solicitor

On The Mark

First of all, I love your magazine. You regularly receive letters from trained musicians complaining that the magazine should be *Canadian Rock Musician* or some equivalent. Ignore them. You are right on the mark.

I have a wall papered with ARCTs, B.Mus, and B.SCs, and have made my first steps into the terrifying world of making real money in smokey bars. Your articles on the road, taking care of business, keyboard and vocal technique have echoed every experience I have had.

But most of all I love the equipment ads. Nobody else has introduced me to so much fabulous gear - much of which I have purchased. Tell your advertisers. They will be pleased.

Every traditionally trained musician will have to

Roger Pemberton knows the score.

In fact, Roger knows thousands of them.

His reputation as a master woodwind doubler was earned in the TV and recording studios of New York and Chicago. Be it flute, piccolo, clarinet or Saxophone — conductors and engineers depend upon his impeccable tone and pitch to satisfy the critical ear of the most demanding microphone.

And, as an educator and clinician, Roger's goal is always for young performers to play up to *their* potential.

On whom does he rely?

Artley and Conn. As he has for almost thirty years.

Instruments should help players display their talent at its very best. Artley and Conn woodwinds do just that. Better than any of the others.

Take Roger's word for it. And start scoring some points of your own.

Artley

C.G. CONN
1000 Industrial Parkway
Elkhart, Indiana 46516

A member of
UMI
United Musical Instruments U.S.A., Inc.

Play the woodwinds that Roger plays at your Conn/Artley Dealer!

FEEDBACK

find some reconciliation with technology. Somewhere during our lifetime another Mozart or Bach will be born. They will do with electronic music what Mozart did with the fortepiano and early pianoforte and what Bach did with the pipe organ. Even if the rest of us are hackers, we have to learn how to teach and introduce our students to technology. Don't change a thing.

Peter Gruyler
Prince Rupert, BC

Not All Radio Going Gold

RE: Your article." Is Gold Radio.. by Tim O'Connor.

I agree with your article, the record companies, and mostly , the artists.

It would, however, be beneficial to those of us fighting this uphill battle if you would note that not all radio stations have turned their backs on the future.

CFNY plays miniscule amounts of gold and continues to be the front runner of tomorrow's music in private radio.

Attached is a letter I wrote to the industry at large some time ago. I look forward to an article that assists those of us still trying to create new artists and build a future.

David Marsden
Director of Operations and Programming
CFNY 102

During the past year or so, a development has taken place in the Canadian Music Industry that is of great concern to me. It should be of great concern to all of us in radio.

Radio stations, broadcast consultants and the print media have been busy convincing the audience that radio should be a secondary choice in their entertainment/information day. Winning formats have been constructed to make radio wallpaper, with no conern for longevity. A major broadcaster commenting on his station recently suggested that they make "boring radio for boring people."

Currently a major market radio broadcaster's television campaign alludes to the fact that "the station is easy to keep on in the background." This massive campaign by broadcasters seems to be part of a suicide syndrome. Listeners who are trained and conditioned to think of radio as background, will, in fact, think of it that way. The background perception will increase. Soon the sponsor's message will disappear and that will lead to radio's demise.

This campaign to retrain the audience will eventually backlash against its inventors and all of us. Greed for today's dollar with no thought of building for the future will ultimately bring about the death of radio in the next ten years. Broadcasters seem bent on their own destruction. The belief is that the magic formula has been found. Very wrong!

If you believe that radio is valid and that you are doing a worthwhile job - then we must squash this attempted assassination. We can all do a bit to change this destructive course and maybe change history.

The other self-defeating activity that is being practiced deals directly with the music. Much is curently being made of gold, classics and the '60s and '70s music. To believe in this as the single force for success is wrong. This obsession with the past indicates no belief in the future.

It is negative to support the theory that the world has no future. Radio stations playing nothing but old music support and promote that negativity.

If we allow some broadcasters to promote radio as *background*, then we *all* become background. If the majority of broadcasters support the past, there will be no future.

It is time for each of us to fight back against this evil. Only the future will tell if these people with no vision have been successful at killing radio and that my fears are well-founded.

Are you ready to lose your future? I for one am not prepared to take the chance. Are you?

David Marsden
Director of Operations and Programming
CFNY 102
Brampton, ON

Death of Real Keyboard Playing Sad and Ironic

I am a keyboard player living in Peterborough, Ontario. I have recorded with Toronto bands Max Mouse & The Gorillas, Klaatu, folksinger Michael Belman, among others, and have also done a solo piano album called *Improvisations*. I am currently playing in two local bands, EXP and Loose Change.

Yesterday, after spending the morning playing piano and organ parts from Procol Harum songs on my DX-7 MIDIed to a Mirage Sampler, I stumbled on your article concerning the death of real keyboard playing in rock music. It is sad and ironic that the technology that exists today has had a part in stifling real keyboard playing in popular music. I cut my teeth on this stuff as a teenager while studying classical piano. That seemingless fusion of classical, blues, gospel playing had a profound effect on me. Also, let's not forget great organists like Matthew Fisher and Garth Hudson of The Band. For any Procol addicts out there, there's a great video called "Prince Charles Rock Trust Gala" featuring Gary Brooker doing "Whiter Shade" with a crack band consisting of Phil Collins, Midge Ure, Pete Townsend and Mick Karn. Also check out an album by the Paramounts - essentially Procol Harum circa 1963 - called *Whiter Shades of R&B*. Just to show that there is some hope, give an ear to any XTC album after *Drums & Wires*, especially *Skylarking*.

Well I'm off to my piano gig at the local Holiday Inn. Maybe I'll start the night with "Shine On Brightly".

George Bertok
Peterborough, ON

MIDIVERB II

THE NEXT GENERATION FROM ALESIS . . . 16 BIT DIGITAL EFFECTS PROCESSOR

The unmistakable quality of the Alesis digital reverb. 29 natural, sparkling reverberant images that made MIDIVERB famous. Plus unusual delay and studio production effects . . . sounds that make your music leap with your imagination. ***Plus*** *flange, triggered flange, shimmering chorus programs, multi voice chorus, multitapped delays, gated reverb, reverse reverb, echoes, and more. Incredibly crisp* ***15kHz*** *frequency response.* ***16 bit*** *linear PCM processing for uncompromising sound. Fast, logical control directly through the front panel or via MIDI.* ***99*** *programs in all. Assignable to any of* ***32 MIDI*** *patch locations. Stereo all the way. 19" rack with 1/4" phone jacks for instant hook-up. The Alesis signal processing microchip keeps the price exactly where you want it.* ***MIDIVERB II*** *blows the lid off the world of signal processing.*

CANADIAN DISTRIBUTOR: TMI P.O. BOX 279, PORT COQUITLAM, B.C. V3C 3V7

LOS ANGELES: P.O. Box 3908 · Los Angeles, California 90078 · FAX 818-503-0943

LONDON: 6, Letchworth Business Centre, Avenue One · Letchworth, Hertfordshire SG6 2HR · FAX: 46-268 3999

ALESIS STUDIO ELECTRONICS

Sibbles Forges Hardcore Jamaican Reggae

Leroy Sibbles
Meanwhile
Attic Records
Producer: Leroy Sibbles
Engineers: Sojie, S. Morris, Leroy Sibbles
Studios: Channel One and Harry J Studio (Kingston, Jamaica) and D&D Studios (New York)

Meanwhile is the album that Leroy Sibbles has been working towards since leaving the Heptones in Jamaica and coming to Toronto over 13 years ago. Of this, his 19th album, Sibbles says, "It's more Leroy Sibbles in the sense of the material - a more hardcore Jamaican reggae style. It's happening a lot and the kids are eating it up, especially in New York and L.A."

This may also be the album that cracks the international market for Sibbles. He says this success has eluded him in the past because he never had a strong enough label behind him until now. He hopes that *Meanwhile*, which shows two different sides of his music, will have wide appeal. Angry anti-nuke/apartheid songs fill the first side while the second is devoted to love songs. "We struggle but, meanwhile, there's still love," says Sibbles. "Life goes on."

As to why he led off with the protest side, Sibbles states: "Why not start with it? Why should we be offended by the truth?" The album's hardest hitting cut, "South Africa" minces no words about apartheid. "If this could get played in South Africa," believes Sibbles, "it could bring about more awareness."

Another song that pulls no punches is "Heads of Government". "Everyone who rules is involved," charges Sibbles in speaking about those at whom the song is pointing the finger. "They all have a responsibility, even those in power in the Third World countries. But there's no true justice anywhere right now."

These protest tunes aren't all that concerns Sibbles. The easy-going love songs of the second side are also very important to the singer. He adds that his favourites here are "I Need Your Love" and "You're My Sugar". He says he loves them simply for their sound.

Sibbles prefers to return to his tropical homeland to record, and *Meanwhile* was recorded entirely in Jamaica. He says most of his bed tracks for past albums were done there as well. "There's no place in the world to record reggae in like Jamaica," he declares. Indicating that the country which gave reggae to the world has the best vibes and "lively energy". Also world class studios.

Meanwhile was recorded in about a month using Jamaican players. It has a hard, spare sound, driven by a deep, throbbing bass and sprinkled with punchy horn lines. It has the "root" says Sibbles, the proper feel. He criticizes the rockier North American brand of reggae for not being "rootsy."

While he has used other producers, Sibbles would rather handle it himself. Still, he says he isn't biased. "I'm open. If someone suggests something, I'll try it."

No musical purist, Sibbles maintains that he will listen to any style. "If the music touches me, it's good. If it doesn't, I'll turn it off."

Terry Burman

Ethereal Folk From Courage of Lassie

Courage of Lassie
Temptation To Exist
Amok Records
Produced by Courage of Lassie

While Ron Nelson is willing to call Courage of Lassie a folk group, there is something lacking in that appelation that doesn't take into account the ethereal nature of this debut album. While most of the songs rely on accoustic instrumentation (from classical guitar and breath accordion to hand claps, sleigh bells, and sandpaper blocks) there is still a sophisticated eighties sound on *The Temptation To Exist*.

Courage of Lassie comes out of the art school tradition in eclectic sound. Ron Nelson and Maddy Schenkel met at the Emily Carr College of Art & Design in Vancouver and have been making music in various configurations since 1979.

Besides Nelson and Schenkel, who share vocal chores and play a wide variety of acoustic and electric instruments between them. Rod Booth, an accomplished classical violinist who was once the youngest member of the Victoria Symphony Orchestra, rounds out the band's core membership for the record. When they perform live there will be at least two other musicians to fill out the sound.

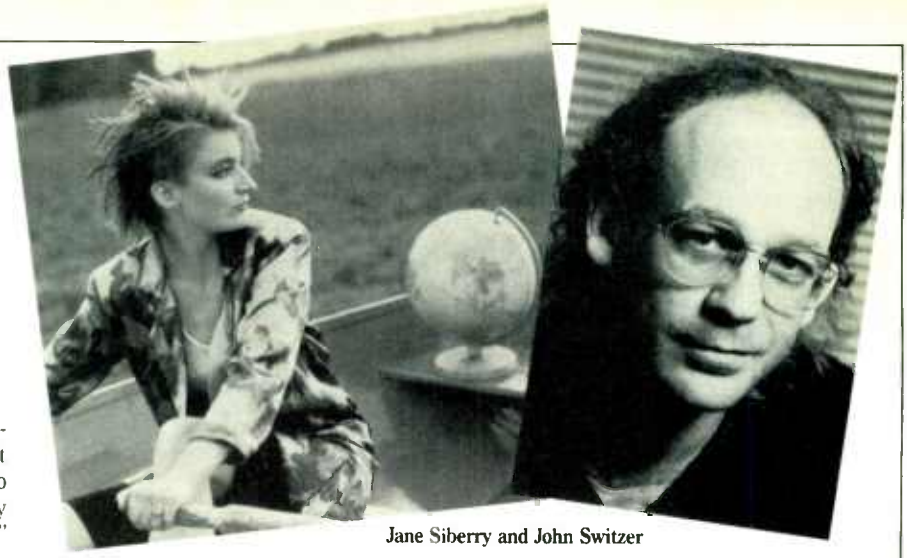
Because of the basic simplicity of the material, and, of course, the financial consideration, the album was recorded on 8-track, except for the instrumental "Air du Temps," which was done on a 4-track. Nelson said that they'd record up to 12 or 14 tracks and then "bounce down." While he admits to losing "a little" of the sound quality in the process, the relative inexpense of recording on 8-track gave them the luxury of taking their time to get it right. "In fact," Nelson claims, "I think the whole album cost less than $1000."

While Courage of Lassie sounds more like Cocteau Twins than Peter, Paul and Mary, they see themselves in the folk tradition. There is no hesitation to use electronics here, in fact a Mini Moog, vocoder and string synth were used, though sparingly. "We're definitely musicians now," Nelson explains, "even though it wasn't where we started."

Perry Stern

The Record Producer is NOT GOD

by John Switzer



Jane Siberry and John Switzer

I'm a record producer, but I'm still trying to figure out exactly what it is that I do. There don't seem to be any rules, and there doesn't seem to be any specific job description. Aside from the lay people who ask, "what-do-you-do-for-a-living?" - questions that force one into this type of quandary - everybody has an opinion.

Record reviewers, for the most part, seem to hold producers responsible for just about everything except the actual songwriting. Arrangements, instrumentation, sounds, utilization of studio technology, quality of engineering, and such vague and difficult qualities (or are they really qualities?) as "feel" and "performance"; these are all aspects of every recording that the producer is either praised or blamed for.

I've been both praised and blamed in record reviews, and I've felt the call to be somewhat unjustified. Naturally I'd much rather claim praise and avoid blame, but I've always felt not entirely responsible for the end result of any production, good or bad.

Here, perhaps is the beginning of a definition of production for me: a production is a subtle relationship of numerous possibilities and personalities. Given a certain level of competence, care and experience among those involved, every production is the end result of choices made amongst possible choices, and to suggest that blame or praise rest one place is simplification. I would guess that few reviewers know what really goes on in the studio, yet they make judgements based on some popular myth about the process, and the producer's role in it.

But it's understandable that critics should believe that myth. Record companies invest a great deal of faith (and money) in it. They expect the producer to make a record that will sell, that will be radio air-playable, that will garner critics' praise, justiify their faith in the artist, and somehow conform to their own image of what the artist should sound like. The producer is hired by the record company to *take* responsibility for the record. He *is* responsible, certainly, in some ways, but perhaps not in all the ways the record company imagines.

The myth of responsibility is then passed on to the consumer. The record-buying public has been encouraged to perceive at least some producers as superstars in their own right. For a while "Produced by Nile Rogers" kind of had the same ring as "Steven Spielberg Presents". This is partly a marketing ploy; it's also partly a throwback to the days when producers "found" or "discovered" so-called artists, found or wrote them songs, arranged and recorded them. The producer *made* them stars. I suppose this still happens.

Maybe I've been lucky, but almost every "artist" I've worked with is in fact worthy of being called an artist. As such, as producer, I feel like part of a creative team, important for my ideas, my creativity, my experience and my energy, but not solely the responsible force. If the producer is a teacher or a leader, he is not (or shouldn't be) a dictator. He is (or should be) a Socratic teacher, questioning, cajoling, convincing, pushing further into the heart of the project.

Producing a record involves a letting go, the acceptance that, success or failure, this record is what it is, a document of a moment in time, the best that those assembled could *produce* in this place and time. This all may be a little abstract. But it's something I think is important. Sounds and "production" don't make great records; people, their ideas and production in the sense I've been describing it do. This is the part that interests me: the art, the relationships, the process.

(John Switzer is a freelance producer and bass player known primarily for his work with Jane Siberry. He is currently finishing an album with Mark Korven for Duke St. Records, and has begun work on the new Images In Vogue project. He claims to have exorcised his political and metaphysical muse with this article and promises, if we let him write another, to talk next time about drum sounds and fun in the studio on these and other projects).

The Big Dark Dreams of Vital Sines

Vital Sines
Big Dark Dreams
Fringe Product
Producers: M.P. Wojewoda, Vital Sines
Studio: Grant Avenue, Le Mix

In six years together, Vital Sines have become an institution on Toronto's alternative scene. Listeners enjoy their musical shops, dancefloor denizens adore their beat-heavy live show, and colleagues respect the fact that their first record, *Collage*, was released via Midnight Music in England three years ago.

Though the Sines began as a rough gloom 'n' doom gothic dance outfit (which was fashionable then remember), their new six-song lp *Big Dark Dreams* is a polished, positive and thoroughly modern effort. Glenn Milchem's drumming is among the biggest you'll ever hear, Kurt Swinghammer and Gordie Wilson play alternately crisp or distorted guitars, Terry Michaelson's bass is firm and punchy, and Rick Winkle's vocals are rich and dramatic.

Released nationally by Fringe, the record was produced by whizkid alernative knobtwiddler Michal Philip Wojewoda, in low budget fits and starts of typically guerrila recording last summer.

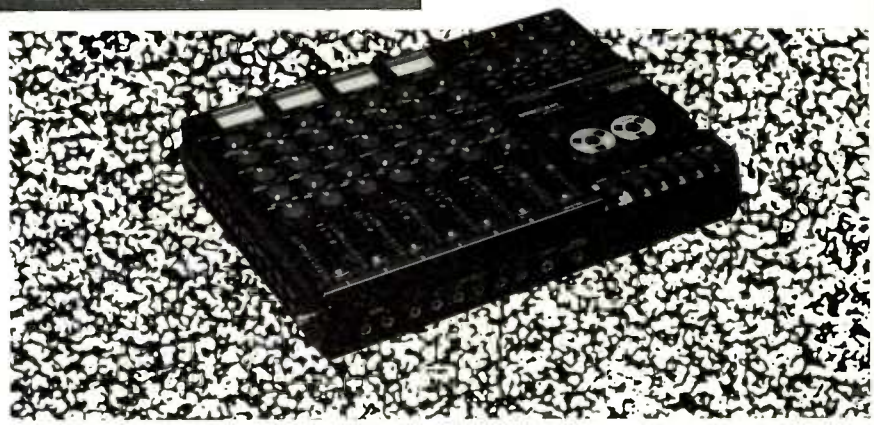
"We worked after hours at a Toronto studio when no one was around," admits Rick Winkle. "But most of it was done at Grant Avenue studios, which is a really relaxed place. That counts when you work 14 hour stints and you have to come up with something. We did the vocals in three days here, the bass part in two days there, mixed all songs in one week." It's a testament to Wojewoda's talents that the disc still sounds totally professional.

Winkle also credits Wojewoda and keyboardist James Gray for much of the record's shape. "They did a lot of pre-production and came up with the ideas for sounds and vocal arrangements. But a fair portion came together in the studio, 'cause you just can't pre-plan everything."

It was unplanned for instance. that the album would be recorded while the guitarist slot was being transferred from founding member Gordie Wilson to new axeman Kurt Swinghammer. "Gordie was leaving," says Winkle, "but we'd recorded his tracks. By the time we were making the full-fledged record, we'd started playing live and rehearsing with Kurt. So we just kept what worked for each song."

The songs are marked by huge drumming reminiscent of early Spandau Ballet, by vocals that recall Simon Le Bon, and by mettalic guitars and grandiose themes that evoke latter-day Led Zeppelin. And on "Sorry", Milchem drums on a bucket of water (!) fed through various treatments.

Howard Druckman



New Porta Studio From Tascam

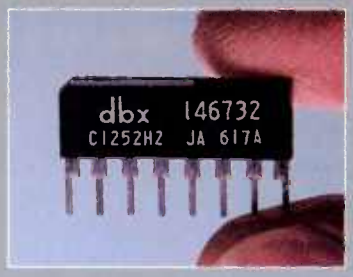
Tascam adds the new Porta Two six-channel portable studio to its line of self-contained recording systems.The Porta Two offers six mixer channels, four-channel record capability, stereo effects and sync functions, making it one of the most flexible cassette format recording systems currently available.

The Porta Two offers six mic and line inputs and is engineered to meet the demands of current musical instrument technology. The compact system is totally compatible with high level signals from drum machines and synthesizers thanks to the trim control function found at the input of each channel. The tape sync feature has an independent input and output and separate level control, while Tascam's low crosstalk head design allows code or FSK to be used without having a guardband.

The audio output from the recorder is routed directly through four tape outs into the mixer's tape cue section for accurate monitoring. The signal is also routed through the mixer's first four channels for mixdown to stereo. An optional footpedal allows remote punch-ins. The Porta Two is battery powered or can be run with AC power supply provided.

For more information, contact: TEAC Canada, 3610 Nashua Dr., Unit 1 & 2, Mississauga, ON L4V 1L2.

ANNOUNCING THE BIGGEST IDEA IN THE HISTORY OF WIRELESS



Samson incorporates dbx noise reduction to achieve a new standard of wireless performance.*

Samson Concert TD Series is the first true diversity VHF wireless system with dbx noise reduction. We've been setting new standards of sound and reliability in wireless over the years, but we're always refining our technology to make it even better. That's why we chose world-class dbx technology to solve the biggest problem in wireless — noise.

dbx noise reduction makes the Concert TD Series incredibly quiet. It also expands frequency response to deliver the best possible sound for vocals and instruments. And you won't hear it working because dbx circuitry eliminates the pumping and breathing that plagued wireless sound in the past.

Breaking new ground with our Concert TD Series, Samson engineering excellence now takes a quantum leap forward in its ongoing search for the highest standard of wireless performance. We are the first to incorporate dbx noise reduction because we want to guarantee the best possible audio quality available in wireless today. Now there's every reason you can think of to enjoy the unlimited freedom promised by wireless.

First we took the worry out of wireless with reliable no-dropout performance, now we're taking the noise out of wireless with dbx.

SAMSON®

WE TOOK THE WORRY OUT OF WIRELESS®

Samson Products Corporation, 124 Fulton Avenue, Hempstead, New York 11550
(516) 489-2203 TLX 284696 SAM UR FAX (516) 489-2418
In Canada: Omnimedia Corporation Ltd., 9653 Cote de Liesse,
Dorval, Quebec H9P 1A3 514-636-9971
omnimedia corporation

Mic Capsules Available: Electro-Voice N/D 757 element offered exclusively in wireless by Samson.
Also available: BK-1, SM 58, SM 85, SM 87

**dbx is a registered trademark of BSR North America Ltd.*

TROOPER: Forward March

By Tom Harrison

It doesn't seem like it but 12 years have passed since Trooper embarked on its forced march through the peaks and valleys of rock and roll.

Twelve years in which the band released seven albums and the compilation of greatest hits, *Hot Shots*, which, with a half million sales was Canada's best-selling domestically-produced LP until the arrival of Loverboy, and which earned Trooper a Juno for group of the year in 1980.

Those were the peaks. There have been mostly valleys since 1981 when *Flying Colors* became the Vancouver group's last platinum album and Trooper's fortunes took a drastic turn for the worse. Within two years after taking home their Juno, the songwriting team of Ra McGuire and Brian Smith discovered the truth to the adage, "You are only as good as your last hit," and the Canadian industry's lack of patience with the group for not being successful in the States.

By 1983, the band had aimed its last hot shot, *Money Talks*, for the short-lived Flicker records, and made another discovery: Canada's music business eats its young. If it has decided you're finished then sooner or later, you're finished.

But McQuire and Smith are not finished. Without a record contract and, for all intents and purposes, self-managed, Trooper has discovered that there is life after the concert halls. Since 1985, the band has gone back to where they started, to the bars, and it has discovered that the kids who used to throng to see them rock the hockey arenas are now old enough to fill night clubs night after night across the country.

In two years the band completed three nationwide jaunts. On its last cross- Canada tour, which brought the band back home in November, Trooper set bar and attendance records in Halifax (The Misty Moon), Toronto (Rock and Roll Heaven) and at Expo's 86 Street Club. At the last, the group was seen by 10,500 people over six nights. In addition, it set an attendance record at Expo's Plaza of Nations where 7,000 people roared as loudly for "Raise A Little Hell" as they ever did when Trooper was headlining the country's arenas.

"We've worked more in 1986 than at any time during our peak years," Ra states. "We've just finished a seven and a half week cross-Canada tour from Victoria to Halifax and back again, which is our longest tour ever.

"I thought I'd played every town in Canada in the old days but now I'm looking for a map big enough that I can stick pins in every place we've been."

Trooper is only one example of the platinum-selling Canadian band which has become a victim of the industry's (and media's) self-fulfilling prophecy. When April Wine's fling with U.S. gold standards dried up, the Montreal group was all but banished. Currently in Western Canada you can see Streetheart's Kenny Shields criss-crossing the prairies with his band, passing such late '70s headliners as Harlequin or Chilliwack as they traverse the Trans-Canada in their vans.

What all these bands have discovered is that if the industry has forgotten them, their fans haven't. They are clearing more money from the club dates than they ever did when they were supported by semis full of equipment, travelling with large crews and facing high overheads.

McGuire remembers a headlining tour which grossed $250,000 and netted the band merely $7,000. Today, not only is Trooper making a healthy living, it is laying the foundations for a new beginning.

"When we went back on the road in 1985, people came to hear us play our hits," McGuire says. The most asked question from the people who see us now isn't, 'When are you gonna play "Raise A Little Hell?"' it's, 'When are you gonna make another record; I'll buy it.'"

Trooper originated from the partnership of high school pals, McGuire and Smith, whose first professional band, Winters Green, begat Applejack which begat Trooper and its first LP in 1975. As Trooper rose and then fell, it underwent several personnel changes until, when the gigs and the recordings dried up in 1983, it temporarily put itself up on blocks.

Smith formed his own band, Code Red, other members found pick up bands or worked sessions. McGuire took a vacation to Europe and came back to try his hand at various solo projects and independent production, his current two endeavours being *Jump* and *The Shape*.

It was keyboard player, Rob Deans, however, who late in 1984 discovered that there still was a demand for Trooper when he was offered a gig in Victoria which would pay the band handsomely.

So we went out for the money, and because we were itchy to play again," Ra says candidly. "It was mercenary. It was for the money and fun. Because we had no way of knowing what to expect from anybody and we hadn't been doing anything for two years.

Prior to that we'd been pounding it out night after night and recording an album every nine months. We were half depressed and half-relieved not to be doing anything - because there was nothing to do.

"We certainly didn't go back out again under any illusion of rejuvenating our career, but it's turned out to be quite successful at a lot of levels, in terms of popularity and the intensity of our shows."

The Present line-up of McGuire, Smith and Deans is completed by drummer Ron Baran and bassist John Dryden. Baran and Dryden give Trooper the best rhythm section it has had ever and not only beef up the band's trademark harmonies but give it a lean and hungry edge which enlivens even the hoariest hits. More important is that the unrecorded new material stands up with the best of the old. With 10 new songs and recording time booked, Trooper's direction is clearcut.

"We want to find a name producer, a good producer," McGuire stresses, dropping such names as Bob Ezrin into the conversation. "Somebody we could respect. We've done so much and gone through so many extremes that it would take a lot to get us to respect him in the studio.

"We're not actively pursuing a record deal so much as we are after good songs and a great street rep. That seems to me to be where we should direct our energy. Because that's how we did it before. We have to show the public that we're a real band again and that we can do it."

Bands At Every Level Require Legal Advice

By Len Glickman

One of the misconceptions in the music industry is the notion that bands who are just starting up or who are in the early stages of their careers do not require legal counsel. Legal issues and concerns, so the notion goes, do not arise until the band has achieved a moderate level of success and appears to be headed for a bright future. In my opinion, this notion is inaccurate and, if believed, can cause much aggravation and heartache to an aspiring performer.

One of the first things a band should consider from a legal point of view is the legal form of the band. Should it be a partnership or a corporation? Many bands do not deal with this issue and float along in a loose association which may look like a partnership but not has been registered as such. In a partnership, one partner can bind all other partners who are jointly and severally liable for the debts and other obligations of the partnership.

A corporation, on the other hand, offers the band members, as shareholders of the corporation, the advantage of limited liability. However, the costs of incorporating may be prohibitive for a young band. For example, an Ontario incorporation can cost, (inclusive of disbursements) somewhere between $750 to $1,000 and the cost of a federal incorporation can run even higher. Accordingly, incorporation is not usually undertaken by a band at the outset but is delayed until it is economically justifiable.

Pursuit of Happiness

Another important issue for a band to consider at the outset is the protection of its name. The last thing a band wants to see is some other band ripping off the name and riding on the reputation and goodwill established by the original band. Accordingly, we often recommend to our clients that they acquire trade mark protection for their names, particularly in those countries where their profile is highest (usually Canada and the United States). Although acquiring a trade mark can be a fairly expensive process (again between $750 to $1,000 for a relatively "clean" application), the protection and peace of mind derived from a trade mark is usually worth the initial cost. Two examples of Canadian bands who have registered or are in the process of regstering their band name as trade marks are Honeymoon Suite (United States) and Refugee (United States and Canada).

Another important issue regarding the name of the band is the ownership of the name. It is important to clarify at the outset who owns the name and who will be able to continue using the name in the event the band splits up. Dealing with this issue right from the start can prevent messy legal situations and the creation of confusion in the marketplace, as, for example, when the American band Timex Social Club split up while their single "Rumours" was climbing the charts, leaving industry sources scratching their heads and wondering who the real Timex Social Club was. This presented an actual problem when this office acted on behalf of a promoter who attempted to bring the band into Toronto, and ended up being one of the factors which contributed to the final decision not to bring in the band.

Once these preliminary issues have been addressed, a lawyer can be helpful to a band in an informative sense, i.e. discussing the major sectors of the music industry such as publishing, recording, management, merchandising, booking agents etc. and giving the band members a sense of the types of agreements that may emanate from each of the above-noted sectors. The lawyer can also advise the band members of what the "norms", if any, are in any particular sector. For example, the band will want to know what commissions managers are making, what kind of commission a booking agency (e.g. The Agency, Trick or Treat, Blazing Entertainment) is entitled to, and what the going royalty rate is at the major and independent record companies for a "new" artist. This type of information is always at the fingertips of lawyers in the field as a result of negotiating these agreements on a regular basis.

One of the more complex sectors of the music industry is publishing. The music lawyer will enquire as to who the songwriters in the band are and whether they are registered with a performing rights society (e.g. CAPAC or PROCAN). In addition, the lawyer can explain the various sources of income flowing from the exploitation of the musical compositions created by the songwriters. Finally, the music lawyer will enquire about the distribution of publishing income among band members. In many bands, one or two persons are responsible for writing material. The issue then arises as to whether only the songwriters themselves will receive publishing income or whether this income will be distributed in some fashion among the other members of the band.

This a very important issue as most new artists wil quickly realize that publishing will generate a large part of their income. This is due primarily to the fact that those new artists who are fortunate enough to be signed to a recording agreement will find that record royalties are not forthcoming until recording costs (sometimes including the cost of videos) have been recouped by the record company. In the majority of cases, recording costs are not recouped and no record royalties are paid. In addition, the combined commissions owing to a manager and a booking agent (together with any other expenses incurred by the band in setting up a gig) take a large chunk out of revenues from live performances.

An additional and equally important function performed by music lawyers is the drafting and negotiation of any of the agreements discussed above. In the case of the artist, the lawyer's role is usually restricted to negotiating agreements as they are normally prepared by the lawyer for the "institutional party" i.e. management, record company, publisher, booking agent etc.

The important thing to note is that agreements should be negotiated by legal counsel on behalf of the band regardless of their stature. The major difference between a new artist and an established artist is the relative bargaining power they bring to the table. In both situations, however, the artist's interests are equally deserving of protection and should be represented by counsel.

Examples of Canadian bands who have sought legal counsel from our office at the early stages of their career include the Partland Brothers, Gowan, 39 Steps, Kinnky Foxx, Wendy Lands (of Doubledare), The Pursuit of Happiness, Rhythm Twins, and Loreena McKennitt. Some of these names are already familiar to readers and others will be in the future.

(Lenny Glickman is an entertainment lawyer with the law firm of Lilly McClintock Bowman in Toronto).

Confidence –

The Hallmark of Quality

The most demanded trumpet in our Education System in Canada.
For the manufacture of beautiful sounding trumpets, Yamaha fashions a perfect blend of precise design with properly selected material and outstanding craftsmanship.
Many professionals are now changing their "Famous Name" trumpets for a new Yamaha.
For superb quality, superior sound and overall excellence, choose a Yamaha trumpet.
Try one of our YTR Series.
You'll be glad you did.

100

YAMAHA 1887-1987

A Century of Music

BUSINESS

Publishers Lobby for Royalty Revision

When it comes to royalties, Canadian songwriters and publishers will attest to truth in the old adage that "the more things change, the more they stay the same."

In 1924, a songwriter was paid one cent for the sale of every one of his 78 r.p.m. shellac discs. His publisher also got one cent. In 1986, a songwriter and publisher still got a penny each, even if the song is on a $20 compact disc.

It doesn't matter whether you're Terry Carisse selling a few thousand albums across Canada or Bryan Adams selling a million, or even Mark Knopfler, your song nets you a penny.

Under the slogan Two Cents Too Long, The Canadian Music Publishers Association (CMPA) has launched a major campaign to pressure the federal government to get rid of the antiquated royalty rate. Songwriters, recording artists, the Toronto Musicians' Union, and music associations, including the Black Music Association of Canada, have all pledged their support, said CMPA spokesman Mel Shaw.

"Imagine that a songwriter is paid the same today as a song that appeared on a piano roll. It's a terrible, terrible disgrace," Shaw said. "With the explosion in record prices since 1924 -- and prices of CD s are almost triple that of records -- this two cent thing is an absurd embarassment."

Even the record industry agrees the old royalty system needs to be scrapped, but it argues that there must be a mechanism to replace it before it is dismantled. The only way to change the royalty rate is through legislation. The mechanism that established the collection and payment of royalties, called the compulsory licence, was contained in the Canadian Copyright Act of 1924. It established a compulsory licencing system for the mechanical reproduction of musical, literary and dramatic works.

The law was enacted to prevent a feared monopoly in sales of 78 r.p.m. records and piano rolls -- the only means of mechanical music reproduction at the time. Lawmakers could not have envisioned 33 r.p.m. albums, cassettes or compact discs.

Canada has perhaps the lowest royalty rate in the world. Most royalty-paying countries pay them on a percentage of unit sales, ranging from 5.4 per cent in Japan to eight percent in Switzerland. U.S. songwriters are paid five cents per song.

Recognizing the outdated royalty rate, a federal white paper on copyright revision recommended in 1984 that the compulsory licence be abolished. It also called for a higher fines for piracy and a tariff on the purchase of home taping equipment and blank tapes. In February 1986, the Conservative government said it accepted the proposal and would "ensure it is implemented." The government has yet to act.

Songwriters and publishers argue the fixed royalty rate should be replaced with royalties determined by a percentage of unit sales. However, the record industry favours a fixed rate -- 10 cents, for example -- that would escalate over time.

At the encouragement of the federal government, the CMPA, the Canadian Record Industry Association (CRIA) and the Society of Reproduction Rights of Authors, Composers and Publishers in Canada Inc. came close to reaching an agreement on a new mechanism in April. But the Combines Investigation Branch told the group that such an agreement would, in effect, be price-fixing and therefore illegal.

CRIA President Brian Robertson said the price-fixing problem could be alleviated with an amendment to the Combines Act, and argued there is no need to delay changes to the Copyright Act. But he added: "It's no good to recommend abolition of the compulsory licence if there's nothing to replace it with. The industry would come to a full stop. It is a very sophisticated industry with simultaneous releases of albums in different countries with 10 or 11 tracks. There has to be a very clear process in place.

Al Mair, president of Attic Records, said the compulsory licence must be replaced with a more just system of paying royalties. "The whole music industry is based on the songwriter," he said.

Tim O'Connor

X Marks The Spot For Dean Motter

By Ashley Collie

"When what you're doing is putting a wrapper around someone else's creativity, you have to walk a very fine line. There's the ongoing question of whether your wrapping is art or commercial compromise. Having worked with a few musical artists, I've found they still get paranoid about this issue. My role as an art director is to be the bridge between marketing and the artists; I have to make artists feel comfortable that I'm trying to represent them in their best interests," explains award-winning designer Dean Motter who's become somewhat of an expert tapdancer over the last decade.

Motter honed his graphic skills for the music business in the late '70s working first as the designer for CPI's *Cheap Thrills* magazine, and then as design director for CBS Records, where he was responsible for album cover work, as well as handling promotional and advertising material. Along with his CBS work, where he often had to create designs for foreign artists' 12" singles and updated promo packages, Motter has built up a huge Canadian music client list. One of Canada's most prolific jacket designers, Motter has been involved in about 200 design projects on his own and through his company Modern Imageworks. He has won Juno Awards for Anvil, The Tennants, and The Nylons; Juno Nominations for Loverboy, Honeymoon Suite, and Luba; as well as both CASBY and Black Music Awards.

In spite of this wealth of experience, he nevertheless claims that designing jackets is still a "real juggling act", and that there have been some major changes in this service industry over the last five to six years. For instance, he recalls doing Loverboy's first album: "The band didn't have a real verbal handle on possible visuals, and the jacket took nine months of back and forth activity." On the other hand, with some bands like The Nylons, for whom he has just designed their fourth LP cover, Motter has developed a level of trust that he says is essential for a musical act to "feel that I'm ultimately working towards the good of the project."

The sense of mistrust between an act and its record company is often exacerbated by the latter's growing emphasis on marketing the act as a package. The Nylons' manager Wayne Thompson, who says Motter's strength is a combination of record business savvy and artistic sensibility, explains the relationship between an act and its record company: "Generally record companies would prefer that acts not get involved in the marketing process; however, I feel that the more things you can have input on, the happier you'll be. From jackets to promotional items, you've got to get in there and do it. The album jacket design is a collaborative effort between the act, myself and Dean. We let Dean deal with the record company."

Thompson describes the design process: "Normally we have a working title which starts the process of manufacturing the graphic; however, we were a little stumped this time because we had several titles including *Another Fine Mesh*. Once we discuss the initial concept, Dean will do half a dozen drawings, from which one or two are selected to be worked on."

Motter says a jacket design averages three to six months, and that he, like other designers he knows, get quite involved in the project: "You're often dealing with the subtleties of personalities. It's almost like having a little affair, and you almost become an extension of an act's creativity."

His fees for an act like Rush or Triumph run about $4000 plus; for an act with a strong domestic, but not necessarily an international following, he'll charge between $2500-$4000; while, he'll give a break to new or independent acts charging from $1000-$1500. Of a jacket's importance he offers: "A bad one hurts. For bands with limited radio airplay, a visual representation is the main means of exposure; it creates an identity to focus on, or it can reinforce word-of-mouth exposure."

One of Motter's successful non-music projects, the internationally acclaimed comic book Mister X, actually has its roots in music. Mister X, the enigmatic character, first appeared on an album called *Megatron Man* in 1983. There was such a positive response to this image, that a concept began developing. Motter used his record promo experience and designed Mister X buttons and lavish posters featuring this mysterious persona in advance of the first issue in 1984 of Mister X, the comic. Mark Askwith, manager of Toronto's Silver Snail which has one of North America's largest catalogs of comic books, says "Mister X represented a revolution in graphic design and a total re-examination of the comic book package."

Things began turning full circle for Motter when he was asked to design a graphic for Luba's *Between the Earth and Sky* album, and he presented the opening credits page of Mister X (issue #5) as an option. This design, which looks like crinkled blue paper, immediately attracted Luba's attention and a similar motif then appeared on the album for which Motter got a Juno nomination in 1986. He adds, "As a result of the success of that motif, I'm now putting a 'wrap' around every issue of my own comic."

Take Your First Step Toward A Career In The Music Business

- Highly selective, two year training program
- Five campuses throughout North America
- Current theory mixed with practical hands-on training
- Modern state-of-the-art 24-track recording studios
- All classes taught by qualified, working professionals
- Job placement assistance

For Further Information Contact

TREBAS INSTITUTE OF RECORDING ARTS

6602 Sunset Blvd. Los Angeles Calif. 90028 (213) 467-6800	34 West 8th Avenue Vancouver, B.C. Canada V5Y 1M7 (604) 872-2666	410 Dundas St. East Toronto, Ontario Canada M5A 2A8 (416) 966-3066	290 Nepean Street Ottawa, Ontario Canada K1R 5G3 (613) 232-7104	1435 Bleury, #301 Montreal, Quebec Canada H3A 2H7 (514) 845-4141

IMAGING

Sony Offers Creative Video Courses

Video afficionados and amateur directors hoping to develop professional video production techniques can take a course in Toronto that gives them access to top-of-the-line Sony equipment.

Sony Creative Video (SCV) offers day-long courses in: creative camera techniques, home editing, lighting, and audio techniques. They also are planning weekend (two-day) seminars on making music and fashion videos. Taught by professionals in video and commercial production (this year's instructors had not been confirmed at press-time) the courses are offered to the general public in an on-going process to make video technology better understood and more available.

At a basic cost of $85 per workshop (there is no limit to the number you wish to take) you not only learn the fundamentals in each area offered, but, as a member of SCV you have access to all of Sony's technology, including studio facilities and rental of consumer video equipment. While Sony will provide all the equipment necessary for the course, members with their own hardware can get a 15% reduction in the membership fee. College and university students and groups of five or more also receive a reduced rate. Each workshop taken represents a six-month membership.

While most workshops recquire the prerequisite of the Basic/Intermediate Workshop offered by SCV, a similar course offered by the Network for Learning (formerly the Skills Exchange) is an acceptable substitute.

The main focus of the course, according to SCV Programming Co-ordinator Natalia Melo, is to introduce members to basic camera usage as well as pre-production, basic editing and creative camera techniques. The courses are taught on both 8 mm and 1/2 inch format, and there is also a course on 3/4 inch editing at the semi-professional or industrial level. For those hoping to take their skills to the semi-professional level there is even a "hands-on" course offered in micro computer graphics creation taught on the Sony SMC70 computer.

Workshops are held on weekends throughout the year, though groups of five or more can arrange for weekday classes. The special two-day courses cost $195 each, but early registration (until a month before the workshop) can save you $25. The Music Video Workshop is offered on the weekends of August 15-16 and 22-23, and the Fashion Video Workshop will be held on June 6-7 and 13-14.

For further information, call Sony Creative Video at (416) 449-7496, or write them at 94 Scarsdale Rd., Don Mills, Ontario, M3B 2R7.

Perry Stern

for the Drummer
who needs Quality at a reasonble price,
Rimshot presents the...

'starving artists' series

RimSHOT™

DRUM SYSTEM

FEATURES:

- BASS DRUM — Adjustable locking spurs — Memory interlock tom tom holder • SNARE DRUM 14" x 15 1/2" chrome • POWER TOMS — 13" x 12" and 12" x 11" with memory locks - adjustable dampening pads
- FLOOR TOM 16" x 16" — adjustable dampening pad • STANDS — double braced cymbal and snare stands
- BASS PEDAL — dual tension springs — two adjustable locking spurs — chain driven — toe stop • HI HAT — chain driven — toe stop • SHELLS — Mahogany.

Available at your music store, ask to see it by name.

Suggested retail $895.00 (Cymbals not included)

for more information call...

RODAM DISTRIBUTING LIMITED
91 Pelham Ave., Toronto, Ont., Canada M6N 1A5
Telephone: (416) 656-8462 • Telex: 06-986766

EXCLUSIVE DISTRIBUTOR

V.P. Graphics design

Variety of Challenges Doing Live Sound For Gowan, Kim Mitchell, Red Rider and Zappacosta

By Bob Shindle

Bob Shindle

Over the years, I've found the biggest problems I face as a sound man are feedback and getting vocals up front over a really loud band. Working with Gowan, Kim Mitchell, Zappacosta and Red Rider, whose styles are all quite different, I've found the board is the most crucial element needed to achieve good sound. The speakers, as long as they're good quality, don't matter as much.

The equipment I use usually comes from the same company, Audio Concept, in Montreal. The systems for each band are quite similar. For Kim Mitchell and Red Rider I use Martin RS1200 speakers, Rev 7 and Rev 1 reverb units, DBX noise gates, SPX 90s, three digital delays and the board I've found to be best for the price is the Yamaha PM3000. For Gowan I've used Westbury cabinets with Electrovoice speakers, but for his upcoming tour we'll be switching to something else.

I've been very pleased with the Yamaha PM3000. It can cut off the low end so it will stop feeding back at you when you decide you'd like it to stop. This is especially helpful with vocals. You have to know how to get it loud without the feedback. The PM3000 is parametric, you can adjust the tones, dial them in as opposed to the old fashioned preset treble. It enables you to adjust the frequency of the treble as well as mid range and bottom end. Before, I was using a Sound Tracs board, which was good, but it didn't have a lot of the filtering features that the Yamaha has.

The band I have the least amount of problems with is Gowan. Larry's equipment has MIDI interfaces so his piano triggers digitally sampled sounds. He plays the piano but it triggers synthesizers that are on the stage. Even the drums on his next tour will be samples from the studio. All the instruments are actually played, there's no tapes, but the sounds are exactly the same as the recorded music. Because it's digitally sampled, there's not many microphones to worry about.

Kim Mitchell is different. He's more of a straight ahead rock and roll band. He uses real instruments -- I have 12 microphones on the drums alone. Because they tend to feed back at the volume we have to get him at, we need a good board to eliminate all those frequencies. Red Rider is a split between Gowan and Mitchell. There's a lot of mics on stage because the drums are real, but there's also a lot of digital sampling and synthesizers.

With placement of microphones I've found there's no general rule. Every venue is different. During the sound check if an instrument like the bass drum doesn't sound right, you need a guy on stage to move it around until you can find the right spot. For Mitchell we ended up with two mics on the snare drum because one didn't get it loud enough.

Different bands want emphasis on different elements of their music. With Gowan the vocals are the most important thing. For Red Rider it's a split. Tom wants the instruments very powerful, but his voice has to be up front. With a good board and good echo units the quality of vocals increases immensely. Where problems usually happen are with loud bands. Red Rider has three guitars on stage that play all the time and it's hard to cut through their volume. If guitars are coming off stage loud, you've got to get the singing on top of that. The only thing to do is make the vocals even louder. It takes a lot of years to figure out how to beat that stuff. You have to crack down on the band members and tell them to be a little quieter.

One thing that helps me a great deal for live mixing is getting the band to play with no amplifiers on stage. Gowan is the most high fidelity show I do, and he has no amplifiers on stage at all. It sounds so much nicer when there's no amplifiers on stage to compete with, then we can control the entire volume. Kim Mitchell and his other guitarist have stopped using amps on stage, and so has Zappacosta. I've just started working with Red Rider, but I hope they'll do the same.

Backup singers present another challenge. Often if there's more than one backup vocalist, it's impossible to get all their voices coming out. Sometimes you have to put a digital doubling on one of them so it sounds like two. I listen with the headphones to which singer sounds best that night and focus on them. With echoes and reverbs you can work wonders.

Another integral element of good sound is the ability of the band to hear themselves properly. That's where monitors fit in. I work with a guy from Montreal, Paul Sarault, who takes care of that end of things. He has his own board, a Total Audio Concept. He finds the frequencies that aren't on the stage and puts them through the monitors to cut through the on-stage volume. Paul runs about 10 monitor mixes and has an equalizer for each of them, so each guy on stage has his own.

During set up for a concert, which usually takes about five or six hours. Paul checks all the vocal mics through the monitors ahead of time so when the band comes out all they have to do is play. I've worked out a system with Paul where I turn the PA off until he's finished with his checks. While I do the PA he leaves all the monitors alone and

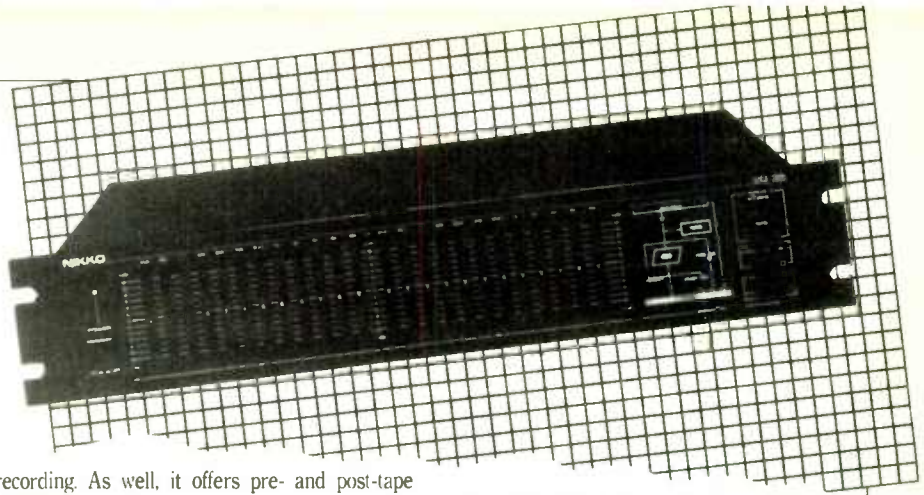
that way we're not battling each other. How you direct your PA is an important factor for good sound.

In many situations the most logical place to put the PA sound-wise is not possible. You end up having to construct these puzzles of speakers so you're not blocking a view or the exits, especially in bars. I find the Martin speakers are good because all the components are in the cabinet. In the old days, you'd have to pile up the bass, mid-section horns and point them straight out, but the Martins are like one gigantic stereo speaker so they can be aimed in different directions. We use nine Martins a side for Mitchell's show and aim them all over the arena.

The main problem I've found in hockey arenas is trying to fill the centre area. What happens is you can't tilt the PA into it because it feeds back into the microphones. What we're doing with the next Gowan show is flying a small PA in the air over the centre area and pointing it downwards. Another thing that helps is side fills that the monitor guy provides. They have the whole band coming through them and can be pointed out toward the audience.

Last but not least I highly recommend walking around the venue for a good half hour, after setting up, listening to a favourite tape through the system. I have two tapes I use, Supertramp's latest album, because it was recorded so well and *Power Windows* by Rush. It's important to use familiar tapes so you know what it's supposed to sound like, from wherever you are in the room.

(Bob Shindle has done sound for over nine years. The bands he's worked with include Gowan, Kim Mitchell, Zappacosta, Red Rider and Helix).



recording. As well, it offers pre- and post-tape equalization settings.

Specifications include 0.004% total harmonic distortion, and a signal-to-noise-ratio of 100 dB.

For more information, contact AudioVideo Specialists Inc., 2134 Trans Canada Highway South, Montreal, PQ H9P 2N4.

Nikko Audio Presents The EQ 25 Stereo Graphic Equalizer

Even in a room with excellent acoustics, speakers may need compensation. The EQ25 permits precise boost or attenuation exactly where it's needed. Designed and manufactured by Nikko Audio, the EQ25 is a 12-band graphic equalizer that allows sound to be customized at octave intervals with up to a 12 dB boost at center frequencies ranging from 31.5 Hz to 16 kHz.

Peak reading LEDs separate variable gain controls for each channel, and an informative flowchart display offers complete control and one-step monitoring. The EQ25 comes equipped with a bypass switch for immediate comparison between equalized and nonequalized sound, and a tape monitor circuit that allows sound checking while

SOME GREAT COVERS

BY CANADIAN MUSICIAN

WE COVER THE PEOPLE

A glance at *Canadian Musician's* cover tells you we're on top of who's on top. Recent cover features include the insider musician's story on Honeymoon Suite, Rush, Joni Mitchell, the Adams/Vallance hitmaker team and how to break into the states.

Canadian Musician's **NOTES** section keeps you in tune with what's happening for artists, producers, promoters, organisations, new businesses and services for the musician, and more.

TIPS FROM THE PROS is musicians talking to musicians about projects they've worked on, new equipment they've used, techniques they've discovered.

WE COVER THE BUSINESS

Canadian Musician features articles on promotion and publicity, making videos, making extra money doing jingles, and generally taking care of business.

WE COVER THE PRODUCTS

Canadian Musician's regular **PRODUCT REPORTS** give detailed analysis of some of the latest technology – once again, by people using it on current projects. **PRODUCT NEWS** provides a sampling of what's new on the Canadian market.

RECORDS is not your average record review section. Here, the artists and sometimes the producers describe the making of their records.

UNCOVER A WEALTH OF KNOWLEDGE

You, too have a chance to get into *Canadian Musician,* through **FEEDBACK** and **MARKETPLACE.** Share your opinions on our articles. Tell us what you'd like to see in *Canadian Musician,* or tell the public you're available or have something for sale.

ALL THIS FOR JUST $12.00 A YEAR! Nowhere in the music business can you get so much value.

So, fill out the attached coupon or phone (416) 485-8284 and subscribe today.

YES! MAKE SURE I'M COVERED!

Name _____

Address _____

_____

City _____

Prov./State _____ Code _____

(Please check one)

Inside Canada

☐ 1 yr. $12.00 ☐ 2 yrs. $21.00 ☐ 3 yrs. $29.00 ☐ 5 yrs. $39.00

Outside Canada

☐ 1 yr. $15.00 ☐ 2 yrs. $26.00 ☐ 3 yrs. $36.00 ☐ 5 yrs. $49.00

Enclosed is my cheque or M.O. for _____

Charge to my MasterCard ☐ or Visa ☐ (please check one).

Card No. _____

Expiry Date _____

Signature _____

Complete and mail today to:

CANADIAN MUSICIAN

832 Mount Pleasant Rd.,
Toronto, Ontario M4P 2L3

All MasterCard and VISA orders, call today (416) 485-8284.

Must be willing to spend one year in Hollywood studying at the Guitar Institute of Technology with some of the greatest players in the world. Duties also include attending lectures by such visiting artists as Pat Metheny, Eddie Van Halen, Steve Morse, Tommy Tedesco and Al di Meola.

Yngwie and the Fender Artist Advisory Board will select one U.S. winner and one international winner of the second annual Fender/GIT Scholarship. Winners will receive one year's *free* study at the Guitar Institute Technology. The scholarship also includes housing, a meal allowance and round trip transportation.

Your local Fender dealer has the details on how to make your audition tape and where to send it. Or you can find out more by calling Yngwie at (714) 671-5685. Because he may be looking for *you*.

Fender®

GIT

TMI Canadian Distributor:
P.O. Box 279, Port Coquitlam, B.C. V3C 3V7
(604) 464-1341 • Toronto (416) 673-7555

K.D. LANG

"Sustaining The Edge"

By Perry Stern

A word that Kathy Lang relies on a lot is "edge". It could mean any one of a number of things, from "wackiness" to "gimmick", to just plain nervousness. But what "edge" essentially refers to is that hidden ingredient, that elusive extra something that transforms Kathy into K.D., from the quietly eccentric prairie girl into the do-si-doing heir to the crown of Country Music Queen.

It's important to know that there are *at least* two Langs, the onstage K.D. and the offstage Kathy, though possibly there's room for a few extra personalities inside her giant rumpus room of an imagination. K.D. can be the manic, antic clown for one song and a tear-jerking, heartwrenching crooner on the next. Kathy will appear to be the quiet, defensive country girl in one breath, and then a quick-witted, sharp tongued social analyst in another. K.D. doesn't appear in our conversation, just as Kathy never ventures on stage. Someday soon that will all change.

When K.D. Lang and her band, The Reclines, made their spectacular end run around a remarkably moribund Canadian music scene in the winter and spring of '84-'85, the spikey haired bespectacled singer was widely regarded as the freshest breath of air to come out of the West since Joni Mitchell made her sullen hejira to Toronto in the sixties. That April, there were two-page spreads in the country's largest newspapers (*The Toronto Star)* and *The Globe and Mail* and an incredible string of successful club dates from Vancouver to Halifax (with a couple of side trips to New York City's *Bottom Line* slipped in for good measure). Generally reviews likened her appearance to a cross between "Olive Oyl and Elvis Costello" (in the *Globe)* and her vocal range as a blending of Patsy Cline and Peggy Lee.

Lang had apparently captured the collective consciousness with a tip-of-the-hat to traditional country music and a sly wink for those who feared it might be all a little too serious. Not surprisingly she was awarded '85's Juno for Most Promising Female Singer (which she accepted in a full length wedding gown and a trousseau-full of promises: "I promise to deserve this award. I promise to work hard next year. I promise to always sing for the right reasons.") and just as inevitably, she pretty well disappeared from the headlines, and the concert circuit, for most of 1986.

What transpired during that period of apparent capitulation to the dreaded "Juno Jinx", was the signing of an international contract with Sire Records, the subsequent recording of the recently released LP *Angel With A Lariat,* and the reconsideration of the once unbridgeable gap between K.D. and Kathy. Of the three it's hard to say which was more traumatic.

Born twenty-five years ago in Consort, Alberta (in order to "salute" the town during her appearance on *Hee Haw,* a quick phone call to the mayor's office of Consort found that the town's population had ballooned from 650 to 672. Saalute!) Katherine Dawn Lang must surely have seemed out-of-place in the quiet prairie town. She balanced her athletic ability with a passion for music and studied classical piano before moving on to guitar. It's important, she feels, that people understand that her roots are in country music so that they'll see that she's making "light of", rather than fun of, it. "I *am* country music," she says. "I am a coalminer's daughter."

This particular daughter from the coal-less Alberta flatlands wasn't exactly out of touch with civilization. Kathy followed the topsy-turvy world of rock music through her older sister Keltie Rae's collection of *Rolling Stone* and dreamt of bigger places and wilder times. In her teens, she toyed with folksinging, dabbled in country, but made her reputation as a performance artist in productions that ranged from a seven-hour re-enactment of Barney Clark's plastic heart surgery to filling an art gallery with garbage for a month.

When Larry Wanagas placed an ad in an Edmonton paper looking for a singer for a "Texas Swing, twin fiddle band" back in 1982, he had no idea it would change his life. The audition must have been spectacular. One witness to that fateful event remarked, "anyone who can sing that well lying on the studio floor or draped over the grand piano should be incredible standing up." Standing, sitting, writhing, or wiggling, Kathy Lang slayed Larry Wanagas then and there, and, as her manager now contends, "I haven't let her out of my sight since."

Wanagas decided to hitch his wagon to Lang's

KD LANG

lucky star and asked her what she wanted to do with her amazing voice. "When she first came to me," he recalls, speaking from his recently relocated office in Vancouver, "she said she wanted to be a jazz singer. I said if you want to be a jazz singer the first thing to do is to build yourself a little platform so that once you have some notoriety and success, you have a lot easier time with it. If we start pushing you as a jazz singer at 20 years old, we're all going to starve. If you want to do something off the wall," he concluded, "you'd better get a platform to work from."

In relatively short order K.D. Lang (or k.d. lang, as she would have it) was born. Both Kathy and Larry knew that what she had in the way of a voice was dynamite. She could coo, she could croon, she could holler and she could rock. The voice was in the bag, but what about the package? Once again Lang's spontaneous combustion answered the question; she would be nuts, wacky, or in her terms, she would have an "edge."

"At that point," Wanagas remembers, the offstage Lang was, "quiet, attentive, certainly not assertive," so it must have come as some shock to watch her aggressive, energetic debut as K.D. at Edmonton's Sidetrack Cafe. "The first show she did surprised herself as well as me," he says.. "I knew she could sing, but what she brought to the stage was this undeniable presence." It wasn't long before that presence was being felt throughout the West.

When Wanagas booked Lang's tours, he made a point of touching base among some traditional country bars, along with all the college pubs and rock clubs. Lang was meant to appeal to as broad a range as possible, but never to conceal the simple fact that hers was a country show, however geared to a young urban market it may have been. As it happened, at the same time in country and rock/punk circles, a traditionalist form of country was making headway: Ricky Scaggs, Reba McEntire, The Judds, in one camp and Jason and the Scortchers, The Meat Puppets in the other. K.D. Lang fit into the scheme of things quite well, thank you. And she was ours.

PHOTOS: PAT HARBRON

"I'm going to change country music."

"America's going to say 'look at this!"

By the time she had released her first album (which she prefers to think of as an EP of mostly cover material) *A Truly Western experience* (now re-released on WEA in Canada), Lang's reputation was set and long line-ups greeted her arrival in most of the larger cities she played in. Most of the press and word of mouth revolved around her show and appearance. But no story or conversation ended without at least some glowing praise of her singing ability.

Finally, after two years of touring non-stop, the

NG

KD Lang

spring of '85 found her, for the second time, at New York's *Bottom Line*, this time opening for NRBQ, a rock band from Boston. Sitting in the audience with Larry Wanagas was Seymour Stein, czar of Sire Records, signer of Madonna, Talking Heads, The Pretenders, and The Ramones, and a closet country fan. Afterwards, a chatty conversation with Lang over the merits of Wilf Carter and other country greats led Stein to sign her to his label.

Kathy Lang arrives for her interview in shades of brown, brown hair, brown coat, brown shirt, brown boots. Outside it's grey. Sipping on a strawberry yogurt smoothie and nibbling on a soya burger dug out of a brown paper bag, she reluctantly hands over a pre-mastered cassette of her new album and cautions, "It's my only copy, so don't let me forget it." There's none of the winging daddy-o-hyperkinetics of K.D. in any part of her, except of course in her highly expressive blue eyes. The eyes are captivating.

It's now well over a year since she signed with Sire and almost four months after she finished recording *Angel with A Lariat* in England. She'll be leaving for New York in two days to master the album with her newest cohort, fiddler Ben Mink. While Lang hasn't been entirely dormant in the intervening months (she's avoided major markets, but has touched base in some smaller Canadian cities, and there were two performances with the Edmonton Symphony Orchestra) for the most part all she has in mind is finishing off the record and getting back home in time for Christmas. She looks a little tired.

Besides recording the album (more about that later), apparently the biggest thing that's happened to Lang in '86 was the discarding of her trademark rhinestoned glasses. It seems like a trivial thing at first, but what those glasses represented was the difference between Kathy and K.D. When she talks about the move it is with the seriousness of an arms negotiator. The people around here are worried it was too bold a move. Hell, the things didn't even have *lenses* in them.

"I've already been criticized," she confides. "They think I've lost my edge, but I think the edge is just my short hair and the glasses and doing novelty songs. That's where I was then, and now that I'm taking my music more seriously and buying newer clothes, they're telling me I've lost my edge. Well, it's still there, it's just not as blatant as it was before."

Lang's career is at a cross-road. Fortunately, both roads lead to success, but one means Kathy will have to become K.D. the way Paul Ruebens has become Pee Wee Herman, and the other means K.D. will become Kathy. Kathy, needless to say, is choosing the latter, but there is a strong temptation to go the easier route of the former. Because her career is at a different stage in Canada than in the United States, it's a cause of some concern to those around her.

Larry Wanagas wants to ensure that Lang is as big a hit in America as she has proven to be here, and he wants to repeat what he sees as a tried and true formula. If K.D. stops aiming for the funny bone too soon, he worries that our neighbors to the south won't be so readily seduced by her charms.

Kathy's much more confident. The reticence she exhibited when she first met Wanagas is long gone now, and it's plain that she knows full well where she's been and where she'll be going. "When I go down to America it'll be totally different. They won't have seen what came before, so they won't think I've lost my edge. They're going to say: Look at this!" And what is it that they'll be looking at? Well, here Kathy's self assurance is likely to just bubble over.

"I'm going to change country music," she explains. "I mean, you've already seen it happen. Let's say Hank Williams was the first generation. Then you have people like Gram Parsons and Emmylou Harris. Then you have people like Rank and File and Jason and the Scorchers. And then you have people like Dwight Yoakam and K.D. Lang."

Seeking change is what Lang's been after all along. The switch from performance artist to country star, while not contrived, certainly was a conscious one. "I value what I learned (from performance art)," she explains, "but it was so limitless that there were no boundaries to work within and try to change. That's why I chose country music. It has such a structure that I find the potential to challenge it really exciting."

When Lang and Seymour Stein had that first conversation at the Bottom Line, Stein said, "You are what country music would have been if Nashville hadn't screwed up." Ben Mink, though best known for his work with FM, CANO and Bruce Cockburn, started out as a country fiddler on *The Ronnie Prophet Show*. After meeting Lang in Japan at Expo '85, he became her co-writer ("We're sort of best friends who'd never met before," she explains) and fiddle player for the Reclines. Mink explains what Stein meant:

"At one point, Nashville had a serious complex about being regarded as hicks. Then they got

glitzy. A couple of artists had crossover county hits and then everybody tried it. In doing that they diluted what was pure and honest about (country music) and it became a mishmash of all sorts of MOR styles done badly. Right now country sounds like Eagles out-takes from 1972 badly recorded.

"I think it's the damage people like Kenny Rogers have done. Even though *he's* great, the people who try to imitate him are way off the mark. I think country music used to be a lot more honest, even with their complex about being bumpkins. That's the whole idea behind K.D. and what's she's trying to do: with a reverance to country she's taking it somewhere else. *Please*.... because Nashville is in a sorry state right now.."

On *Angel With A Lariat* Mink and Lang have tried to recapture the "honesty" and "purity" that they find sorely lacking in contemporary country music. Though the vision was always there, getting it on vinyl proved to be a bit of a challenge. The first was finding a producer. Lang wanted Elvis Costello or T Bone Burnett, but neither could or would, do the project. The next string included the Brits, Nick Lowe and Dave Edmunds, and the latter agreed. The problem was Edmunds would only work in England.

"Financially it was really stupid," Lang confesses about the expense of recording overseas. "They really wanted Edmunds and I just really wanted to record the album. I think one of the best things about it was that we were all on edge. Just the idea of being someplace new. London's a real music city, it has lots of history, and the edge of that came out in the studio."

Mink, the most experienced musician in The Reclines (on the album are Michel E Pouliot, drums: Gord Mathews, guitar; Dennis Marcenko, bass; and Teddy Borowiecki, piano - Borowieckci has since left the band to be replaced by Mike Creber), found that England was, "not conducive to country. Nobody there understands country.

"There's a much larger gap than I would have imagined. I would like to think that because they all spoke English there would be lots to relate to, but it's a European country and the standard of living's a lot lower. I was really surprised that technically they were far below our standards.

Mink contends that, "the main thing is to get the performance on tape -- to capture a magic that you can't conjure up." One of the things he and Lang insisted on in the studio was the use of a hand-held mic for the singer. "You should have seen Edmunds' face," he laughingly recalls. "When she sings she uses her whole body. When she goes for a low note she'll crouch over the same way she does on stage. She whips around -- she's got fantastic mic technique."

That look on Edmund's must have surfaced a few times because he had never seen Lang's show before meeting her at the studio (Maison Rouge in London, Ian Anderson's old studio where Edmunds does all his work as well as Duran Duran, Power Station and Elp). The producer apparently took on the role of benevolent overseer to the project and obviously this took Lang et al somewhat aback. Buzzwords like "learning experience" and "he gave us a lot of room," permeate conversations about the experience, but no-one involved is in the least hesitant about praising the final product. Mink says he learned from Edmund's insistence on using first takes because it retains the spontaneity of a live performance: "he knows that something's lost as soon as you start thinking instead of reacting."

For Lang's part, she says only that, "If someone could convince me that Dave Edmunds' strategy was to get me wound up so I'd get involved in my album, then I'd say he was a great producer. But I'm not convenced that was his strategy." Even still, Lang says she learned so much on this project that the record company has told her that she can co-produce the next album.

After returning from England in September, Lang made another big move in the States. From an appearance on *Late Night with David Letterman* she caught the attention of the people at *Hee Haw*. The very next day she got the call from Nashville to come down and play a couple of songs on the show. Well, the couple of songs stretched to four (for two shows) and there was old Kathy Lang Consort yucking it up with the likes of Gordie Tapp and Grandpa Jones.

Even though she'd toned down her appearance to the extent that people were worried she'd lost her "edge", in American they *still* thought she was pretty weird. When someone at the Letterman show noticed that she had a hole in her stockings and asked if she was going to go on TV with them, Lang quickly retorted, "Are you trying to tell me someone said to Minnie Pearl: Are you going to leave that price tag on?"

LEE AARON

Burying The Metal Queen

Lee Aaron had decided that if she wanted to have complete control over her destination, she'd have to forget about the ugly past, practise arduously and take the test. So, despite the crashing consequences it could have on her career, she went ahead and did it. She got her driver's licence.

By Tim O'Connor

Two weeks later she hurtled down Toronto's King Street. in her new sporty Nissan Pulsar while her nervous passenger -- your agent -- checked unchecked blind spots and pumped imaginary brakes. "I've always been hesitant about driving," she says. "When I was a kid, I was in a really bad car accident and they had to basically rebuild my face." Your agent thinks about the beautiful work doctors do. "But then I just got sick of having to call my friends and asking them to drive me everywhere." Literally and figuratively then, Lee Aaron has taken control of her direction -- and changed it. But while she's still a little shaky behind the wheel, her new album is a confident, well-executed album of slick crunch rock that marks a new start for Aaron. As if to underscore the point, the LP is simply called *Lee Aaron*. Her agonized banshee screams and heroic growling have been tempered with a more natural singing style. Her lyrics rise above the Lets-Rock-Till-We-Drop hysteria of the recent past. The songs are more melodic. John Albani's monster guitar roars less but more effectively. The additon of keyboard player Jim Gelcer has added a new dimension of colour to her sound. (Her band had changed again: guitarist Greg Bennett left the group, drummer Randy Cook replaced Barry Connors while bassist Chris Brockway remained.) And she also regained creative control on this record, finding a cooperative producer in Peter Coleman who's worked with Pat Benatar.

The grand result is her most accessible and commercial record. If one album is going to break her in Canada and the United States -- she's already Europe's favourite metal singer -- this is probably it. But hardcore fans needn't worry that the Metal Queen has become a Pop Princess. Most of the LP is pedal-to-the-metal rock -- it just handles the turns a little nicer. Even so, they might shriek in horror when they learn she wrote a ballad with schlockmeister Dan Hill. But it was precisely that willingness to experiment and seek out new songwriting partners, including Joe Lynn Turner of Rainbow and David Roberts, that makes her album the best yet.

As for outward differences, she promises that the skin-tight Danskins are gone, mainly because they look outdated. The number one singer and sex object of the stuffy readers of *Kerrang* magazine even says she'll tone down the studs and chains for "stuff that's more refined with a little more class."

Parked safely on a couch in the offices of Attic Records, she looks smart in a big-shouldered pink leather jacket with pink boots and a blue denim shirt and matching skirt. Her voice, which makes Run DMC sound like the Smurfs, is the only thing big about this tiny 24 year old who has a habit of swinging her arms around as she talks, occasionally spilling her tea. The clothes, the slick sound, all suggest that Lee Aaron wants to bury the Metal Queen. "I don't know if any artist consciously tries to change her image. I'm just changing as a person compared to what I was thinking three years ago. I'm not consciously trying to write airplay songs per se, I'm just trying to become a better songwriter. The material on the new album is a little bit different than anything I've done in the past. It still has an edge, but there's other stuff that you might be surprised to hear Lee Aaron do." said the Toronto singer.

How about shocked? Not since Julio Iglesias and Willy Nelson locked larynxes has there been a more unlikely collaboration than Lee Aaron and Dan "The Honesty's Too Much" Hill. When it's suggested that her fans think Hill is a wimp, she lets out a laugh, and says: "You said it! But I looked at it as a challenge. My manager (Steve Propas) suggested it and my first reaction was 'What?'. And then I thought 'Why not?' Because the fact is, the guy is a good songwriter. We got together under the pretense of writing a ballad and we were really, really happy with the results. You never know whether these things will be productive, and sometimes that's the best circumstance to write."

Nevertheless, Aaron does expect that she'll lose some metalheads for fans. But she'll pick up others whose tastes are less extreme. She concedes the Metal Queen tag -- the name of a song on her second album -- worked as a marketing tool when she needed it, but now it scares off radio programmers who believe metal musicians are one notch below child molesters.

Because of that label it's been hard for me to get recognized. I have a new manager now, Steve Propas, and when he heard these new songs he said, 'Wow! I didn't know you could sing.'"

That's the shame of her last album, *Call of the Wild*, which suffered from Bob Ezrin's heavy-handed production and obscured Aaron's most obvious asset -- her powerful singing voice. You don't sing Barbra Streisand songs in high school theatre by faking it. On "Power Line" and "Hands Are Tied" from the new record, she growls in the best tradition of Ian Gillian, but with melodic finesse and control. She's also exposing some well-developed musical muscles for the first time on more pop-oriented songs such as "Only Human". With a touch of drama and restraint, she sings with a previously hidden sensitivity that is moving without being maudlin. She carries the same approach into "Empty Hearts" and then expolodes on the chorus. It's not that her voice has suddenly improved on this record, but she regained the creative control that was lost working with Ezrin.

"We (Aaron and Albani) were a lot more involved in the production of this record..." Uncomfortable with the topic, she pauses, "I have a

lot of respect for Mr. Ezrin and we got along fabulously... but I had a lot of ideas of my own that weren't really listened to. He really likes to come in and take over," she said, noting she was dissatisfied with arrangements and chord changes on that record.

"There were certain lines that I sang, and I said 'Bob, that's flat' and he'd say, 'Hey I know, but you sang it with such emotion,' and I'd think 'I guess he's right.'"

She says Coleman is a "stickler for perfection," but he didn't impose his will on her. Rather than present something to the band when they needed another part, Aaron says he would draw it out of them. "He's a catalyst and it's good to know that all the ideas on the record are ours. Also with Peter, I'd sing a few lines that he loved but I couldn't live with, and he'd say 'Okay and I'd do as many takes as needed until I was satisfied."

"On this record you can hear the words. I wasn't even there for the mixes on my last record. I don't know what Bob did to my voice. Peter likes to get a natural sound, so my voice doesn't sound overly processed on this record and it's more of what my voice sounds like even though it's got harmonizer and echo."

It's that naturalness in the sound and in her delivery that makes the new record a fresh departure for Aaron. Until this point, the singer in Aaron has been overshadowed by the go-for-the-jugular shouter. Unfortunately, much of the forced anguish was right out of *Spinal Tap*. To the unconverted, songs such a "Hot To Be Rocked" were unlistenable. On the new record, she's learned how to channel the excitement, and consequently, she should appeal to a much wider audience.

"I didn't do as much screaming, if you want to call it that, on this record. On certain tracks, like 'Dream With Me', I thought here's a chance to show people that Lee Aaron can sing without any growl on her voice at all because a lot of people don't know I can do that. It's still there but now I'm trying to do it a little more tastefully now. I don't think I have to be singing at the top of my range to be dynamic. I used to think that and was constantly pushing myself over the edge, and sometimes holding back can be just as effective."

It's only in the last few years that Aaron has started to take care of her voice. Like many rockers, she had no formal training and never developed a routine to prevent herself from blowing her voice out. "I never used to warm up to be quite honest, mainly because I was too lazy to spend that half hour. But in (West) Germany we ran into the Scorpions and Klaus Meine. He didn't treat his voice properly and he got very bad nodes and had to have an operation. They were two years between records and now he babies his voice. He gave me a few tips and told me to take care of my voice if I wanted to keep it. Now I've become a lot more professional and take care of my voice. I warm up and do scales before I sing now."

While many intense rock singers have trouble getting psyched up to sing in the studio day after day, Aaron doesn't suffer from that problem. "I'm basically a hyper person. Can't you tell? I'm swinging my arms around and spilling things on myself. I have this drive. When I go into the studio I'm just excited about recording. But I don't like to sing in the early afternoon, because I'm so conditioned to being on the road and singing in the evenings. Peter learned that when he tried to record me at 11 in the morning and I sounded like a 40-year-old alcoholic housewife -- Ack!" she croaked, grabbing her throat and then laughing.

Aaron also took care not to rush the recording on the new record. Last time out, the group finished touring in January 1984, completed *Call of the Wild* by April and went back on tour. "You can't make a good record in that amount of time. This year we did it right. We came off the road at the end of December (1985) and we wrote for eight months. That's how you make a good record."

Coleman and the band spent last October and November recording at Triumph's Metalworks studios in Mississauga, Ontario. The album was recorded analog, but it was mixed on a Massenburg computer in Los Angeles. Aaron sat in on the mixing for the first time to ensure she had control of the sound.

"It's a lot more polished than a lot of my other records. The guitars aren't overbearing and everything is in its place. It was EQd and mixed properly."

By taking greater control of the sessions and standing up for herself, Aaron exorcized many frustrations that she felt had hurt her career. Now she's more confident than ever that breakthrough success is just a matter of time.

"I remember saying 'If I haven't made it within five years, I'm going to give it up. And then after five years, I figured I've come this far, it's stupid to turn back now. If you stick with it your time will come, I truly believe that. Unless you're just lousy," she says, laughing. □

If you're looking for drums that really cut through, the choice is clear: Ludwig's new Super Classics.

The shells are a new concept. They're select white face maple, 4 ply, cross-laminated in patented die-electric molds, and finished inside and out. Add feathered bearing edges, and you get a sound you'll have to hear to believe. A sound that's clearer, crisper, more resonant, with better tonal center and cutting power. That means Super Classics are as good for jazz as they are for rock. As pure in the studio as they are on stage.

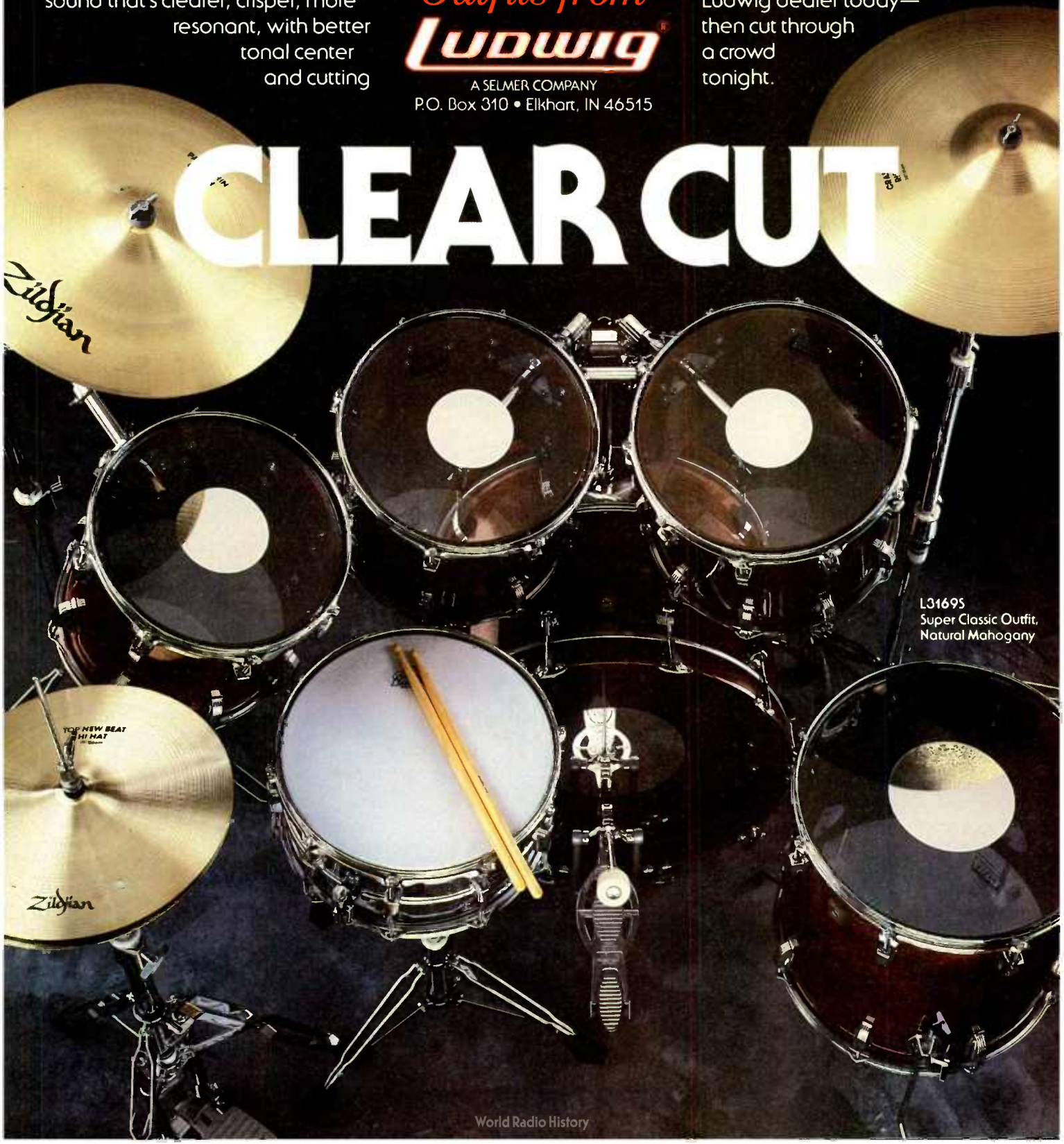
New Ludwig Super Classic Outfits. Available in three natural wood finishes, 26 covered finishes, and a nearly endless variety of sizes and configurations. Cut a deal with your Ludwig dealer today—then cut through a crowd tonight.

New Super Classic Outfits from

LUDWIG

A SELMER COMPANY
P.O. Box 310 • Elkhart, IN 46515

CLEAR CUT



L31695
Super Classic Outfit,
Natural Mahogany

EXPERT ADVICE ON WHERE YOU CAN FIND MONEY

By Perry Stern

You wouldn't think so, but there *is* an easy answer to the question: Where can my new band get money to start a recording career? The answer, while appearing unintentionally trite, is all the more truthful for its simplicity: Look in the mirror, pal, then hit the road.

The music business, though many might argue this point, isn't like a comic strip. A band isn't Little Orphan Annie, and you can be pretty damn sure that no Daddy Warbucks is going to drop down from heaven and pay your way to success. You may as well invest in a book of lottery tickets.

More than money, however, you need good sense and a sound understanding of business practices (or a manager who does) if you want to get your little musical project off the ground. While money can't buy you love or success, it certainly can get you into the ballgame. But misspent cash, like good intentions, can pave the way to hell. And there's no hell like the music business hell.

There was once a comedian who had a routine about how to become a millionaire. His solution was: First, get a million dollars. That's it. If you want to have the money to start recording, first get the money. Perhaps "earn" should be the operative word, but that's not entirely necessary. There are places to go to for money, there are ways to barter for services, but unless you have some kind of proven track record who's going to *lend* you cash? And on what basis... your honest smile and sunny disposition? Forget it.

"I've seen bands that have gotten [outside] funding," says Chris Pegg, manager of Chalk Circle, a band that has seen no small amount of success of late, "and it's seemed to me that it was only an opportunity for them to be lazy. Inevitably they seem to be the ones that aren't going anywhere." Pegg feels, as apparently many other managers do, that a band starting out should try to be as little in debt as possible. The weaker you are financially, the more likely you are to come under the thumb of someone, probably a record company, with goals quite unlike your own.

Unfortunately, the time when it would be most fortuitous to have someone invest in your career is the time when it is least likely to occur. Unless you have a doting aunt or a rich uncle (any family member will do) the likelihood of someone handing you a no- or low-interest loan to start up your band is slim to none. Banks are no solution. Adrian Heeps of Duke Street Records says, "compassionate bank managers are few and far between." Mark Caporal, drummer for Eye Eye, laughs at the thought of going to a bank. "The whole idea was to avoid that," he says.

Jane Siberry quite literally (according to her manager, Bob Blumer) paid for her first record with money she'd saved from waitressing tips. Chalk Circle bought inexpensive studio time with the money they'd saved from gigs and day jobs. That's the way it's done.

Lest this starts sounding like a parental harangue that ends with:"Straighten up, fly right, and get a haircut," it should be noted that every now and again, people *do* invest in a band the way they might invest in a movie. It's just that these occurrences are few and far between and anyone who's spending a lot of energy searching for investors might be better off using their time more wisely.

Len Glickman is a Toronto entertainment lawyer (at Lilly, McClintock and Bowman) who has helped people who want to invest in a band find the right band to invest in. These are people, he says, "who have nothing to do with the business, but just want to play the game." The only time it makes sense for anyone to invest in a band is prior to the signing of the first record deal. Afterwards it is incumbent on the record company to provide the money, generally in the way of recoupable expenses that a band needs to survive and record. "In most instances," says Glickman, "an investor is the case of last resort. It's analogous to a band's first record deal -- not the best deal possible, but the one that gets them on the map." Out of desperation a band may have to rely on outside cash, but being desperate doesn't mean you have to be stupid.

When borrowing or lending money, each party has their own set of goals and desires, and sometimes they are mutually exclusive. The lender, seeing the long term potential of an artist, probably wants a deal that will give him long term participation in the band's career. Simply getting back the loan with minimal interest won't suffice.

The borrower, on the other hand, wants as little interference from backers as possible. Their relationship should be short and to the point -- to pay off the loan quickly, and then sever the connection thoroughly.

Glickman has played on both sides of the fence: representing both the artist and the investor. For an investor to get a quick return on his loan, it is essential that he have his finger in as many of the band's cash generating pies as possible. "I wouldn't recommend that a client invest in a record deal if the money is only recoupable from record sales," he explains. The

investor, "has to be able to dip into publishing, merchandising, etc..." The artist, on the other hand, should want to limit the wells the investor can draw from, otherwise the band will not have enough money to survive on.

Allan Gregg, founder of Decima Research, is one of the most powerful and influential political pollsters in Canada. He also happens to be a rock 'n' roll junkie. Lately he's invested in the success of New Regime, and, in the past, he tried to help scoot along the career of Vancouver singer/songwriter Peter Panter. His experience as an outsider making a brief excursion into the untamed wilds of the music business exemplifies the reasons why few people are willing to risk money on music.

Gregg tried to use his influence and reputation to get a foot in the door of the majors in New York. "After no success on the phone," he recounts, "I flew to New York, checked into the St. Regis Hotel, and sat there for four days while everybody stonewalled me. Finally some junior A&R person at Arista agreed to have coffee and it was quite an education. She said, 'Hey, you want to turn our heads, you better come in here with a finished master with a good video and representation by one of the five lawyers that matter in this town. Demo tapes don't show any real commitment.' You would expect that people who follow normal business practices could apply the same to the music business. But you just end up looking like a dilettante. Really, this kind of money is not something [I] expect to see again for a very long time."

Body Electric is a band that has received outside funding from private investors, including family members, but according to Scott Andrews of Parallel One Records, "You have to find people who view this kind of investment like a trip to Monte Carlo. It's a more immediate investment than films. Still, people who do this are usually believers in rock and roll."

But, enough about the fantasyland of "easy" money, how can a new band get a leg up into an extremely expensive profession?

Lawyer Glickman only half jokingly advises that the smartest thing you can do is, "Find a manager that's independently wealthy." With a manager who has access to cash and a proven track record you can go almost anywhere. These days many independent labels will sign both a management and recording contract at the same time. Current Records, one of the biggest of the smaller labels, and one of the most successful with a roster including Parachute Club, M+M, and Molly Johnson's Alta Moda, covers all the bases for its acts. "We're either martyrs or fools, depending on your perspective," says Current's Gerry Young. Because he sees where all the money goes, Young says there is no room for private investment in one of his acts. The only place that money can come from that hasn't already been accounted for is from the artist's portion of the publishing, and that's not exactly a pot of gold. Young says that Current will support its acts by getting as much from the distributor as possible, and, if necessary, by turning to FACTOR or VideoFACT.

Nettwerk Productions, another small independent that's making headway with bands like Skinny Puppy, Grapes of Wrath and MOEV, operates under the same principles. They act as the manager as well as the label and they provide all the monies necessary for the bands to survive. Companies like these are your best bet, but not your only hope.

Sooner or later the talk always comes around to FACTOR, the Foundation to Assist Canadian Talent On Record. The problem is that you can't go to FACTOR with just a good idea. You have to have at least a demo to start with, and a good lawyer (or someone with comparable experience) who can help to write a credible and impressive application.

Funded with money from independent broadcasters and from the federal Department of Communications, FACTOR can help out a band on a number of levels. On the first level there is the readily available Demo Grant. FACTOR will get you between 24 and 32 hours of studio time at a studio of their choosing. The money is paid directly to the studio. Once you've proceeded beyond the demo stage, it's generally your record company that will be dealing with FACTOR.

The next step up is a short term loan that matches funds and the value of donated services worth up to $60,000. The foundation for the loan

lies in a promise of distribution by a company with an established reputation. If the distribution deal doesn't pan out for some reason, then you have 90 days to release the record on your own. The people at FACTOR, while appearing to be something of a soft touch are not fools, and a bogus promise of distribution is quickly found out. There is also a large, multi-project loan of up to $200,000 available for record companies. The loans are recoupable against sales which means that an act can still live off publishing, merchandising, and live performances.

FACTOR has also started looking at the bigger picture of an artist's career and have started giving grants for international tour support. It has long been the popular belief amongst performers that a Canadian has to be successful abroad before gaining acceptance at home. FACTOR will provide a band with the shortfall of up to 25% of the cost of an international tour with a ceiling of $20,000.

Even with FACTOR's commitment to the growth of the music industry in Canada, it is important to see it as a tool rather than a crutch. As Duke Street's Adrian Heep says, "FACTOR can decrease the initial risk, but the function of the loan is to *help* the act, not *fund* the act." Instead of looking for ways to get money, it might be wiser for a band to find ways of saving money instead.

The motto of Nettwerk Productions is to make the best records for the least expense. By assiduously using studio downtime and by pooling the resources of their various projects, Nettwerk bands make their records for a fraction of the cost of most acts who have major distribution. "A lot of record companies are in debt all the time," says Nettwerk's Mark Jowett, who also plays in MOEV, "but we have been careful to avoid that. A band can go double platinum in Canada and still not recoup their expenses; we can make money off a gold record."

Jowett explains that one way to avoid having to look for private investors is to carefully negotiate payment schedules for various services. By extending the terms of your contracts for studio time, etc., and by insisting on substantial tour and merchandising advances you can juggle your cash flow to your own advantage.

Chalk Circle is likely to become a major force in Canadian music over the next few years. Manager Chris Pegg sees their success as being predicated on an "economically sound" background. Early in their history they did get a small loan froma private investor, but it was at credit card interest rates and was paid off in a matter of months. He explains that at first record companies were threatened by the band's independence. By saving the money from their live performances the band had enough to pay for their demo and therefore didn't have to fall into the pocket of the first record company that came along. After signing with Duke Street the band was able to get endorsement deals with various manufacturers to provide them with much needed, and expensive, equipment.

Getting the sponsorship of a manufacturer is no mean feat, however, for a band without a deal. Once again this is where a good manager can come to the rescue. Even though Eye Eye had yet to tour, their managers John Graham and Reid Bailey had sufficient reputation to satisfy a number of companies to provide PA, lights and services in exchange for promotion.

The decision whether to buy or rent equipment is a tough one. The members of Haywire swear by owning, but Chalk Circle would rather rent. Even music store owners have differing ideas. In Toronto Jeff Sazant of Steve's Music sees a growing trend towards buying, while Jack Long of Long and McQuade has a long established policy of renting and leasing.

Sazant says, "More than ever we're finding that a lot of musicians have their own money and that technology has allowed them to pursue different avenues of creativity. New advancements in computers and mini-studios have cut the cost of recording and allowed people to make music in their own home at their convenience. The product might be homemade but the sound is definitely not and larger and larger proportions of our customers are people who are either returning to music as a hobby or professionals who have become a self-contained industry. Although we offer leasing situations,, the access to credit over

MONEY

the past ten years have eased so that Mastercharge and Visa have become financiers."

Jack Long's attitude is well suited to those who find credit cards anathema. Explaining that, "almost anybody can get credit here ...once," Long adds that renting is for people with short term needs. The terms at Long and McQuade have always been reasonable and even the most recalcitrant of customers is given the benefit of the doubt. Long's credo is: "We don't have bad customers - bad customers to the other stores." However lackadaisical the process may seem at the time, the staff at L&M pay close attention to where the money is coming from. If it looks to them as though you're relying on someone else's money, you are less likely to leave with what you came for. If it's not your money, they assume, then what have you got to lose?

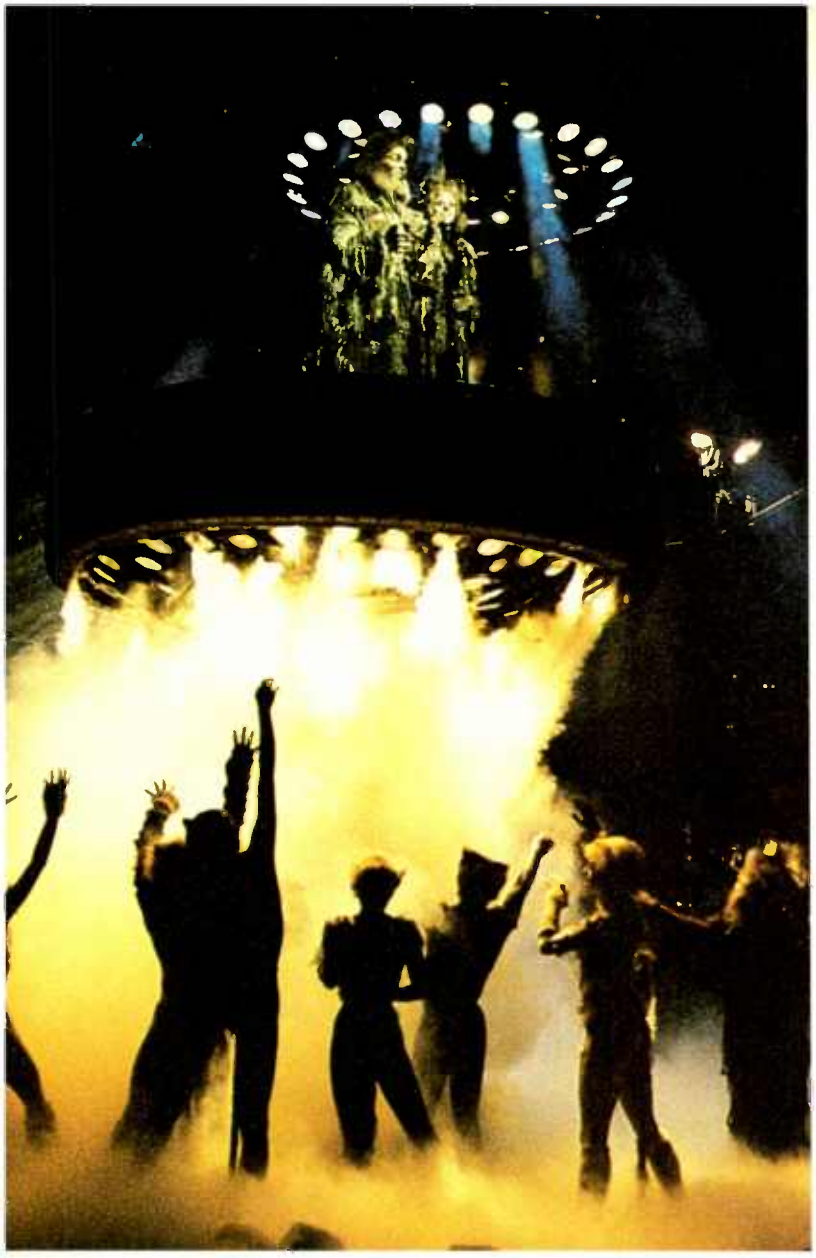
Beyond general instruments and the like, there has been a change in the attitude towards buying a PA and lighting equipment the way Haywire did. For touring bands, according to Sazant, "there's been change in just how the money is spent. Ten years ago a band had to go out and buy a PA system for a five-figure sum because they were working enough to pay it off and the technology was somewhat stable. Today however, you have to be nuts to buy anything that expensive when you can rent state-of-the-art right down to the van."

While there is a general rule of thumb among businesses that it's best to pay expenses on a credit card, in the music industry they are apparently a must to avoid. Though most tour managers will use plastic for gas or for unplanned expenses, it seems that most would prefer to use cash for everything. That way you don't spend what you don't have. Bob Blumer says that it was only recently that he even qualified for a credit card to take on the road with Jane Siberry, and Mark Jowett says he'll only use his Visa as a last resort. The interest rates are simply too high.

While the future of Canadian music grows stronger daily, it is important that those who enter the field regard it as much as a business as it is an adventure in art. A solid understanding of current financial practices is as important as keeping up with the latest technological advances. One thing is certainly sure: instant gratification is non-existent.

While people will endlessly debate the relative merit of seeking private investors and corporate funding for working bands, it is generally agreed that there are more questions about it than there are answers. Even as this story goes to print, there is legislation in parliament that may make investing in a rock 'n' roll band as lucrative as financing a film venture. If the Small Business Incorporation Development Act is expanded to include the recording industry an influx of private funding for the tax break is sure to follow.

Creative financing may be the wave of the future in the music industry, but the most important thing is to keep your priorities straight. As far as those acts who always seem to be griping about the inavailability of funds are concerned, perhaps Chris Pegg is right. He says, "Maybe they're spending too much time looking for money instead of working on the music." □



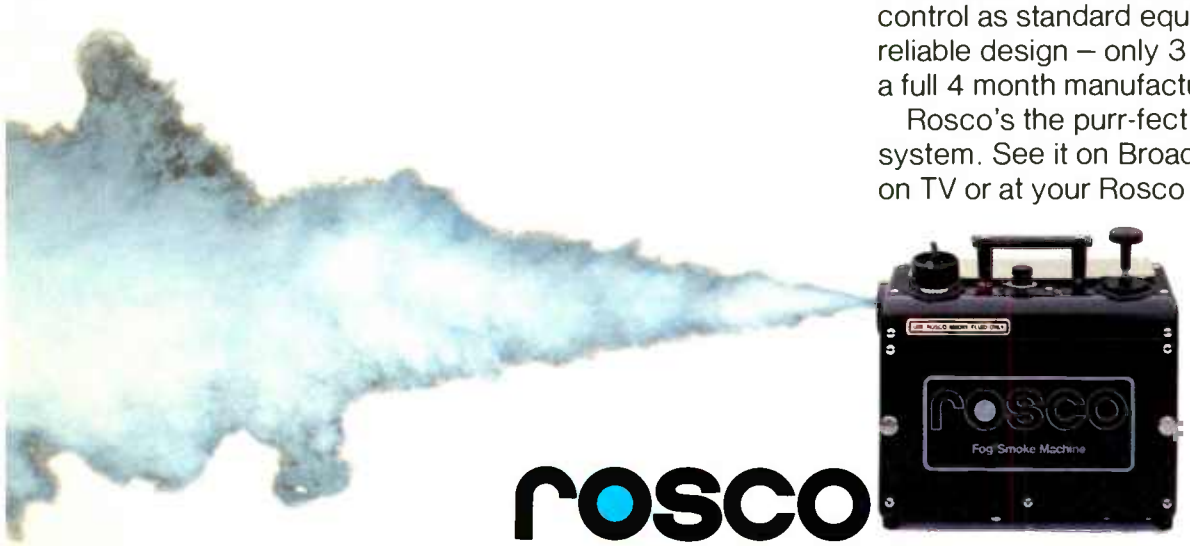
"Cats" was finicky about the fog and smoke machines they chose.

They had to be completely safe for humans.

Non-toxic. Odorless. Won't burn. Won't irritate eyes, skin or vocal cords. Leaves no slippery residue. Designed specifically for theatre, film and TV production. No wonder "Cats" picked Rosco's fog and smoke system.

It also features easy operation, remote control as standard equipment, rugged, reliable design – only 3 moving parts, and a full 4 month manufacturer's warranty.

Rosco's the purr-fect fog and smoke system. See it on Broadway, at the opera, on TV or at your Rosco dealer.

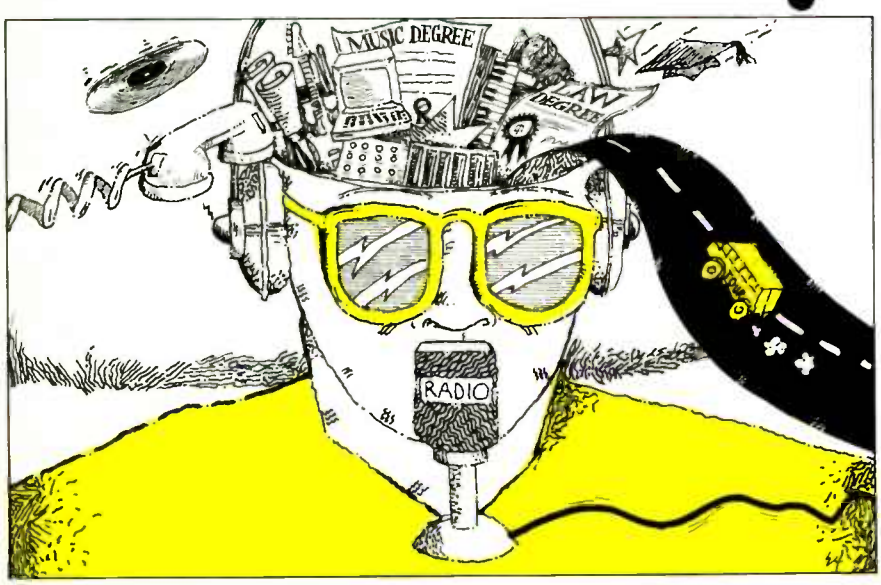


rosco

36 Bush Avenue, Port Chester, New York 10573 • 914/937-1300 Telex: 131472
1135 North Highland Avenue, Hollywood, CA 90038 • 213/462-2233 Telex: 691123
69/71 Upper Ground, London SE 1 9 PQ England • 01-633-9220 Telex: 8953352
Formosus Kingdom No. 101, 16-19, 3-Chome, Roppongi, Minato-Ku, Tokyo 106 Japan
Pilar de Zaragoza 37, Madrid 28, Spain • 246-1102, 246-1107 Telex: 42710 ATT: 42-00802
1271 Denison Street #66 Markham, Ontario, Canada L3R 4B5 • 416/475-1400

Career Moves In The Music Industry

Is Formal Education The Key?



We all know that the creativity, energy and perseverence of musicians form the nucleus of the music business. Without musicians there'd be no product to sell. But it's also a business of promoting and serving up a finished package for the public. Photography, album jackets, management, radio, lawyers, teachers, video makers, engineers, producers, journalists and booking agencies all work hand in hand with musicians to get the tunes out. And then there's all the peripheral activities associated with each aspect of the industry - pressing the vinyl, staging the live show, image consulting, the list goes on and on.

By Maureen Littlejohn

No matter what area your interests lie in, the questions regarding how to crack the music career nut are the same. Is formal education necessary? If experience is needed to get the job, where do you start? And do all jobs in the music business require being a musician? To answer these questions, here's some advice from the pros.

Making Music: Art, Craft and Income

To make money at making music, the experts agree you've got to love what you're doing, be flexible, and have no illusions about living the glamourous life.

Is school the logical place to begin? "Education is always an advantage in the music business," says drummer Kevan MacKenzie, a busy Toronto session player. A graduate from the University of Ottawa's bachelor of music program, MacKenzie believes, "Classical training is the basis for great technique, but a lot depends on the individual teacher. They have to inspire you." MacKenzie, who takes a craftsman approach to the business, warns, "The danger of school is that it's an insulated environment and can encourage a certain arrogance in students. They should be teaching survival, not turning out thousands of kids who dream of being artists."

"I don't read at all and I've had very little formal training," says Sheree Jeacocke, a vocalist whose work spans jingles, back-up singing (she was on Gordon Lightfoot's last album) and solo recording. "A lot of busy studio singers don't." She continues, "Being able to read is a very useful tool, but it's just as important to have good ears." Jeacocke advocates "getting as much singing experience as you can to strengthen your voice." A strong background in live situations is the best preparation for a studio career, she says. "Join a band, do background vocals and take any opportunity you can to do demos. The main thing is to be confident and not blow your first studio job," she advises.

"Formal training's not a bad idea," says Mike Levine, bassist with Triumph. "But ten years of school could be put to better use on the street, depending on what you want to do. Technically playing rock and roll bass isn't that demanding." Most players do agree however, that a solid educational background ensures a certain measure of income security. "It's like being a football player," says Phil Poppa, a saxophone player who has played with the Spoons, and the Partland Brothers, amongst others. He adds, "If you get injured you have something to fall back on." Poppa, who studied classical clarinet at the University of Western Ontario and switched to sax ten years ago, believes, "The road is where you refine your talents - where you learn to project, entertain and play a variety of music - after getting a solid grounding in your instrument." Norm McMullen, guitarist for New Regime agrees, "Playing on the road gives you business and artistic experience, but it can also become a rut."

"You have to have an end goal in sight," says Poppa. "Otherwise you get stuck in the twilight zone of the bar scene." Suggests McMullen, "If you find that's happening, take a break, discuss it with the band and put your money together to make a demo tape. Often the reason a band never gets a recording contract is because they've never tried. A&R directors are very open to new material. You have to get up your confidence and try."

If the session player route is the direction you'd like to take, reading is essential, but even more so is the right attitude. "Getting along with others is just as important as how well you do the job," says Kevan MacKenzie. With studio time costs at a premium, there's no room for prima donna tantrums. The best way to get into the studio? "Get your background, get something on tape and knock on a lot of doors," recommends Ron Burrows, partner/owner of jingle house Burrows Kitching Music Ltd. "Your best chance is to hook up to a new jingle house, who may be doing a lot of demos," says Rob Yale, a session keyboardist (David Bowie's *Tonight*) and one of Toronto's first Fairlight owners. "Don't cut your rates, ask for union scale and residuals, but if you're just starting out don't waste time on the bigger houses." He adds, "For album work artists usually hire musicians they know from a pool of studio players."

Management

"A manager is a jack of all trades and a master of none," says Bob Blumer, manager of Jane Siberry and Micah Barnes. A graduate of Western Ontario's business school, Blumer believes, "You have to be able to wing a lot of things. I started

with Jane five years ago - booked all her early dates, drove the tour bus, acted as tour manager and caterer. Eventually it evolved into a job of delegating and assigning." Does he recommend a business background? "Every manager brings their own skills in. Some can put an artist in touch with great songs or a producer, some have great sales and people skills. My strength is business."

A manager's prime duty according to Blumer? "Understand the inner workings of the record company and how your artist fits in. Pick out who's important and get their ear. Then you're able to get the label to work for you." What does he advise for those interested in getting into a management career? Find a band at your own level of experience and work with them. Read as much as you can about the business and attach yourself to others who know more than you do. A lot of managers are open to talking. On Sundays I used to meet with Gerry Young of Current Records (Parachute Club, Double Dare). I'd bring the six pack and he'd rant and rave. It may be intimidating to approach someone you don't know, but you've got to have balls to be a manager."

Record Companies

"The more sides of the business you know, the more chance you have of walking into Stan Kulin's job, (president of WEA Records Canada)," says Bob Roper, A&R director at WEA Records Canada for the last five years. A firm believer in the working-from-the-bottom-up school of advancement, Roper's background includes attending McMaster University, working as road manager for Crowbar, being Ontario promotion rep for Capitol Records, tour manager for Supertramp and doing advertising and promotion for CPI.

"Working in the music business isn't like working for IBM," says Roper." You've got to be flexible, change your T-shirt and move sideways." Describing his position as "talent scout" for the label, Roper explains, "I search out new acts, sign them and make records." Prerequisites for the job? "You don't need to be a musician. I don't write or play. But you need an innate ability to tell if a record will be a hit or not." Does he recommend taking any courses offered by community colleges or private schools? "There's nothing wrong with them, I'm just concerned there aren't enough positions for graduates." He suggests instead to start out as low man on the totem pole. "At WEA we often hire up through the warehouse," he notes.

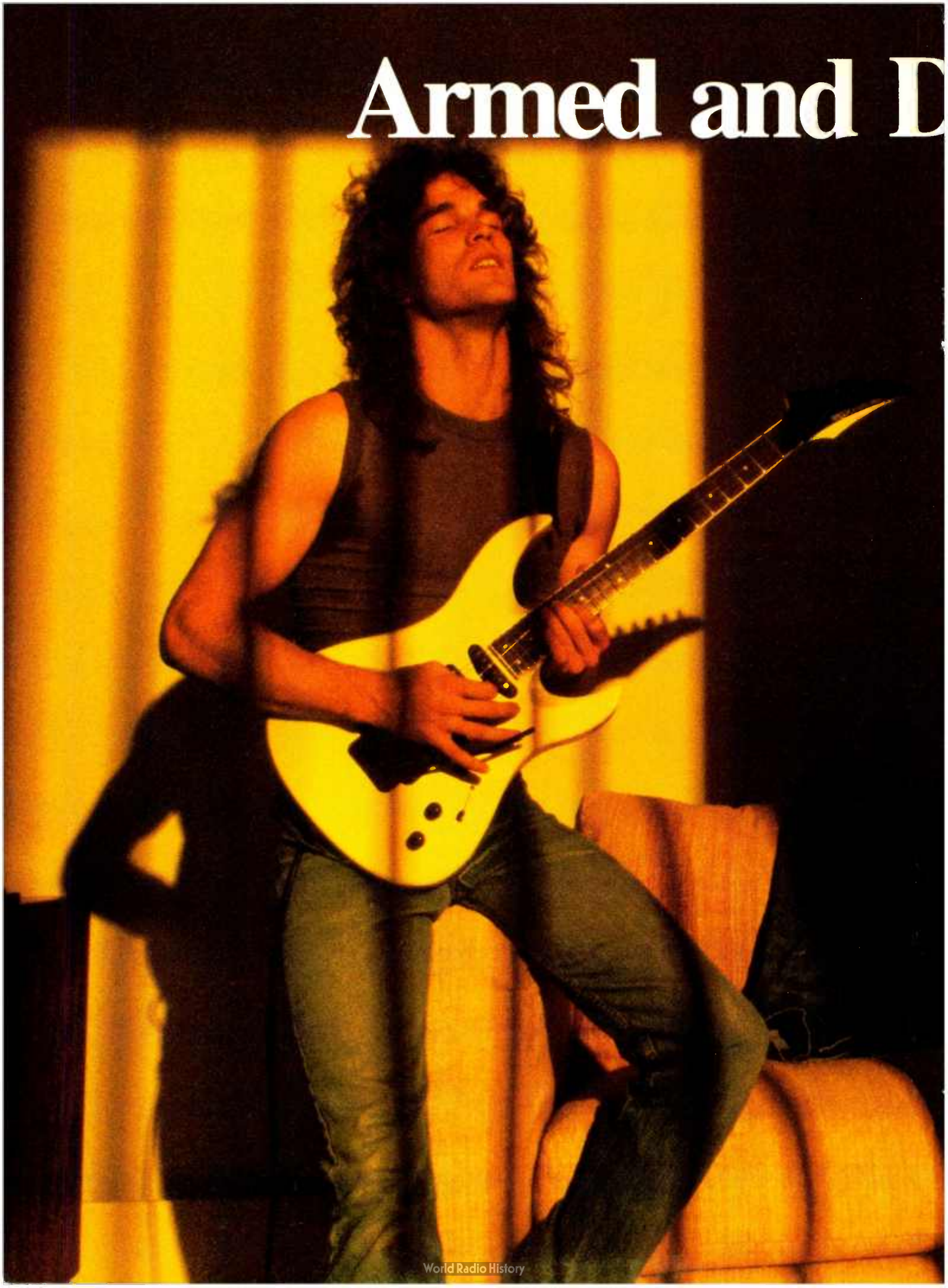
On The Road

A big part of establishing and propelling a band's career is touring. And sound, lights, crew, hotel arranegments, liaison with management and publicity are major details to be juggled for a successful time on the road. The leader of the pack? The road manager. "I was with the group when they first started out," says Ken Heague, road manager for Helix. "Originally I set up equipment, did sound and lights. I learned the ropes as I went." Heague, who had no formal training in sound or lights, explains, "I'd ask bigger acts' crew members for advice. Most of the time they were more than willing to help out." When not on the road, Heague works with the band while they are recording or organizes pre-production for upcoming tours. Does the job pay off financially? "You can make a lot of money, but you have to put in the years before you can command a hefty wage," says Heague.

Sound Engineering

"Anybody can learn to be a sound engineer if they have a feel for music," says Joe Primeau, sound engineer (New Regime, Spoons, Smash Palace) at Phase One Studios in Toronto. A former guitarist in a local band, Primeau also believes a musical background is a solid prerequisite for the job. "You don't have to be particularly technical, although you should try to keep up with the latest equipment," says Primeau. How did he get started? "I had a friend at Phase One who told me one day they needed a hand on a project. From there I became an assistant engineer," He laughs, "I set up mics and cleaned up the studio." At Phase One for seven years, Primeau admits the way he learned his trade was by "keeping my eyes and ears open and my mouth shut."

Armed and D



angerous

Arm Yourself:

You too can get "Armed and Dangerous" with the new RGX Series Electric Guitars and Basses from Yamaha. And during the months of April and May, 1987, with the purchase of any Yamaha RGX Series Electric Guitar or Bass you will receive, ABSOLUTELY FREE:

- An Armed and Dangerous T-Shirt
- An autographed picture of Triumph's *Rik Emmett*
- The latest album from Triumph; *Sport of Kings*

Your authorized Yamaha guitar dealer has all the details, so drop in soon to take advantage of this incredible offer.

100
YAMAHA 1887-1987

Yamaha Canada Music Ltd.,
135 Milner Ave., Scarborough, Ont. M1S 3R1 (416)298-1311

HEAT IT UP.

From warm, tube-type overdrive, to hard-driving fuzz, to hot screaming metal, the FX 50-series pedals can help you make any distortion sound there is to make.

And like every product in our line, the FX 50 series is designed and crafted to play cleaner and last longer than any other pedal you can buy.

Check out the 50-series along with the entire FX line from DOD.

DOD

Manufactured in the U.S.A. with an exclusive 3-year warranty.

Career Moves

mathematics," says Trebas' Leonard. This will accommodate a multitude of employment opportunities, not just music recording, he notes.

"Educators have a moral and ethical responsibility to their students," says Leonard. "They've got to teach them skills they can use in 20 years," he says adamantly.

GM Gets Behind MusicFest Canada

MusicFest Canada has received a shot in the arm worth over *$250,000 from* principal sponsor General Motors Canada Limited. The additional funds will mean new scholarships and increased promotional activities, including events organized by individual GM dealerships across the country. Also funded by the federal government, Yamaha Canada Music Limited and Moffatt Communications Ltd., the Festival is gearing up for its national finals in Ottawa from May 13 to 17th.

MusicFest Canada is a new umbrella title which amalgamates the 15 year old Canadian Stage Band Festival with the newer Canadian Concert Band Festival and the Canadian Vocal Festival. Explains Jim Howard, MusicFest's executive director, "They are three separate festivals that will come together for their finals in Ottawa." Talent will embrace big bands, small jazz combos, dixieland combos, vocal jazz choirs and combos, large concert bands and for the first time, concert choirs. Says Howard, "Hardworking organizers across the country have scheduled 16 regional concert choir competitions and this matches the number to be staged for vocal jazz." He notes, "We felt it was time to expand the range of the vocal festival, which before had been limited to what we called jazz. We were confident that the addition of choirs with classical and semi-classical repertoire would fit as naturally under the broadening MusicFest umbrellas as did the concert bands when they were introduced a few years ago."

From February to April, 80 regional competitions in the three sub festivals take place across the country, whittling down the finalists to approximately 8,000 musicians in 350 ensembles, says Howard. Regional competitions are being held both in major urban centres and smaller communities across the country. From Kelowna, British Columbia to Truro, Nova Scotia, Howard estimates over 400,000 musicians will be competing.

Six scholarships of $3,500, provided by General Motors of Canada Limited, will go out to individuals who excel in each of the three areas: vocal, concert band, and stage band. Five $5,000 scholarships will go to musicians to study at Berklee University in Boston and one $15,000 prize (from the Music Industries Association of Canada, MIAC) will be awarded to the best overall performer at MusicFest Canada.

Also scheduled are 70 hours of clinics and workshops including directing, vocals, instrumental and improvisation, for the 8,000 participants.

A national television program, broadcast by CTV, will feature some of the most outstanding ensembles and in the evenings, concerts are being presented by such guest performers as the Denny Christianson Big Band.

"The awards ceremonies are being held on Parliament Hill," notes Howard. "The National Capital Commission has given us all their locations for performing around the Parliament Buildings and Sparks Street." Anticipating that MusicFest will bring the nation's capital a breath of fresh air and talent, Howard smiles, "It's happening at the same time as the Festival of Spring, Ottawa's annual tulip festival."

Music Schools

Ever since the education boom in the sixties, the options for a post-secondary school education in music have increased dramatically. While once only universities taught advanced courses in music, and then only in classical studies, now community colleges abound and the variety of courses offered has flourished accordingly.

Canada has over 20 universities, several community colleges and a handful of schools for the arts where one can study music. Where you should go depends on your musical background (classical or commercial), your goals and talent.

Though universities are still the bastion of classical learning, they no longer have a monopoly in the field, nor are they prevented from branching out into modern and popular forms. While Xavier University in Antigonish, Nova Scotia is the only university to offer a full jazz program, York, University of Toronto, UBC and McMaster all have small jazz programs as well.

Music courses at the community college level usually take on the areas that the universities left untaught, mainly commercial music courses with emphasis on performance. Some schools with mainly instrumental courses are: Vancouver Community College, Grant MacEwan Community College in Edmonton, Cambrian Community College in Sudbury, Mohawk College of Applied Arts & Business in Hamilton, Humber College of Applied Arts & Technology in Toronto, as well as a variety of CEGEPs in Quebec. Two schools for commercial vocal studies are Sheridan College in Oakville, Ontario, and Vancouver Community College.

Because the programs between schools vary, a careful choice should be made with your ultimate goal in mind. For example, Humber College puts emphasis on modern and popular forms of music. There the ensemble-oriented courses combine jazz/pop playing with some classical technique. The aim is to teach students to perform, compose, write and arrange at a professional level. Mohawk College, on the other hand, is 50/50 commercial and classical and crossover is encouraged. Mohawk also offers educational degree tie-ins with York and McMaster Universities, and with the Berklee School of Music in Boston.

The best way to make a choice between schools is to talk to graduates as well as students currently enrolled. Sitting in on classes and attending open houses (a chance to meet the faculty) are good ways to get acquainted with a school before a final commitment is made.

Lado Musical Inc.

LADO NEW HANDMADE GUITAR
Now available with Floyd Rose Tremolo

FOR FULL CATALOGUE
PLEASE SEND $4.00
MONEY ORDER ONLY

HAWK Series by Lado

ELECTRIC & BASS GUITARS

SOLD EXCLUSIVELY BY LADO DEALERS COAST TO COAST

COMMENTS FROM THE PROS . . .

Playing my Lado Guitar is pride, but my new Lado Hawk is . . . amazing in more ways than one. Quality of this guitar is great, but price is even better. Go for it guys!!!

KIM MITCHELL

Nothing I loved more than the feel of my strat . . . that is until I played my new Lado Hawk. It's unbelievable! And so is the price. For $899.00 you get a Kahler Tremolo, great pick-ups, hand dressed frets and four bolt neck that molds to your hand, plus hardshell case. Joe . . . can you store an old strat?

STEVE SHELSKI
OF CONEY HATCH

RETAIL PRICE **$599. - $899.**

EQUIPPED WITH KAHLER TREMOLO'S
DIMARZIO, LADO, BILL LAWRENCE PICKUPS

FOR MORE INFO. Tel. (416) 690-5010

Music Schools

The following is a partial list of music schools in Canada. For information on curriculum, schedules and fees, write to the schools at the addresses provided.

A.R.P. Track Productions
28 Valrose Ave.
Stoney Creek, ON L8E 3T4

Acadia University School of Music
Wolfville, NS B0P 1X0

Athabasca University
Humanities
P.O. Box 10000
Athabasca, AB T0E 2R0

Banff Center of Fine Arts
P.O. Box 1020
Banff, AB T0L 0C0

Bishop's University
Lennoxville, PQ J1M 1Z7

Brandon University
School of Music
Brandon, MB R7A 6A9

Brock University
Fine Arts
St. Catharines, ON L2S 3A1

Cambrian College Music
1400 Barrydowne Rd.
Sudbury, ON P3A 3V8

Canadian Bible College
4400 4th Ave.
Regina, SK S4T 0H8

Capilano College
Music Dept.
2055 Purcell Way
North Vancouver, BC V7J 3H5

Carleton University
Music Dept.
9th Floor, Loeb Bldg.
Ottawa, ON K1S 5B6

Columbia Academy of Radio & TV
342 Water St., 5th Floor
Vancouver, BC V6B 1B6

Concordia University
Music Dept.
7141 Sherbrooke W.
Montreal, PQ H4B 1R6

Conestoga College
299 Doon Valley Rd.
Kitchener, ON N2G 3W5

Confederation College
P.O. Box 398
Thunder Bay, ON P7C 4W1

Dalhousie University Arts Centre
Room 514
Halifax, NS B3H 3J5

Dawson College
Music Dept.
990 Ducougent
Montreal, PQ H2Y 2H4

Douglas College
P.O. Box 2503
New Westminster BC V3L 5B2

Fanshawe College
P.O. Box 4005
London, ON N5W 5H1

Grant MacEwan Community College
10045-156th St.
Edmonton, AB T5P 2P7

Humber College of Applied Arts
Music
205 Humber College Blvd.
Rexdale, ON M9W 5L7

ICA-Inst of Communication Arts
12-12840 Bathgateway
Richmond, BC V6V 1Z4

Lakehead University Fine
Arts Division
Oliver Rd.
Thunder Bay, ON P7B 5E1

Laurentian University
Music Dept.
Ramsey Lake Rd.
Sudbury, ON P3E 2C6

Marianapolis College
3880 Cote des Neiges
Montreal, PQ H3H 1W1

McGill University
Music Faculty
555 Sherbrooke St., W.
Montreal, PQ H3A 1E3

McMaster University
Dept of Music
1280 Main St., W.
Hamilton, ON L8S 4M2

Medicine Hat College
Music Dept.
299 College Dr. S.E.
Medicine Hat, AB T1A 3Y6

Memorial University
Music Dept.
Elizabeth Ave.
St. John's, NF A1C 5S7

Mohawk College
Music Dept.
P.O. Box 2034
Hamilton, ON L8N 3T2

Mount Allison University
Sackville, NB E0A 3C0

Mount Royal College
4825 Richard Rd.
S.W. Calgary, AB T3E 6K6

Mount Saint Vincent University
Halifax, NS B3M 2J6

Music For Young Children
c/o Frances Balodis, M. Ed., A.R.C.T.
72 Kingsford Court
Kanata, ON K2K 1T9

Northern Alberta Institute of Technology
11762 -106 St.
Edmonton, AB T5G 2R1

Ontario Institute of Audio Recording Technology
500 Newbold St.
London, ON N6E 1K6

Ontario College of Percussion
1656 Bayview Ave.
Toronto, ON M4G 3C2

Queen's University
Music Dept.
Harrison-LeCaine Hall
Kingston, ON K7L 3N6

Red Deer College
Music Dept.
P.O. Box 5005
Red Deer, AB T4N 5H5

Royal Conservatory of Music
273 Bloor St., W.
Toronto, ON M5S 1W2

Sault College
Elliot Lake, ON P5A

Seneca College
1750 Finch Ave., E.
Willowdale, ON M2J 2X5

Sheridan College Performance Studies
1430 Trafalgar Rd.
Oakville, ON L6H 2L1

Simon Fraser University
Burnaby, BC V5A 1S6

St. Frances Xavier University
Music Dept.
Antigonish, NS B2G 1C0

St. Thomas University
Fredericton, NB E3B 5G3

The King's College
Music Dept.
10766-97 St.
Edmonton, AB T5H 2M1

The Okanagan Summer School of Arts
Box 141,
Penticton, BC V2A 6V9

Trebas Institute of Recording Arts
410 Dundas St., E.
Toronto, ON M5A 2A8

34 W. 8th Ave.
Vancouver, BC V5Y 1M7

290 Nepean St.
Ottawa, ON K1R 5G3

1435 Bleury St., #301
Montreal, PQ H3A 2H7

TO A PIANIST, THE MAJOR DIFFERENCE BETWEEN A CONCERT GRAND PIANO AND THE TECHNICS DIGITAL PIANO IS ABOUT $40,000.

Introducing the Technics electronic digital piano.

How did Technics create an electronic piano that sounds like a concert grand piano?

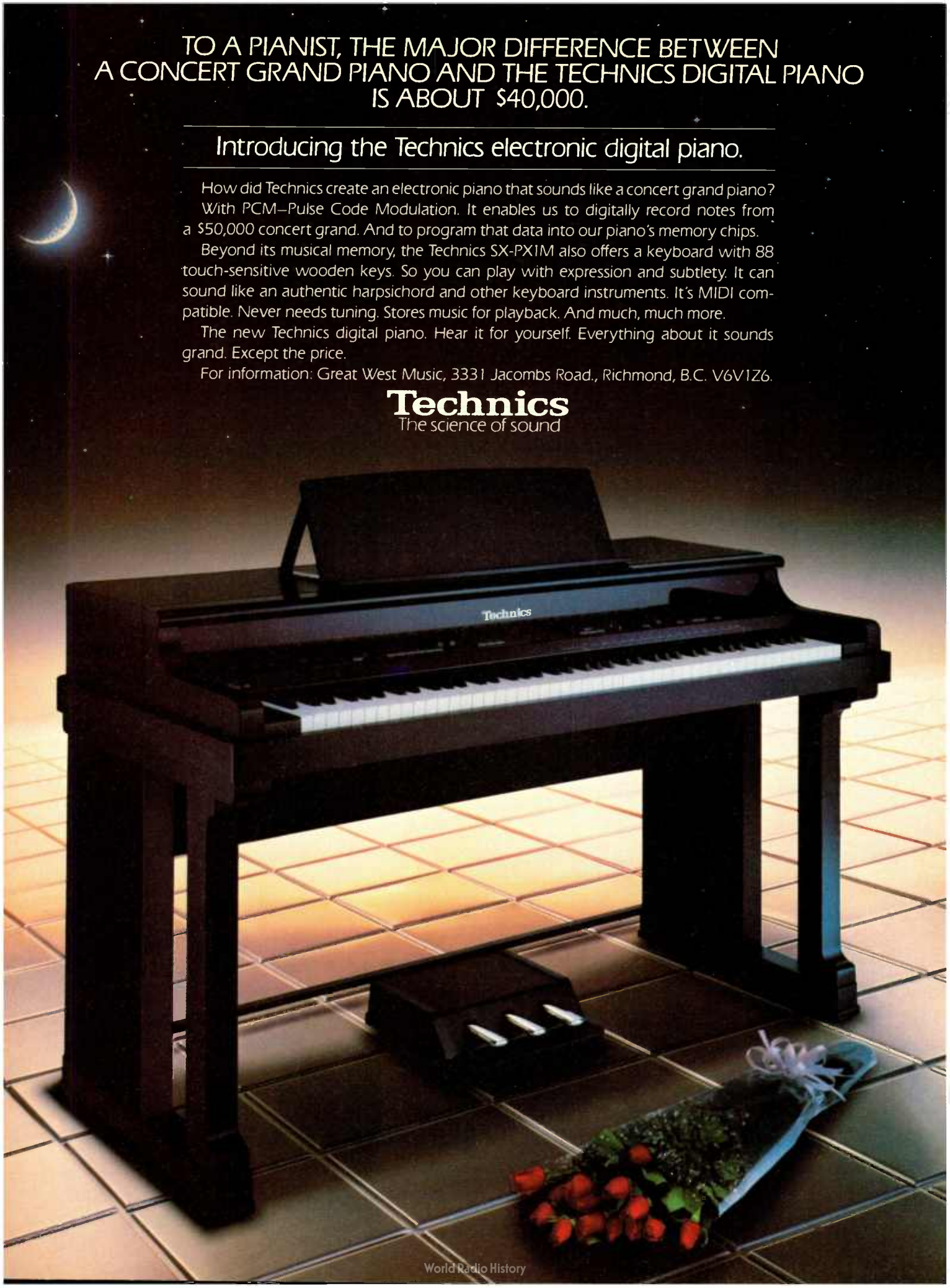
With PCM–Pulse Code Modulation. It enables us to digitally record notes from a $50,000 concert grand. And to program that data into our piano's memory chips.

Beyond its musical memory, the Technics SX-PX1M also offers a keyboard with 88 touch-sensitive wooden keys. So you can play with expression and subtlety. It can sound like an authentic harpsichord and other keyboard instruments. It's MIDI compatible. Never needs tuning. Stores music for playback. And much, much more.

The new Technics digital piano. Hear it for yourself. Everything about it sounds grand. Except the price.

For information: Great West Music, 3331 Jacombs Road., Richmond, B.C. V6V1Z6.

Technics
The science of sound



Music Schools

Trent University
Peterborough, ON K9J 7B8

University of Toronto
Faculty of Music
80 Queen's Park Cres.
Toronto, ON M5S 1A1

University of Waterloo
Conrad Grebel
Waterloo, ON N2L 3G6

University of Alberta
Dept. of Music
Fine Arts Building
Edmonton, AB T6G 2C9

University of Ottawa
Dept. of Music
C. Lavallee Hall, 1 Stewart St.
Ottawa, ON K1N 6N5

University of P.E.I.
Dept. of Music
Charlottetown, PE C1A

University of Regina
Dept. of Music
Regina, SK S4S 0A2

University of Saskatchewan
Music Dept.
Saskatoon, SK S7N 0W0

University of Victoria School of Music
P.O. Box 1700
Victoria, BC V8W 2Y2

University of Waterloo
Music Dept.
Waterloo, ON N2L 3G1

University of Western Ontario
Music Dept.
Richmond St.
N. London, ON N6A 3K7

University of Windsor
401 Sunset Ave.
Windsor, ON N9B 3P4

University of British Columbia
Dept. of Music
2075 Wesbrook Place
Vancouver, BC V6T 1W5

University of Lethbridge
Dept. of Music
4401 University Drive
Lethbridge, AB T1K 3M4

University of Manitoba
65 Dafoe Rd.
Winnipeg, MB R3T 2N2

University of Moncton
Music Dept.
Moncton, NB E1A 3E9

Universite Laval Cite universitaire
Quebec, PQ G1K 7P4

Universite de Montreal
C.P. 6128 Succursale A
Montreal, PQ H3C 3J7

Universite de Quebec
2875 Boul. Laurier
Quebec, PQ G1V 2M3

Universite de Sherbrooke
Boulevard de l'Universite
Sherbrooke, PQ J1K 2R1

University of Calgary
2920-24 Ave. N.W.
Calgary, AB T2N 1N4

University of Guelph
Guelph, ON N1G 2W1

University of New Brunswick
Fredericton, NB E3B 5A3

University of Winnipeg
#204 Wesley Hall, 515 Portage
Winnipeg, MB R3B 2E9

Vanier College
821 boul Ste. Croix
St. Laurent, PQ H4L 3X9

Wilfrid Laurier University
75 University Ave., W.
Waterloo, ON N2L 3C5

York University
Music Dept.
4700 Keele St.
Downsview, ON M9L 2C5

Easier to teach. Easier to play in tune. The Armstrong Model 104. The student-level flute in tune with itself!

Recognized the world over as one of the truly significant advances in flute designs, the ARMSTRONG SCALE Flute makes it easier for the flutist to play in tune throughout all registers.

Ever since A-440 was universally established as standard pitch in 1939, makers of flutes designed originally to play at A-435 have simply been shortening the headjoint of their flutes to meet the A-440 standard.

This shortening of the headjoint without other adjustments causes the flute to be out of tune with itself; to become sharp in the third (upper) register and flat in the low register, thereby requiring a player to make drastic embouchure adjustments to play in tune.

After committing years to design and field testing, the W.T. Armstrong Company completely retooled its flute-making facility to make the ARMSTRONG SCALE Flute with correctly proportioned tone hole locations, sizes and heights... and embouchure hole and riser compatible with tone holes and taper.

For young flutists, in particular, the ARMSTRONG SCALE Flute now makes it far easier to play in tune. As a result, students learn faster and are more likely to continue participating in a music program to reap music's enduring reward.

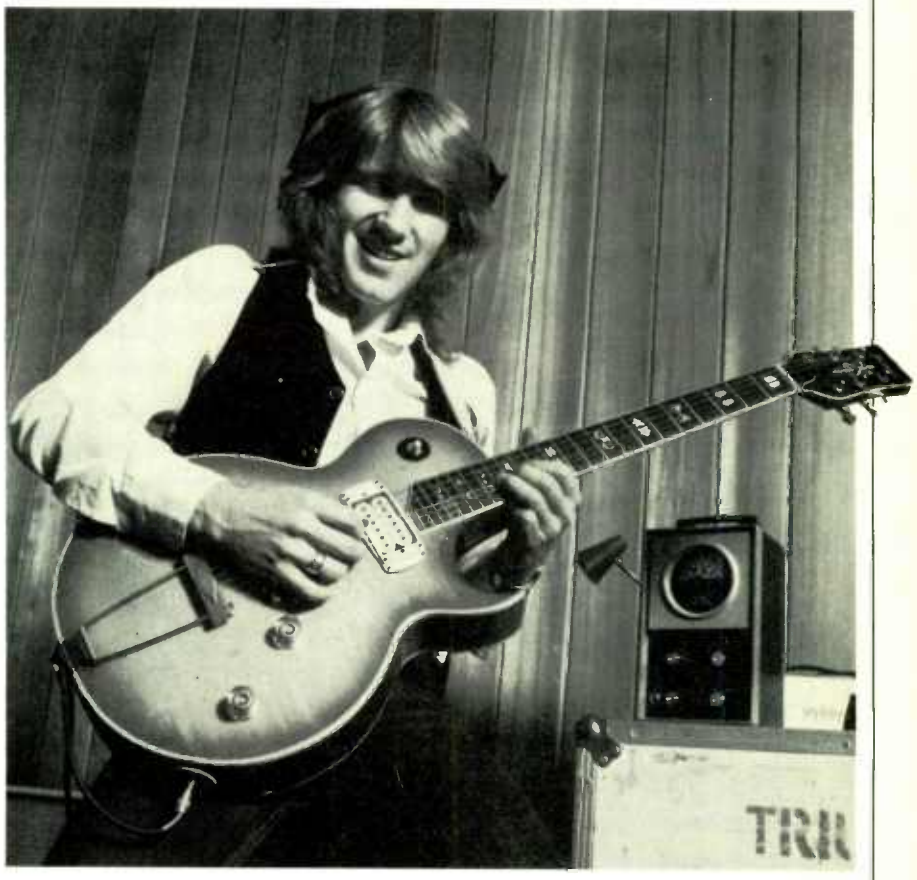
Write now for a brochure which traces the development of A-440 as the "International Pitch" and how one instrument maker has perfected it in the ARMSTRONG SCALE!

Armstrong

W. T. ARMSTRONG COMPANY
1000 Industrial Parkway
Elkhart, Indiana 46516
A Member Company of United Musical Instruments U S A., Inc.

Pay the Rent And Feed Your Soul

by Rik Emmett



I'm just finishing up another 90 gig tour out here in the unreal world, writing this for deadline under the influence of jet lag in another Hyatt Hotel in Long Beach, California. So if I seem spaced out, please consider the circumstances.

At every clinic and backstage reception some aspiring musicians would invariably ask for any advice that might hold the secrets to success. I don't know. I don't know when and where promotion and publicity take over from and become more important than the product itself; where luck and timing mean more than conscientious quality; Where the dedication to the disciplines of the technical academic should give way to the spirit of entertainment, show business and recreation; Where style means more than substance; Where personality and image takes over as content recedes; Where form *is* content as opposed to content creating form; Where the medium is the message or *verse vica*. I don't have any sure fire secret formula. In this business there aren't any. Still, I'll offer you some humble opinions based on my unreality.

Sometimes I think it all might be a question of balance. It's a constant challenge to marry artistic principles with commercial conventions. In our music we seek a kind of personal balance between the technical/theoretical/philosophical and the emotional/physical. In the commercial music biz we must seek the same. It's a world where radio and video sells commercial air time to specific targeted demographics. Their concern for music is not based on aesthetics; only that music serves as an effective tool in the operation of a profitable business. Record companies are pretty much the same, dominated by accountants, fiscal logic as intent for bottom-line profit in their commercial enterprise as Wall Street and Madison Avenue are in theirs. They will only embrace aesthetic principles and artistic integrity if they feel there's enough of a public common denominator to make it big box office.

Peter Gabriel says, "So?" Sonny Crockett says, "So you pay your dues, pal." You humbly take gigs that pay the rent and gradually find and build some ways to feed your soul. You learn to balance your personal artistic integrity with the attitudes of the kids on *American Bandstand* who'll give it a "90" 'cause it's got a good beat and it's easy to dance to.

It's a modern question of priorities. The starving artist in the garret routine is an anachronism. In today's yuppie world of BMWs, RRSPs, and MIDI we have learned that there is an integrity that exists in compromise, co-operation and collaboration. If your principles have value they'll survive a little testing every now and then. We learn to work within the system, become a part of it, and then use our influence to change and shape "the way it is." That's how you start to build a career.

Which brings me to specific nuts-and-bolts tips for guitarists. Number One on the list is attitude. Be open- minded. Be comprehensive. Listen to *all* styles of music. Find a teacher who's teaching you to love learning, encouraging your personal creativity and overcoming dated backwards stylistic prejudice. Learn how to collaborate co-operate and compromise. A major portion of a career depends on working relationships with engineers, producers, band-members, roadies, agents, managers, etc., etc.. The networking "it's-who-you-know" aspects of a music career are seriously hampered by rotten people skills. Learn how to be humble, appropriate and professional in attitude and musical content.

Two. Practice on acoustic and electric. Learn to be a killer rhythm guitarist as well as a flashy soloist. There's way more work out there for good solid versatile back-up guitarists than for pretenders to the god-like thrones of Eddie, Ingwe, and all those Steves (Vai, Morris, Ray Vaughan, etc., etc...).

Three. Always practice with a metronome or a drum machine. Guitarists have notoriously bad meter.

Four. Learn how to read music: if you can read fly droppings on manuscript some day you might have a guitar-shaped swimming pool just like Bobby Edwards.

Five. As a soloist, let your playing breathe and have pacing. Think melodically, not just in terms of techniques and fancy riffs and hot linear scales. Young immature guitarists are notoriously tasteless because they've been made insecure by a guitar hero/axe-slinger/poll winner mentality that pollutes their environment, which leads them to believe they have to show everybody how much they know physically and technically in the first four bars of an eight bar solo. Relax dudes and dude-ettes. Think: "style" and "personality" and "feel." Be a citizen of the world first, a musician second, and a guitarist third, and your music will be all the better for it.

Six. My final piece of advice concerns advice. Always remember its street value is only two cents and a grain of salt. In the end you've got to listen to your own head and heart or else you n't care too much for that face staring back at you out of the mirror. Beyond that, just keep on pickin' and grinnin'.

Introducing the only wireless that captures all a Shure mic can give. The new Shure Wireless System.

Never before has a wireless system so precisely matched advanced microphone technology with precision RF electronics. The result is superb sound quality and performance you might expect only from a conventional cabled microphone.

Most systems start with someone else's microphone.

No wireless system can give you more sound quality than the microphone itself can deliver. That's why each new Shure Wireless features a genuine Shure microphone for more accurate sound reproduction. Plus the reliability and durability you've come to expect from Shure.

Designed to overcome major problems found in other wireless systems.

The Shure system features our exclusive Diversiphase™ dual-antenna system designed to eliminate dropout and provide the strongest signal possible at all times. Unlike other systems, Diversiphase corrects reflected or direct (multipath) signals that are out of phase, so they won't cancel each other...and adds them. Result: more antenna gain.

The new Shure Wireless also prevents interference from TV stations and other radio signals. Each system features a computer-selected frequency best suited to your area or a special frequency for touring needs. Individually tuned linear phase filters also help screen out unwanted signals, without adding distortion.

Fits nearly any application.

Choose from either W25DR Diversiphase or W20R Single-Antenna Receiver with compact W10BT Transmitter. Either Shure system can be used with the specially designed WL83 Electret Condenser Lavalier or a variety of other Shure mics. For information, contact A.C. Simmonds & Sons Limited, 975 Dillingham Road, Pickering, Ontario L1W 3B2

THE SHURE WIRELESS

GUITAR

Parts Found In Sea
Feeding the Feedback GOD

Parts Found In Sea
Can See The Forest
Between Records
Produced by Randi Lippai and Parts Found In Sea
Engineered by Mark Lappano
Recorded at Kensington Sound, Toronto

This is the third record from Parts Found In Sea, and the main lesson they learned from the first two is put into practice here. According to guitarist Dave Currie, the producers of their earlier efforts had never heard them play in concert until after the records were pressed, and then regretted not capturing, on vinyl, the energy that the "live" Parts imparted. This time the whole band played together in the studio for each track, and a certain earnest honesty has imbedded itself on the album.

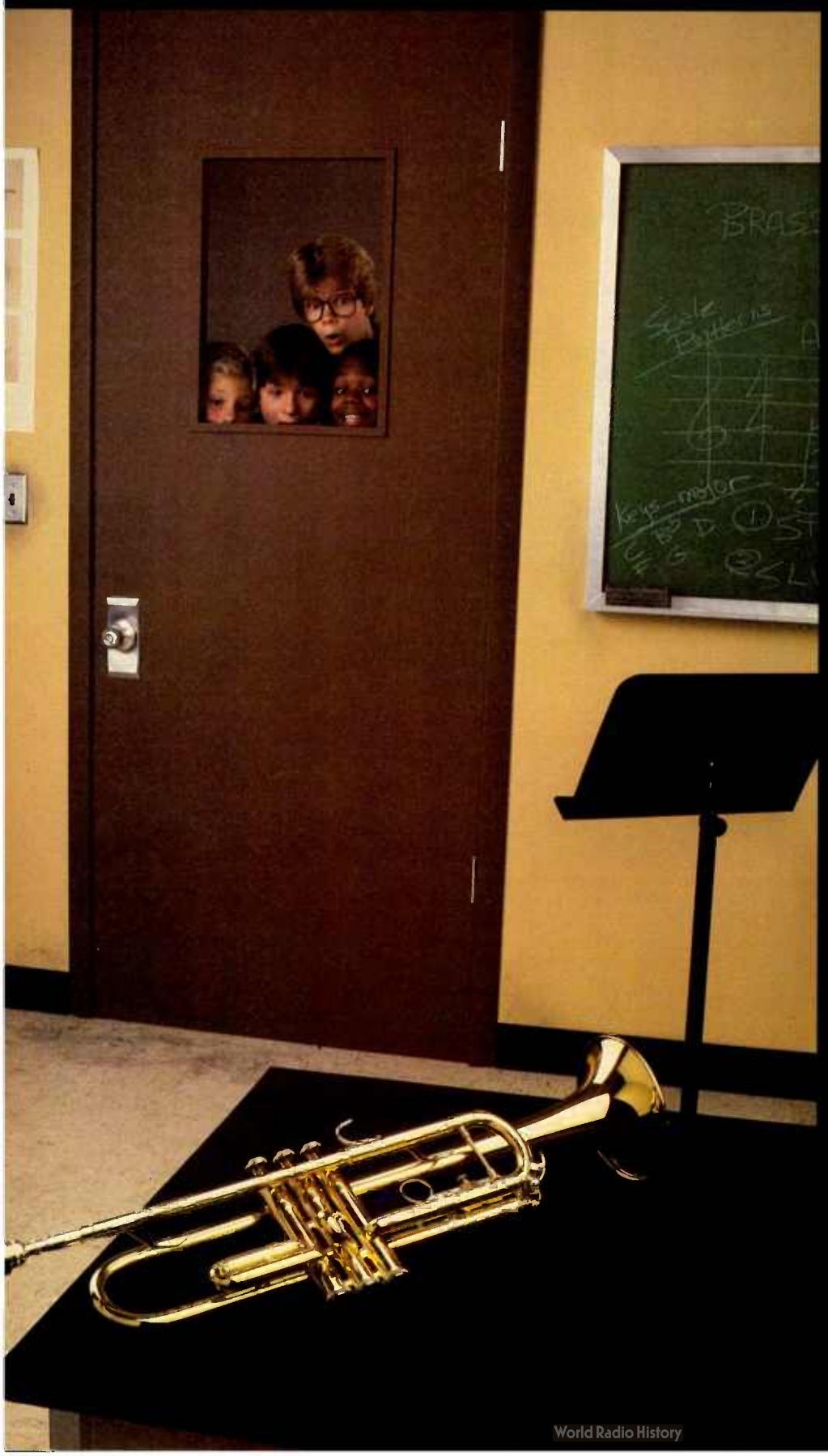
Can See The Forest is about as straight-ahead a recording of a straightforward rock band as you can get. No keyboards or synths here, and only minimal overdubbing was used. Only rhythm instruments, like tambourines and handclaps, filled out the sound and a protracted search for an alleycat in the dead of night led to the discovery that vocalist/bassist of Frank Lippai could do a passable imitation that appears on "Walk Home At Dawn.."

Currie and his Gibson 335 spend a fair bit of time on the album doing what he calls, "Feeding the feedback god.". Sometimes the effort is harder than it seems. Says Currie: "The vacuum effect on 'New Day' is a pretty tough matter of timing." To get the distorted "sucking" sound, the feedback has to be turned on early in the note and then cut off at just the right moment near the end of the note.

Currie explains that, "With our band, *feel* is very important." Though the band was well rehearsed before going into the studio, they stopped playing some of the songs for the month prior to the recording in order to retain a certain amount of spontaneity. By recording the album under "live" conditions, the band managed to save time and money while effectively cashing in on the trendiest recording philosophy of the moment.

Perry Stern

BACH TO SCHOOL



To sound good, learn quickly, and stay enthusiastic, student musicians need a quality instrument — like a Bach. But students also need a student-sized price tag.

Now, they can have both — thanks to the Bach student brasswinds.

Bach performance

A Bach student trumpet has many features in common with the legendary Bach Strad. Features pioneered by Vincent Bach himself – like Monel pistons, precision machined and hand-lapped to assure smooth action and years of trouble-free performance. The preferred medium-large bore combined with a #37 bell and #6 leadpipe to give the sound demanded by professionals, along with the openness that students require. And, of course, a genuine Vincent Bach mouthpiece.

These features combine to produce exactly what you expect from Bach — an instrument that is easy to play and beautiful to hear. An instrument that both encourages and rewards progress.

Bach value

Most students (and their parents) would be willing to spend more for the sound, response, and craftsmanship of a Bach student trumpet, cornet, or trombone. But they won't have to, because these instruments are priced just right for them.

Bach student brasses — the TR300 Trumpet, CR300 Cornet, CR310 Short-model Cornet, and the TB300 Trombone — are available now from your Selmer school service dealer.

Vincent Bach®

The Selmer Company
P.O. Box 310
Elkhart, IN 46515

GUITAR

Rickenbacker Introduces New Limited Production VINTAGE GUITAR

In 1964, the Rickenbacker company issued the 1997 for exclusive distribution in England. Upon recommendation from guitar historians and collectors, Rickenbacker now offers this guitar in limited production.

This new handmade guitar features: Rickenbacker's hand-shaped slim "fast action" neck from the 1960s; violin sound hole; 21 frets; small headstock; vintage pickups; Rosewood fingerboard and semi-hollow body and neck made from solid Maple; plus Rickenbacker's exclusive dual truss rod system. The instrument is available with vintage vibrato or hard tailpiece. The necks and fingerboards are hand-shaped by the same craftsmen that built the originals in the 1960s!

The newly engineered RG60GT amplifier features: highly styled protective edging and corners; active circuitry; gain/reverb dual footswitch jack; line-out and external speaker jacks on rear panel; two 10" special design loud speakers and 60 watts RMS with 5% total harmonic distortion at 8 ohms. The RG60GT has been engineered to support and enhance all amplification needs.

For further information, contact: Rickenbacker International Corporation, 3895 S. Main St., Santa Ana, CA 92707-5710.

New Pignose 30/60 Amplifier

Years of research bring you a portable instrument amplifier. Pignose designed the 30/60 to be versatile enough for the studio where noise level is extremely critical, yet powerful enough for small clubs. It allows you to obtain a "concert hall" sound in the home at acceptable volume and is portable to go anywhere for practice.

The 30/60 features: FET circuits used in preamp for low noise, sensitivity and high impedance; overdrive circuit carefully designed for "classic tube" distortion; solid state circuitry; separate volume & master volume controls; Jacks - Input 1 and 2, line output, effects send and receive; a 3 pin AC cord, circuit breaker reset; slanted faceplate for easy access to controls.

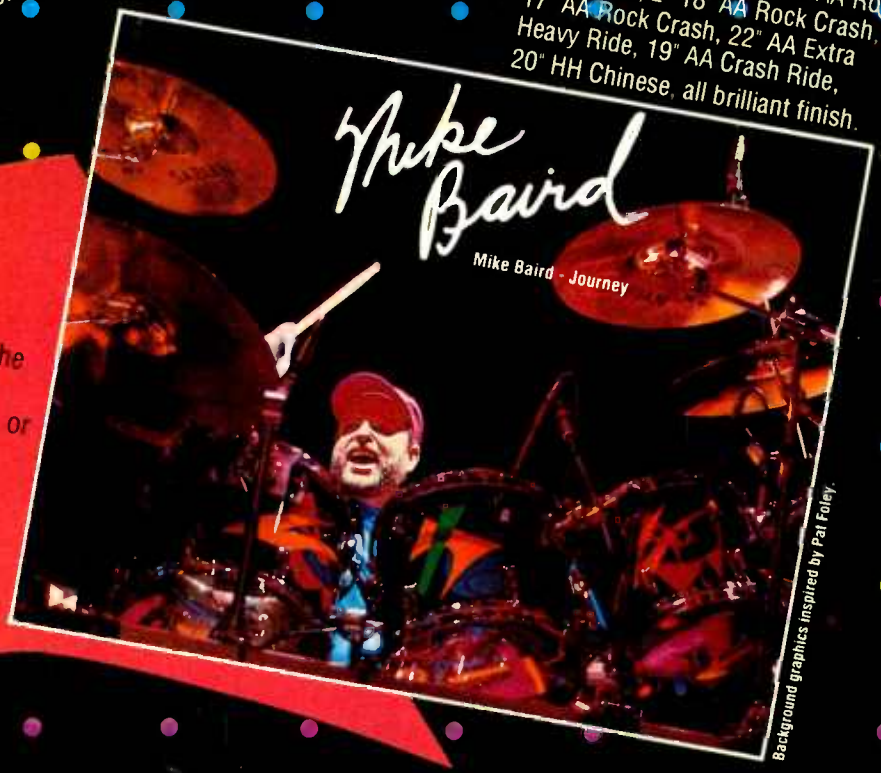
For more information, contact: Pignose, 1745 West 134th St., Cardena, CA 90249.

A CUT ABOVE...

Steve Ferrone and Mike Baird are a cut above...the cream of international session players...multi-talented artists who play with the world's leading musicians. Steve and Mike demand top performance from their equipment and are uncompromising in their cymbal selection. Their cymbals are prized musical instruments and an expression of their very special artistry.

Steve's set-up includes:
14" AA Rock Hats, 16" AA Medium Thin Crash, 18" HH Crash Ride*, 20" HH Mini Bell*, 10" AA Splash* (* denotes brilliant finish)

Mike's set-up includes: 14" AA Rock Sizzle Hats, 2 -18" AA Rock Crash, 17" AA Rock Crash, 22" AA Extra Heavy Ride, 19" AA Crash Ride, 20" HH Chinese, all brilliant finish.



Ferrone and Baird select cymbals with only the most exquisite musicality and superior tonal qualities...not merely on the basis of a name, or on cosmetics that contribute nothing to the sound. The result...in the studio Duran Duran rely on Steve Ferrone for that special sound...Journey selected Mike Baird for their world tour from over 200 accomplished (and very well known) drummers.

Sabian is extremely proud of the achievements of Steve and Mike, and proud too that they have always selected and played Sabian cymbals exclusively.

SABIAN
CYMBAL MAKERS

SABIAN...Choose The Finest.

SABIAN LTD., 4800 SHEPPARD AVE. EAST, #115, SCARBOROUGH, ONTARIO, CANADA M1S 4N5

Stage Gear For The "New" Keyboardist

Eight Seconds (l to r): March Cesare, Andres del Castillo, Frank Levin, Scott Milks, Marc Parent

by Frank Levin of Eight Seconds

When Eight Seconds returned from England after recording our first album *Almacantar* we realized that we needed new, updated stage gear. We had obsolete equipment and we had to bring ouselves up to the standards of the industry. We bought new equipment all around, but what I want to talk about are the technical problems faced by new keyboard oriented bands.

Just by "keyboard oriented" we know that means there's a lot of technology and technology is expensive, so the funds needed to purchase the equipment in the first place are pretty substantial. We won't get into that problem, assuming that everybody knows what's available on the market and for how much.

What we will get into is the "new" keyboard oriented band. If you're new you know that if you're going to go on the road you're going to be a back-up act for a while. When you're a back-up act that means: no sound check, and less than thirty (sometimes less than twenty) minutes to set up. It can be very hectic. Everbody's heard the stories of a back-up act being sabotaged by the main act for fear of being upstaged.

We decided that we had to design a whole stage system, and faced the problems one after the other. For example, we had cases made for everything with twist-lock plugs for AC, built in fans, built-in lighting on the inside, and locking plexi-glass doors on the back. That was the starting point. Then we went onto the racks and decided where everything was going to go, guitar effects as well. Whatever the guitarist was going to be using, we had to decide which side of the stage it would be on, how much rack space he would be needing, how much depth did he need in his rack and, in the case of the bass player, we had to build a double effects sleeve.

For keyboards we had the idea of keeping them away from all processing equipment. As most keyboardists know, if you use a lot of keyboards you need a mixer, there's no getting around it. We bought some synthesizers that are rack mounted: Yamaha TX 816 (eight DX7s in one rack) and a Roland MKS 80. In the effects rack there's a Lexicon PCM 70 digital reverb, a Yamaha REV7 digital reverb, a Yamaha D 1500 digital delay, an MPG 80 (a programmer for the MKS 80). All these things are in one sleeve, so obviously there's audio access for all the plugs, and access for all the MIDI information to be sent all around. All that information is either sent to the mixer, or to some other keyboards on the stage.

On one side of the stage, we have a Roland Juno 60 which is an analog synthesizer that does not have MIDI. We also have a Roland JX8P which does have MIDI. On the other side we have an Oberheim OBX (we call it an old "steam model"), which doesn't have MIDI, then we have a DX7 and a Yamaha KX 76 which is a master keyboard -- it doesn't have internal oscillators, it just sends out MIDI information to the other keyboards.

The way we've hooked it all up is: the JX8P is a stereo keyboard and it's sending out MIDI information to the first two DX7 modules on the TX816. We did the same with the DX7 (so that means there are really three DX7s playing at one time). The KX 76 on the stage is sending out to another pair (so that's just straight DX7s in stereo). That leaves us with two TX816 modules (and the MKS 90) in the rack which are not yet being used.

Another rack comes into play here. We call this one the "brain desk." It's got a Yamaha QX1 sequencer, a Jim Cooper Electronics MIDI Disk Drive, and it's also where we put the main EQ and amplifiers for the actual audio system. The QX1 is an 8-track digital sequencer. We send one track out to the JX8P on stage so that sometimes it's being played by the QX1. Output #2 is being sent to the MKS 80. The third output is playing the two remaining modules on the TX816 for another pair of stereo DX7s. We use the fourth track on the QX1 (we don't use all eight) to trigger the drum machine, which is on another rack altogether.

The drum machine is an EMU SP12 (a sampling drum machine), which is mixed by a Soundcraft 200B 8-channel rack-mountable mixer.

That means we have three racks: one rack with synthesizers, a rack that has a drum machine and a mixer, and another rack that has the "brain." We made them so they all have a locking plexiglass door on the back because when you're playing live you don't know who's going to walk by and tug on a couple of cables, which can be pretty disasterous. We put lighting on the inside (just like on a refrigerator door) to make it easy to work in them, and we put fans in them to keep the equipment cool. We also use Ferman PL8 Power Conditioners which are rack mountable power bars to be put on the top bar of any rack and gives you eight outlets -- all regulated.

The idea is to be able to set up really fast when it's time to go on. If you only have thirty minutes, the less time you need to set up, the more you have to actually sound check. If everything had to be plugged in, one plug at a time, you can imagine how long it would take. When you're a keyboard player in the eighties there's no time to plug in a live situation. It has to be done by multi-connectors.

We bought all kinds and sizes of multi-connectors, so that all the MIDI information goes on this one nineteen-pin connector from the stage and all the audio information is going onto another set of pins, and all of this goes into one big snake that goes to the stage. That means when we go to set up we can put all the keyboard equipment, ready to go, at the side of the stage when there's no hurry during the day (while the main act is doing their sound check), and use our set up time for sound checking. During the day I can just plug in a set of headphones and check to see if everything works. It's important to check beforehand, while you still have the time to fix any problems.

If a band doesn't really know how to go about doing this I would advise getting in touch with people who are more involved with the production aspects of touring. Those people can really help when it comes to putting a system together. That's what we did.

PUPPY'S KEVIN CEY AND THE DOTS' KA-SPEL TEAM UP FOR THE TEAR GARDEN

The Tear Garden
Nettwerk Productions
Produced and Engineered by David Ogilvie and The Tear Garden

According to producer David (Dave Rave) Ogilvie, who has worked with the entire Nettwerk stable from Skinny Puppy to Grapes of Wrath as well as pop stars Images In Vogue and HM stars Queensryche, Edward Ka-Spel is one of his heroes. Although relatively unknown in Canada except for a small but loyal following, Ka-Spel is the leader of the Dutch/British "underground post-industrial art group" The Legendary Pink Dots. When Ka-Spel made a month long visit to Vancouver last year, Ogilvie and Skinny Puppy's Cevin Key took the opportunity to invite him to collaborate on a recording venture. The result is this self titled debut EP by The Tear Garden.

Ogilvie, who recorded the original bedtracks for two of the four songs in his own 16-track studio with Key, says he wanted only to mediate between the two performers, and to keep as much of their prodigious and unique talents in the final product as possible. "I try to mould things into areas that benefit the song," he explains. "Because Edward and Cevin are so talented, I didn't want to change anything, just smooth out or rough up the edges."

The Tear Garden is a mood-piece, meant to evoke emotion as well as perform music. While there are elements of The Dots and Skinny Puppy in the sound (Ka-Spel providing vocals, Cey the electronics) the end result, according to the producer is an individual sound that may yet reappear in future projects.

Two songs, "The Center Bullet" and "Tear Garden" were recorded in advance of Ka-Spel's visit, primarily on a Mirage and a DX-7, but both "Ophelia" and "My Thorny Thorny Crown" were recorded in two, one-night sessions using the Pro 1, and an Emulator respectively. Ogilvie makes special note of the Pro1: "It's the most powerful bass synthesizer around. It makes sounds that nothing can compare to, and though it may not be very versatile, for what it does it's the best."

Originally the project was meant to last for two, maybe three songs to be released as a single or as part of a compilation, but on the strength of the initial recordings, "Play It Again Sam", both Puppy's and The Dots' British label, It requested at least four songs so an EP could be made.

Though the music of The Tear Garden is eerily electronic, it is also exceptionally evocative of certain romantic images. While Ogilvie considers the music as love songs, others might only get caught up in the technical gadgetry that creates the haunting sounds. "If it takes you a hundred listens to figure it out," he advises, "then that's great. Each time you listen, listen a little harder. You'll find something different every time."

Perry Stern

This Fear's Feet Planted In Synthland

This Fear
Darkness Shapes Imagination
Produced by Rob Hewes and This Fear
Engineered by Rob Hewes
Recorded at Power Zone Studios, Edmonton

While it seems the vast majority of independent bands have bought themselves a one-way ticket to Rootsville. This Fear has all ten of its feet firmly planted in Synthland. Grant Beattie, keyboardist, offers that though, "The band has a rougher edge than the record implies, with a name like 'This Fear' and and album called, *Darkness Shapes The Imagination*, I don't think the word 'boogie' applies." He explains that the album has a "mood centre, rather than a thrash centre."

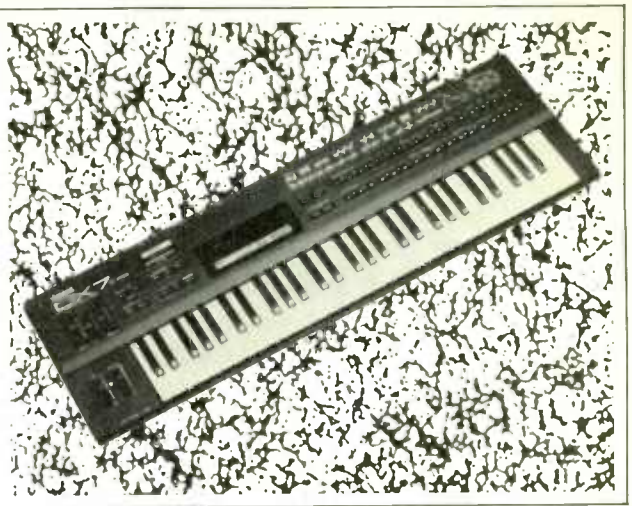
This Fear started recording this album almost two years ago using down time and a great deal of patience. Even still, Beattie claims a freshness to the sound and the band's popularity in Alberta is a estimony to its quality. While cost was the chief reason for the protracted recording schedule, Beattie says, "I'd *rather* spread it out over a few months, but I'd rather do all the recording then come back after a while." Apparently this band is in no hurry.

Beattie uses the omnipresent DX7 as well as a JX3P on stage, but used an Ensonic ESQ-1 as well as a Kurzweil 250 sampler for the album. A painstaking amount of time was spent getting the various layers of the album just right. A 32-bar solo by violinist Jonty Parker-Jervis took 18 hours to record.

While synth pop may not be in vogue in polite conversations over discarded copies of *Rolling Stone* overplayed R.E.M. records these days, This Fear is evidently one of those bands that fills dance clubs and sends little girls' hearts a-flutter.

Perry Stern

Yamaha Introduces Second Generation of DX7 Synthesizers



The Winter NAMM trade show was the setting for the unveiling of the new Yamaha DX7IID and DX7IIFD FM digital synthesizers. Three and one half years after the introduction of the original DX7, the DX7II Series provides even more control and realism through the addition of many new parameters.

The DX7IID (the D stands for Dual FM tone generators) and DX7IIFD (Dual and 3 1/2" Floppy Disk Drive) feature dual six operator, thirty-two algorithm FM tone generators, as in the DX1 and DX5. This allows each keyboard to function as a 16-note (single mode), two independent eight-note (split), or two layered eight- note voices (dual) polyphonic synthesizer.

"The long term success of the DX7 gave our engineers time to develop the DX7IID and DX7IIFD into much more powerful synthesizers," stated Bill Hinely, general manager of the Digital Musical Instrument Division at a pre-NAMM news conference. "The evolution falls into three distinct categories. First, we have added many useful functions that DX7 owners asked for, to make them easier to use. Second, many new features have been added that will aid synthesists' creativity. And third is an intangible, they just sound better. And both the DX7IID and DX7IIFD are totally compatible with the DX7."

One of the new, creative features is Random Pitch Shift. The pitch of each note is slightly and randomly detuned, dramatically adding to the fullness and life of the voice. This simulates the warm sound of several acoustic instruments playing the same note at slightly different pitches.

The term "voice" has a broader meaning with the DX7II Series than with the DX7. DX7 stored voice data only and data for functions such as pitch bend, portamento, etc. (performance data) could not be stored for each voice. The DX7II Series' expanded Performance Memory, however, allows the storage of all pedal, mod and pitch wheel, pitch bend and other function data for each voice.

The voice memory is double that of the DX7, with 64 internal and 64 external (RAM). The DX7IIFD also has a built-in 3 1/2" one megabyte floppy disk drive. Not only does this disk drive store the synthesizer's data (voice, performance, microtuning, and fractional scaling), it stores any MIDI data from sequencers, drum machines and other synthesizers. Up to 64 voices may also be stored on the RAM4 cartridge.

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

Bass Guitar vs. Synth Bass For Images In Vogue

Images In Vogue
(Gary Smith, 2nd from right)

by Gary Smith

The bass parts we are recording for our next album are a combination of old technology and new technology and approaches. Images In Vogue's sound relies on both bass synthesizer and bass guitar, and I'll explain my approach to both.

I keep my stage gear simple for quick setup and tear-down and to take up a minimum of space. This is important when IIV is an opening act. I've been using a Moog Source and Sequential Circuits Pro-I since the band started six years ago. My auxillary equipment and choice of bass guitars has changed over the years. Right now I'm using a German-made Warwick Streamer bass guitar through an Ashley BP-41 pre-amp and a dbx 163X compressor/limiter. They are mounted in a rack along with a custom-built sync-trigger box which converts a trigger pulse from the Roland TR707 iin Joe Vizvary's keyboard setup. The rack also has a Korg chromatic tuner, termination panel, three Rodam passive direct boxes and power bar. The termination panel uses the link outputs of the D.I.s to the input of the tuner so I can instantly check the tuning of all three instruments. The termination panel also has three XLR outputs. I have my own forty-foot XLR snake which means I plug directly into the house snake. This makes my set-up that much more efficient.

Joe and I both use Martin FR-3 monitors. Each stack consists of 2-15" bottom end cabinets, 1-12" mid and horn. The bottom end is powered by an H&H V- 800, the mid and horn by an H&H V-500. This system uses a DDA stereo 2-way cross-over. There are a number of reasons why I use this side fill system. Synth bass usually doesn't sound good through a bass guitar system, and I need to hear my bass guitar over most of the stage. It also makes more sense, physically and financially, to only have one speaker set-up. The side fill is a full range system and is able to handle my instruments as well as any of the rest of the band I need to hear, i.e drum machine, click tracks, vocals, etc.

The Source is my main keyboard live. The Pro-I is used mainly for simple transposable sequences some of which are more rhythmic noise effects than musical. The Pro-I plays one or two sequenced bass patterns but the Source plays most triggered bass parts.

In the studio, I also rely on the Source, but we've used many different synths to get the right sound for a song. For example on our single "Save It" I used an Oberheim OB-I. On "In The House", there are two bass parts, one done on a Prophet-5, the other on a DX-7.

For our new record we continue trying new combinations of synths. One song, "Piece of Your Heart" uses a Roland Alpha-Juno 2 MIDIed to a 360 systems MIDIbass recorded on two tracks so the sounds can be balanced during the mixdown. The Analog bass synth sound is an important part of the IIV's sound. We tend to stay away from digital bass sounds, because I'd rather get that sound from my bass guitar. The decision of bass guitar versus synth is made on the basis of what sound, playing style, and feel is appropriate for a particular song.

I record my bass guitar parts in the control room onto two or three tracks. One track is direct, the other tracks are various miked bass amps. On our single "Lust For Love" I used an Ampeg SVT system. At other times I'll mike the side fill or use what amps the studio may have. I usually record my bass parts, both guitar and keyboard, to rough drum machine and keyboard tracks, before the finished drums.

Later in the recording I may overdub additional bass bits, or I may replace a verse or chorus. I did this on one of the new songs, "Say Goodbye". John Switzer, our co-producer, suggested I de-tune my E string to D to add more depth to the chorus. This part may be mixed with or even replace the original bass part.

Tha bass sounds of a band, on record or live, are the foundation of the band's sound. Bass players should not limit themselves to bass guitars. Keeping an open mind to new types of sounds is important to the development and progress of any band.

(Gary Smith plays bass guitar and bass synth for Images In Vogue. Their new album will be released soon on Anthem Records.)

BREAKTHROUGH.

Bass instrument micing is the most difficult in the world. That's a fact. Explosive transients, shattering SPL ratings and low fundamentals constantly obscuring the essential mid and high-frequency overtones... all combine to present the greatest challenge there is to the science and art of microphone design.

AKG has met that challenge with a breakthrough.

The D-112 is *the* mic for bass recording: kick drum, toms, sax, electric bass, leslies. Every part of it, from casing and special bumper-protected windscreen to unique shock suspended dynamic transducer, will take a beating and still deliver. The D-112 is so distortion free that today's test equipment can't measure it. (Computer analysis we've done indicates virtually zero distortion all the way up to 168 dB!)

Best of all, the D-112 sounds terrific. We've built in emphasis at 100 Hz and 4 kHz, to capture those special frequencies that give a bass track punch. EQ is unnecessary; your sounds will stay clear and clean in the mix.

Like the D-12E, the D-112 is a breakthrough that lets *you* break through!

AKG acoustics

Your Professional Partner.

AKG ACOUSTICS, 601 MILNER AVENUE, SCARBOROUGH, ONTARIO M1B 1M8 (416) 292-5161
B.C., ALTA. (604) 872-1475 SASK., MAN. (306) 586-6334 QUE. outside Montreal (514) 668-0004 QUE. (514) 337-2030 MARITIMES (902) 835-8960

DRUMS PLAY KEY ROLE IN NEW SPOONS SOUND

by Derek Kendry

After talking briefly in the last issue, CM asked me to submit another article explaining the direction the Spoons have taken since I've joined the band and discuss my drum parts on the last album.

In the summer of '85 , I had the opportunity to catch the Spoons live in Halifax and was surprised to notice that 75% of their set was mainly supported by a drum machine. After being called to audition in January '86, I went out to buy all their records and proceeded to try to learn all the patterns note for note. While preparing for the audition I tried to inject a "live, natural feel" into the steady, driving beat of the drum machine parts. I expected I'd have to emulate these parts to some degree in order for them to judge my playing ability. As it turned out they liked it.

For the first few months, the drum machine was put away into the closet and we began rehearsing. Immediately, all the old material started taking on a new shape and the new material, having no past, began forming a new sound for the band. It was a refreshing change for the band having been shackled to a drum machine for the past five years.

Asside from the drums, the guitar became much more predominant than before. Gord Deppe, lead singer, songwriter and guitarist had always wanted to bring the guitar to the forefront and with so many changes already happening around him, he naturally decided it was time to put his foot down onto the volume pedal and be heard.

Wanting to extinguish the flames from the mouths of so many critics who have put down the Spoons for their past endeavours, Gord decided the Spoons should have a strong, hard-edged, adult sounding album, far removed from the electro-poppy, teeny-boppy, thrifty-bifty label put upon them.

The next step was finding a producer. Tom Treumuth was chosen, for his past accomplishments had been very guitar and drum oriented (Honeymoon Suite, Helix etc.). Tom also played a major role in developing the new sound. He was very open to suggestions and very spontaneous, leaving plenty of room for creativity to breathe!

Finally, signing with a good management company (SRO-Anthem) to help rebuild the band's image and sales internationally was another major step in the right direction.

Derek Kendry

For the bed tracks a click was used to help fortify the consistency of the groove and establish the right tempo. Sometimes we would play the song two or three times before realizing it wasn't the right tempo for the groove to sit properly. The beds were done usually with just bass and drums playing together and on two occasions I think I played solo. Either way, this can be difficult, for it's sometimes hard to perceive how your part will fit into the song without getting in the way of the forthcoming lyrics, keyboard parts or whatever. It's very important to know the song thoroughly and the best session players have an instinct for staying out of the way while still coming up with a fabulous part.

Working with a producer and coming up with parts can be very interesting. In one instance, the part may have already been completed on a drum machine during pre-production and it's just a matter of playing it as is but adding an accent here and there to push it along.

Another approach is, when doing the first take, to just go for it and not play it safe, just to see what you can come up with before getting locked into something you already know will work. Sometimes the part you come up with while flailing away the first try can be developed and worked into the song by the third take. Sometimes the part you come up with, the producer will hate. Then there are times when you just have to stop and call the producer over and just start throwing fills at him, different grooves, because sometimes the producer can't tell you exactly what he wants till you play it. Then you'll hear him scream, "That's it!"

Stamina is a definite must in the studio because it's common to have to rehearse a song three or four times, then do another five or six recorded versions before the producer is finally happy with what has gone to tape. Being able to hit the drums consistently at the same level of intensity for that length of time can wear you out. Here's a little insight into the album's individual drum tracks:

Bridges Over Borders
During the verses, the tambourine hit and the wood block were overdubbed after in order to maintain a smooth high-hat patern. When on stage, everything is live.

Clevor
The triplets on the high-hat pattern while accounting the quarter note triplets really makes the drums feel like they're played ahead of the beat - actually they are.

Radio Heaven
When I first started playing the tune, I wanted to make the sixteenths a repeat skip beat to try to make it swing. This idea was rejected by the producer, so I still tried to make it swing by adding accents on the offbeat of the high-hat and really push the bass drum beat.

Memory
The bass drum pattern and the opening and closing of the high-hat were employed to make this fast tune bounce. The tom fills are all one-handed.

Walk Across The Water
I had a lot of fun sampling my voice through the Emulator. The vocal percussion goes all the way through the tune but the overdubbed high-hat hides it unfortunately.

Rodeo
The triplet groove on the high-hat goes LRR SRR LRR SRR (S = snare) and I'm left-handed. Howard and I did not hear the click once on this tune.

On The Beach
Overdubbed Linn snare and claps by Bill Kennedy. The rest is a live take.

Tidal Wave
Again this was another fast tune needing some bounce, hence the open close high-hat. I also played the high-hat during the chorus with my foot in order to catch the pushes on the crash cymbals.

Alone Tonight
Thanks Andy.

Ludwig Line Features Double Bass Outfits

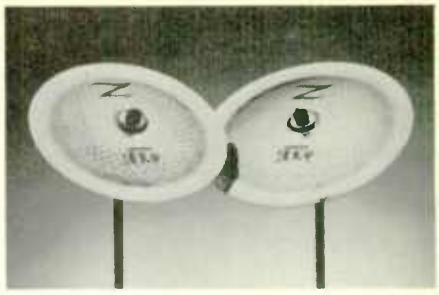
Ludwig Industries recently announced the addition of a new double bass rock outfit. This outfit configuration is available in Ludwig Classic (6-ply) maple, Ludwig Super Classic (4-ply) maple, and the Ludwig Rocker II Power-Plus Series.

Jim Catalano, Ludwig marketing manager, stated, "This outfit, popularized by Ludwig artist A.J. Pero (formerly with "Twisted Sister") consists of two 16"x24" power bass drums, two floor toms in sizes 16"x18" and 16"x16", and four power rack toms in sizes 9"x10", 11"x12", 12"x13", and 13"x14". A 14" deep shell snare drum is included. All toms are mounted with Ludwig's heavy- duty Modular mounting system."

The new outfits include Ludwig's patented Modular II hardware series featuring the new low profile snare stand, two boom cymbal stands, one mini-boom cymbal stand, two foot pedals, and the all-new specially designed legless hit-hat for double bass drum kits.

All Ludwig outfits are available with a variety of drum head options. Choices include Ludwig Silver Dot, Ludwig white coated, Ludwig clear, ebony, ebony pinstripe, and pinstripe.

For more information, contact: H. A. Selmer Ltd., 95 Norfinch Dr., Downsview, ON M3N 1W8.



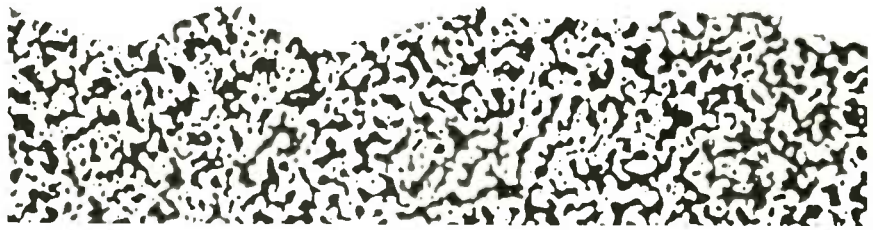
Zildjian Adds China Boys To Z Series

Zildjian has added a new cymbal to their series: The Z China Boy. Available in 18" and 20", the new Z China Boy is the result of much research and design development. Zildjian has combined their China Boy design, a swooping edge and unique square bell, with the radical shaping made possible by their exclusive computer hammer device. The result is a "China" cymbal that is louder, more aggressive, more cutting and more powerful than has ever been available before.

Z series cymbals are shaped by computerized hammers, not lathed. This new process gives them distinctive sound, a striking appearance and unsurpassed tensile strength, says a company spokesman.

For more information, contact: Kief Music, 12387-84th Ave., Surrey BC V3W 5Y5.

HASSELBACH'S ALBUM MARRIES HORNS AND SAMPLING



Mark Hasselbach
Hasselblast
CBC Enterprises
Producer: Dominique Soutif
Engineer: Gary Heald
Studio: CBUT-FM, Radio Canada, Vancouver

For his second album, brass musician Mark Hasselbach has taken a step left of the mainstream jazz that characterized his Polygram debut, *Solar Winds*, almost four years ago.

Originally recorded for C-BUF radio's *Jazz sur le vif* series, *Hasselblast* is a musical dichotomy. Side one features Hasselbach with full band in a tight, energetic workout on five tracks while the bulk of side two finds Hasselbach collaborating with computer programmer Timothy McGuiness and guitarist Dane Deviller experimenting with his IVL Pitchrider and Akai S612 digital sampler.

"As far as I know I'm the only person who is using the Pitchrider in this way," claims Hasselbach. As he explains in the liner notes of *Hasselblast*, "With the IVL Pitchrider, I can translate all the parameters of the sound from any of my horns to digital information that can be read, copied or altered by computer or by any instrument with a MIDI interface. With the Pitchrider I control the Akai digital sampler and the AX-60 (keyboard) with my horn, just as if I were playing the keys of a keyboard."

As an example, Mark offers the "slap bass" heard on side two's "Rasoir seulement" which is sampled bass guitar played with the trumpet.

Jazz sur le vif's Dominique Soutif allowed Hasselbach maximum freedom in the creation of *Hasselblast*, the only obstacles being "a lot of ghosts and glitches in the CBC studio; their equipment is old and out of date, which means that some things took twice as long as they should have."

If side one's "Silver Streak", "Wake Up and Smell The Coffee" or "Keith's Hips" travel between fusion and funk-rock in a laid back West Coast style, side two's title track aims for a short, adventurous dive into techno-funk. Meanwhile "Spy Funk" and "Astral Mirage" are steeped in atmosphere created by the many rich textures discovered between McGuiness and Hasselbach.

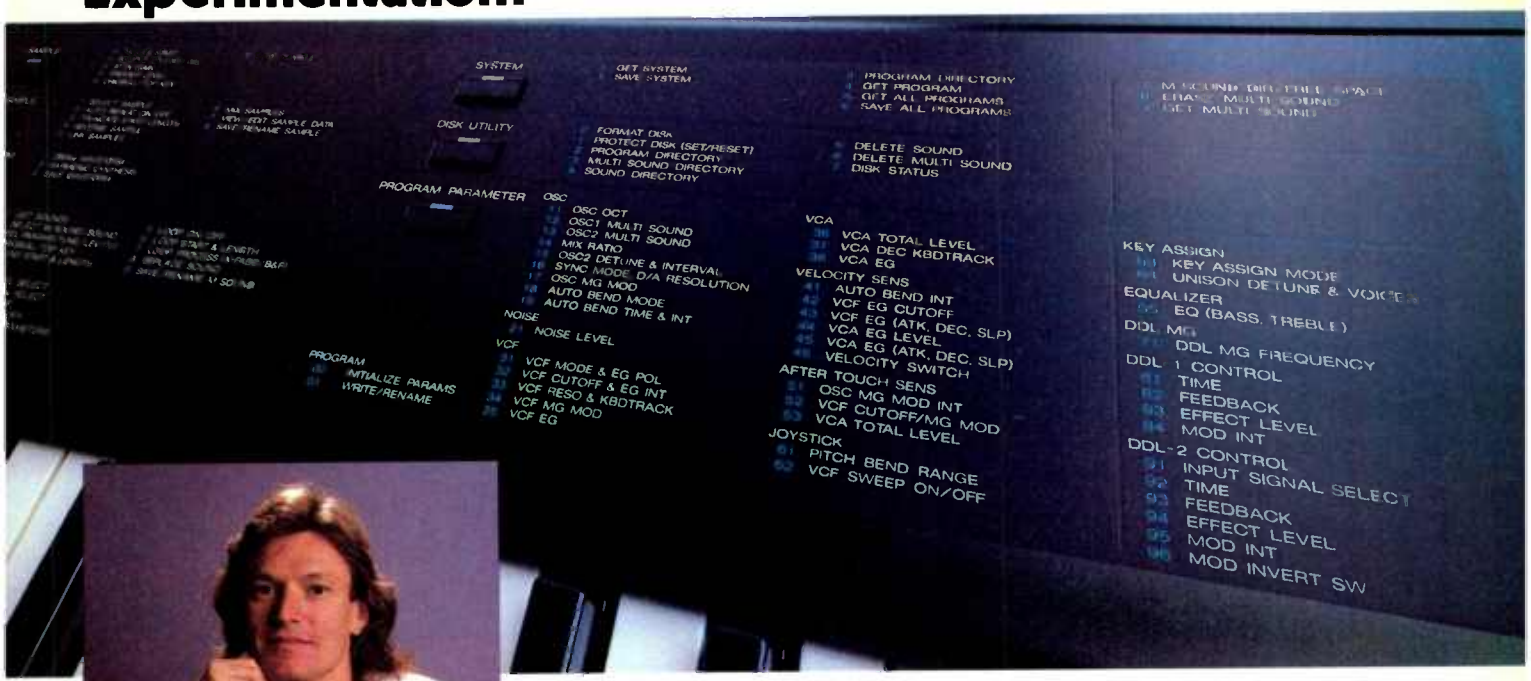
Recorded during a period of a year, *Hasselblast* ends one phase for Mark and now finds him embarking on two more simultaneously. Side two of *Hasselblast*, he says, is indicative of the progressive direction he wants to pursue with his instrumental music. At the same time he has already begun recording an album with a band that will consolidate his background in jazz, rock and rhythm and blues and feature not only a horn section but vocalists.

Hasselblast is available in stores or through CBC Enterprises, P.O. Box 500, Station A, Toronto, ON M5W 1E6

Tom Harrison

Why should a sampler and a synthesizer be combined?

Experimentation.



I need to get to my sounds quickly and also create new patches when I'm on tour. The DSS-1 gives me that flexibility. It's a very responsive instrument.

Steve Winwood
Multi-Instrumentalist, Vocalist, Composer

Korg combines the realism of sampling with the flexible control of synthesis to create a new kind of keyboard with unlimited possibilities for musical experimentation: the DSS-1 Digital Sampling Synthesizer. The DSS-1 recreates sounds with digital precision. But it also shapes the complexity and variety of sampled sources into new dimensions of sound.

Exceptional Range The DSS-1's extraordinary potential for creating new sounds begins with three sound generation methods. Digital oscillators sample any sound with 12 bit resolution. Two sophisticated waveform creation methods — Harmonic Synthesis and Waveform Drawing — let you control the oscillators directly. Use each technique independently, or combine them in richly textured multisamples and wavetables. You edit samples and waveforms with powerful functions like Truncate, Mix, Link and Reverse, plus auto, back and forth or crossfade looping modes. Then apply a full set of synthesis parameters, including two-pole or four-pole filters and Korg's six-stage envelopes.

Exact Control Choose from four sampling rates between 16 and 48 KHz, with up to 16 seconds of sampling time. Configure the keyboard with 16 splits assignable over the full 127 note MIDI range. Layer or detune the two oscillators on each of eight voices. Then process your sounds with a complete synthesizer architecture and two programmable DDLs.

The DSS-1's power is easy to use, so you can work with sound and music, not programming manuals. The backlit 40 character LCD display takes you through the total sound generation process with options and instructions at every step. Software that talks your language and a logical front panel menu help you go beyond synthesis, beyond sampling — without dictating your direction.

Expression The DSS-1's five octave keyboard is velocity- and pressure-sensitive, for precise touch control of Autobend, VCF, VCA, envelope rates and other parameters. Velocity Switch lets you play completely different sounds as you change your attack.

Unlike other samplers, the DSS-1 lets you access 128 sounds without changing a disk. Each disk stores four Systems of 32 sounds. Within each System, your programs combine up to 16 sample groups and/or waveforms with complete sets of synthesis parameters and keyboard setups. In effect, the DSS-1 becomes a new instrument every time you call up a System. The library of easily available 3½" disks is already substantial and growing fast. Four disks — each with 128 sounds — are supplied with the DSS-1 to start your comprehensive Korg sampling library.

By combining the best of digital sampling with familiar and flexible control of synthesis, the DSS-1 allows the modern synthesist to experiment with new sounds never before available.

Start exploring the fusion of sampling and synthesis now, at your authorized Korg Sampling Products dealer.

KORG® Sampling Products Division

SAMPLING IS ONLY THE BEGINNING

For a free catalogue of Korg products, send your name and address, plus $1.00 for postage and handling, to: Erikson Music, 378 Isabey St., St. Laurent, PQ H4T 1W1 or 112-8475 Ontario St., Vancouver, BC V5X 3E8

DSS-1

PICKED THE #1 PRODUCT FOR 1986 BY MUSIC TECHNOLOGY (FORMERLY E&MM) MAGAZINE

Horn Players Are Responsible For The Groove

by Ralph Bowen

Out of the Blue, Ralph Bowen (lower right)

A strong rhythmical concept is essential, not only for rhythm section players but for horn players also. There is often a tendency for horn players to place the responsibility of the "groove" solely upon the rhythm section. However this is a misconception. Horn players should also be responsible for the groove. This is not to say that one should feel confined to playing only in time. However, when doing so, it should be done with a strong feel.

Developing a strong concept of the triplet will enhance one's ability to swing. A close examination of Elvin Jones' drumming, especially at slow tempos, will serve as an excellent study in triplets. The following exercises should also provide a better understanding of the triplet.

First divide two groups of eighth note triplets into alternating drum sticking patterns. By accenting only the right hand, we end up with a quarter note triplet beginning on the down beat.

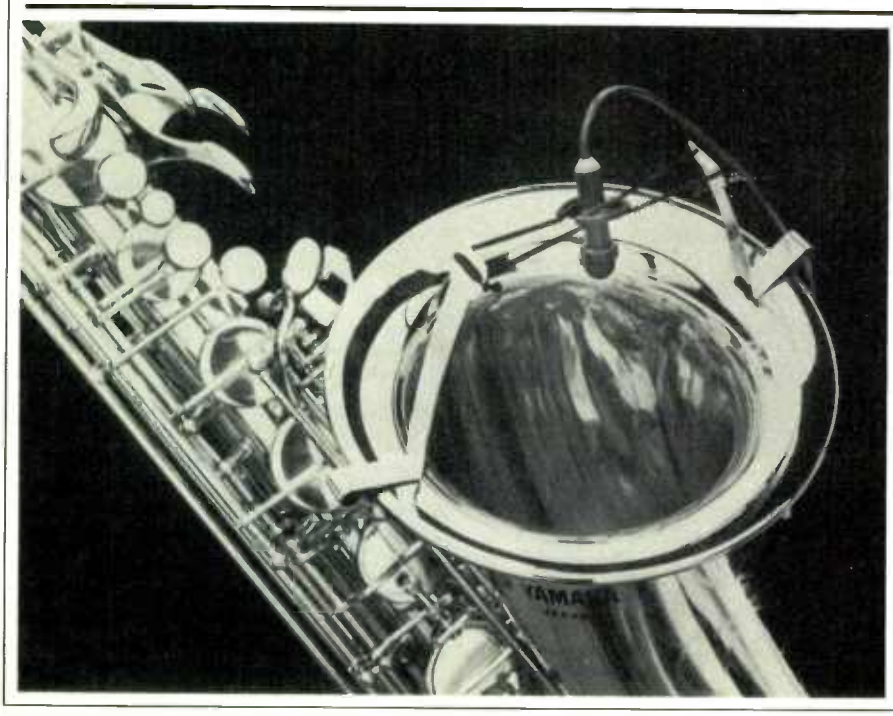
Accenting only the left hand gives us the quarter note triplet beginning on the off beat. Try tapping these rhythms out. Now start your metronome at 40 to 60 beats per minute, placing the "tick" on the "-let" of the triplet. Begin by playing these rhythms over a blues or another tune with only a few changes. At first, emphasis should be placed on the rhythm and not on harmonic content. For now the feel is more important than the line. Once these two rhythms feel comfortable, add one or two more notes to them at random. Accenting only the right hand results in a swinging eighth note pattern.

A simple yet effective way to add variety to both melodies and lines is to use displacement. Be-bop melodies are very good models for this. For example, the melody of Charlie Parker's "Dexterity" is dramatically changed if it's played one beat ahead of where it is written. It is also effective to alternate between a phrase as it is written and a displaced one. Now apply this same principle to your lines.

I consider drummer Ralph Peterson to be master of displacement. On *Inside Track*, our second album with OTB (Out Of The Blue) Ralph develops an entire solo using a single motif taken from the melody. Ralph displaces this rhythm starting it on virtually every beat of the bar.

Another rhythm avenue is that of odd time signatures. A step-wise approach is effective in mastering odd metres. First, slowly figure out patterns and lines that work well in a particular time signature. It's a good idea to write these ideas down for further practice. After working out 10 or 15 patterns such as a II IV I in 5/4, the metre will begin to feel more comfortable. The next step is to practice playing tunes in the particular metre using a metronome. It can take a while before soloing feels comfortable, so be patient. Finally, playing with a drummer or an entire rhythm section will provide the spontaneity needed to master a particular metre.

Mastering the triplet provides one with a firm foundation esential for exploring other rhythmical avenues such as displacement and odd time signatures. A further suggestion is to purchase a drum pattern book such as Louis Belson's *Sight Reading in 4/4 Time*. Practice constructing solos using a bar or line of a pattern from the book.



New Beyer MCE6 Miniature Condenser Microphone

The new MCE6 miniature electret microphone from Beyer Dynamic was designed to withstand sound pressure levels up to 146 dB without overload or distortion. The pickup pattern and frequency response have been optimized to capture all the character and tone of brass and wind instruments.

The microphone features also a very wide frequency range (20-20,000 Hz) and its very small size makes it visually unobtrusive. Four different instrument mounting clips are available: trumpet or sax, guitar, string instruments and flute. The MCE6 can be connected directly to Beyer wireless transmitters.

For more information, contact: Elnova Ltd., 4190 Sere St., Saint-Laurent, PQ H4T 1A6.

INTRODUCING OUR NEW TOY

THE CASIO FZ-1/SAMPLING SYNTHESIZER

- 36 KHZ Sampling Rate
- Up to 116.5 sec. sampling time with optional RAM
- Built-in 3.5 inch disk drive
- 61 note velocity sensitive keyboard
- Built-in wide graphic LCD monitor
- 8 line level outputs
- Real time editing

ALL FOR UNDER $3,500.00

WE'VE COME A LONG WAY SINCE THE VL-TONE

A NEW SOUND EXPERIENCE

CASIO

Distributed by:

EXCLUSIVE MUSICAL PRODUCTS CANADA LTD.
CASIO EMP

2100 Ellesmere Rd., Suite 211
Scarborough, Ontario
M1H 3B7

In Quebec
CMS Musique
8660 Jeanne Mance
Montreal, PQ H2P 2S6

PRICES AND SPECIFICATIONS SUBJECT TO CHANGE WITHOUT NOTICE

Husky Voiced Crawford In Control With New LP

Terry Crawford
Total Loss Of Control
Attic Records
Producers: Joel Feeney and Tim Thorney
Engineers: Noel Golden, Ed Stone, Tom Atom
Studios: Metal Works, E-Norm-Us Sound

Washing former record company RCA and management right out of her hair has taken three "weird" years, says 1982 Juno nominee Terry Crawford. After independently recording a four track demo in November of 1985, she and husband/guitarist Rick Johnson went deal shopping with lawyer Clark Miller. In August of '86 they signed to Attic Records.

Crawford and Johnson poured everything they had into recording *Total Loss Of Control* before going to Attic. Says the husky-voiced Crawford, "We got money from FACTOR to help us. I know where every bloody cent went. We were on a really tight budget." Hitting the studio again in September of '86 with Attic A&R man, Brian Allen, Crawford credits him with "putting the icing on the cake."

They are now established with a band consisting of Charlie Towers on bass, Francois Valantyne on keyboards and Bryan Feland on drums. Crawford and Johnson initially recorded their LP using Toronto session players, embellishing the tracks later with their new group.

The album is a showcase for Crawford's gutsy, high powered Kim Carnes-ish vocals. Johnson admits, "Terry's the voice, I write the songs for her." The equipment and instruments used to support Crawford's punchy stylings? Johnson recalls, "I used my Fender Stratocaster, Gibson SG and a Roland Guitar synthesizer on the album. We used a Linn 9000 for pre-programming eight of ten sounds. We loaded all the keyboard and drum patterns, then Jorn Anderson came in and played with what we had on tape." He says emphatically, "We eliminated all the drum machine and just let Jorn play." The keyboard equipment they employed was, "An Emulator II, Roland Digital Piano, several Yamaha DX7s, Mirage and a Roland Jupiter," says Johnson.

Mixing old with new, on the track "One Night", Lenny Solomon contributes mandolin and violin, while all the percussion on the song was "replaced by sampled breaths on the Linn 9000," notes Johnson. The LP also has saxophone contributions from Earl Seymour, of the Arrows, and Johnny Johnson from Manteca.

Notes Rick Johnson, "The recording was very spontaneous. We were so happy to get people to play with us, we gave them the freedom to do what they wanted."

Total Loss of Control is a vocalist's album, however. "We recorded the bed tracks," says Johnson, "then let Terry sing over the bare bones. She sang most of the lead vocals in the first five days in the studio. The next two weeks were spent polishing, and when we went back in with Brian Allen, she re-did a few things." Johnson adds, "Many of the songs are whole performances, rather than punching in mistakes and doing it line for line - that way we could really highlight Terry's voice."

Most of the album's songs are written by Johnson, but a few Motown numbers managed to slip in. Laughs Johnson, " 'Standing in The Shadows of Love' is reminiscent of the music we grew up with. Way back in the early '70s we used to do those songs in high school." He adds, "We also chose to do 'Christmas' because we heard the original used in the *Gremlins* movie, by Darlene Love. She's one of our favourite singers of all time."

Maureen Littlejohn

DON'T Give Up Your DREAMS

by Rosemary Burns

It is very rewarding when I get feedback from my readers. Here in part is a letter from B.R. (Greg) Roth in Medicine Hat, Alberta: "I will try to be brief but would like to give you some background on myself. I am 37 years of age and have been involved with music since I was a small child. I started playing in rock bands in the early '60s and played with various groups up until 1977, at which time I retired from music, or at least thought I had. My reason for quitting was simply all of the hassles associated with people who weren't prepared to work at it. By trade I am an independent insurance adjuster and I am able to make a very good living for myself, so the income from the music wasn't essential. The desire to play was always there though. Lo and behold, in 1985, we have MIDI. Although I am no virtuoso by any means, I can play drums, bass, keyboards and guitar. The new technology has

given me the opportunity to have complete control. With my computer and the great new composing technology, it is simply a dream come true. I can now put the music together exactly the way I want to hear it. I am out playing in public again and it is kind of neat to have access to seven instruments as well as vocals with only three people. You have probably had similar kinds of groups in your area.

"This all leads me up to my reason for corresponding with you. Although I have a certain amount of singing ability, I have never felt that my voice was very good and resigned myself to the fact a long time ago that singing was a God-given talent I just didn't have. After reading your columns I'm starting to think that maybe there is some hope for me and that with some hard work and proper direction I can realize my ambition. I have been composing a lot of my own music and it would just be great if I could add the vocals myself, too. I contacted our local college, as they have a music program, but they stated it was impossible to get in and they weren't particularly interested in tutoring someone involved with *contemporary* music.

"I thought that if I wrote to you, you would help me out by suggesting some books or some sort of instruction I could take to start working on my singing. Maybe this is a lost cause, but I want to exhaust every avenue before giving up on this and your comments lead me to believe there is more to singing than just raw talent."

Yes, I have had many students in exactly the same situation. As we grow older we want the security of a steady income but we can't give up on our love of music.

Rosemary Burns

Take heart, some of our greatest artists didn't even start until they were over the "39 barrier." The voice for the male does not fully mature before the age of 50 and can actually grow more beautiful as he grows older. The female voice is about the same.

Anyone can learn to sing. It is a skill, like any other skill, but most think of it as a God-given talent and do not realize that singing can be learned. Many schools of music do not recognize the voice as a contemporary instrument. They are still teaching the old methods of voice production developed in the 15th century, where the female sounds like the choir boy and the choir boy is convinced that at some time his voice will break. This is not true. By using the Mask as the sound board and by knowing that each note has a fixed position on the Mask, a full even voice can be achieved.

We must put ourselves in the 20th century. The contemporary singer does not want to sound trained but have a natural sound. By using recording equipment, we can learn to know and understand the voice. Most students do not recognize their own voice when it's played back. The singing voice and the speaking voice should sound alike.

One of the most important things to be learned is the source of energy in our own body. Watch horn players, where do they get their energy? Use every opportunity to watch "good singers". Do they look like they're having fun? Is the energy free? My method involves the martial art of Thi Chi. This method of breathing is over 2,000 years old. I've written often about this method. Also remember that the whole body is the instrument.

Sometimes the search for success is more important than actually getting there. I remember when I received my contract to the Metropolitan Opera and I actually walked through the stage door and onto the stage feeling almost a let down. This is it? My dream come true? What do I do now? Find new goals and don't give up your dreams.

THE FUTURE IS AT YOUR FINGERTIPS

You can use modern technology to create and shape your own sounds . . . to speak a new musical language! But you've got to know and understand the possibilities before you can use them. You need a practical tool to help you realize your musical ambitions.

Keyboard Magazine is dedicated to informing you and giving you the tips to make your music grow. With Soundpages from musicians such as Lyle Mays, Thomas Dolby, and Chick Corea. With columns of advice from pros (such as Richie Beirach) and experts (such as Jim Cooper) who explain technology in ready-to-use terms.

Subscribe to **Keyboard** and save $15.45 off the cover price. **Just $19.95** brings you 12 monthly issues of the latest news on music, equipment, and technology.

Yes, I want to get the most from my music with **Keyboard** for **only $19.95 for 12 issues. Send to: Keyboard, P.O. Box 2110, Cupertino, CA 95015.**

Name _____

Address _____

City _____

State _____ Zip _____

☐ Bill Me ☐ Payment enclosed
or charge my ☐ VISA ☐ MasterCard

Card # _____

Exp. Date _____ Phone (____) _____

Signature _____

Prices good in U.S. only; all others add $7 per subscription for postage. All non-U.S. subscriptions payable in U.S. dollars by International Money Order only. Allow 4-6 weeks for delivery of first issue. Offer good through September 30, 1987.

4176

Songwriting For The "New" Breeding Ground

PHOTO: ALLISON WARDMAN

Front: John Shirreff Back (l to r): Hugh Gladish, Chris Wardman, Kevin Hunter, Gary Quin

By Chris Wardman

I first met John Shirreff walking down Queen Street in 1980. He looked familiar because an early incarnation of his band, Breeding Ground had opened for my band Blue Peter at the Horseshoe.

Later, the band began performing original material and again opened this time at The Rondun Tavern (also called the Rundown).

I discussed recording with them many times but it never came together until the summer of 1985 when I produced their *Tales of Adventure* EP at Quest Studio in Oshawa (where I also produced *The Great Lake* for Chalk Circle). From the start we realized we had similar musical backgrounds as early versions of Blue Peter and Breeding Ground both covered songs by artists such as David Bowie, Roxy Music, David Essex, Lou Reed and Iggy Pop.

During the recording of the *Tales* EP, I was reluctant to change the songs or the arrangements very much as the band had established its own collective sound over the years. Since Quest was a 16-track studio (it has since gone 24-track) we attempted to keep overdubs to a minimum and to maintain the band's raw edge. However we did bring Jason Sniderman in on keyboards and Molly Johnson on background vocals to round out the songs.

Shortly after this recording was completed, John and I started to get together to write songs and record basement demos. This began as an outlet for John to explore different types of material that didn't fit into the Breeding Ground mould. Personally, I found that I needed new input to break up my pattern of writing alone and to bring a new approach to lyrics and melody lines. With Blue Peter I had usually brought finished ideas to the band, including the lyrics, so it was interesting to have someone else to bounce off of.

Ironically, our earliest success at working together occurred when I asked John to sing over an instrumental cover version I had recorded of the David Essex classic "Rock On" (my all-time fave single). This was recorded on a two track reel to reel by bouncing between channels. We sent a copy of this to the Toronto dance club The Silver Crown which immediately charted it. (Strangely enough, the band Bambi, was known to frequent this bar).

Over the next few months, as the original material became stronger, we discussed the idea of forming a new band. Our premise was that by starting fresh we could form a new set of goals and avoid some of the mistakes we had each made in the past.

About this time, Jonathon Strayer who was the original bass player for Breeding Ground, decided to leave and it seemed as though that band was over. In the basement John and I began to work and write with Gary Quinn on bass, but still needed a drummer. At this point we decided to ask the remaining members of Breeding Ground, which included Kevin Hunter on drums and Hugh Gladish on guitar, to join us. After some initial confusion, the band finally came together - under the banner of Breeding Ground.

We started rehearsals by dropping nearly all of the old material and by learning new songs.

Our usual method of writing songs begins with Gary and I playing bass and guitar to a drum machine. We record all the instruments in stereo and mix them with effects onto two tracks of a Fostex-X-15 four track (only three tracks work). This generally results in a fairly finished bed track. John then comes in and listens to this and becomes divinely inspired. I then take the stereo signal plus a live stereo vocal and bounce them onto a two track reel-to-reel. If we need backing vocals or further guitar parts we overdub them on the way back to the cassette. This usually results in a full sounding recording with a minimum of overdubs and also allows us to use the same pieces of outboard gear on each pass.

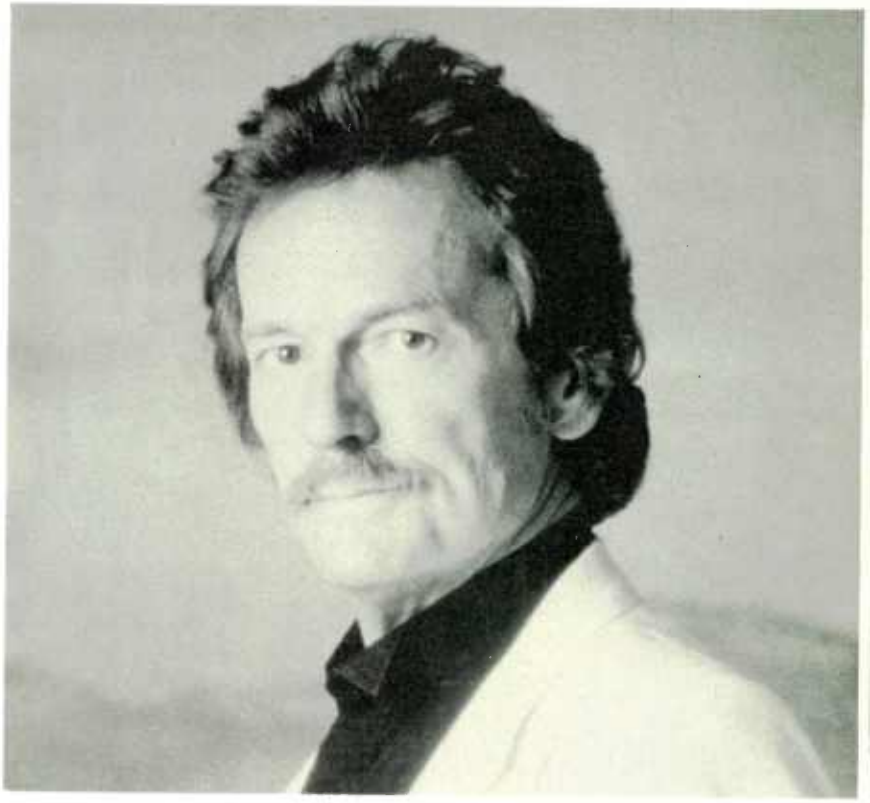
We have found that the addition of a second guitar player has greatly enhanced the melodic potential of the band and has given both Hugh and I the freedom to play sparser parts. Neither of us had worked with another guitar player before, so we are still working out the possibilities.

The band has spent the last year recording in the basement and in various 16-track studios and is definitely gaining confidence and looking forward to recording a new album.

The band's current projects include a release of the video to the song "Happy Now I Know" as well as the single backed with "This Time Tomorrow."

My current projects include production duties for new records by Chalk Circle, the Rhythm Twins and Jack de Keyser as well as live shows with Breeding Ground and co-writing with Kenny McLean of Platinum Blonde.

LIGHTFOOT COMBINES HI-TECH AND FOLK



Gordon Lightfoot's warm easy-going voice seems so representative of the Canadian character that David Foster asked him to sing the first line of "Tears Are Not Enough." And looking at his six gold and five platinum albums adorning his walls with songs such as "If I Could Read My Mind" and "Sundown", the photographs of him with people like Neil Young, and paintings of Lightfoot in front of mountains and streams, it's strikingly clear that no one else has so eloquently captured Canada in song.

His 19th century mansion, with rooms within rooms, and its oak panelled doorways and grand piano, underscores the point that despite the pitfalls and disappointments, the music business can make you very rich if you're this talented - and this careful with your money. So while it seems inconceivable that Lightfoot would never record again, it mostly comes down to dollars and common sense.

Lightfoot, who produced *East of Midnight*, spent "well over" $200,000 and two years making his 23rd record. But after its release in early summer, it quickly dropped out of sight after failing to crack even the top 50 on the album chart of *The Record*. And he says he will likely lose money because his record company, Warner Bros., wouldn't give it enough promotion. Lightfoot even got complaints from fans in smaller Canadian cities who couldn't find copies of his record.

Two years in the making - from conception to completion of recording at Eastern Sound Studios in Toronto - the record was an expensive proposition because Lightfoot wouldn't leave a song until he was completely satisfied. "I'm still of the old school. I like to go in and play the stuff, and play it as many times as necessary until it sounds real good and that's where some of the money gets spent because you can end up with a bed track that you spent three days working on and just know after living with it for three or four weeks that it's not good enough - that you could do it better."

The record's poor reception can be attributed to some degree to the first single, "Anything For Love." It was produced by Foster and was the only non-Lightfoot production. The music in the song, written by Foster with Lightfoot's lyrics, is over-produced with layers of synthesizers, and the track is quite out of character with the rest of the album. Whatever the results, Lightfoot says working with Foster was an education. "I had never seen a song made with machines and key-

boards before and all the various aspects of technology put into full force. That's one of the reasons I did it - to see how this one was done."

With that experience, he wrote the music for "You Just Gotta Be" on "machines." But he dismisses critics' complaints that the album was too steeped in synthetics. He argues that only two songs were created by machine and the rest of it was recorded live off the studio floor, with the vocals and solos overdubbed later.

"Stay Loose", the second single, is more indicative of the "perfect balance" Lightfoot says he has achieved between hi-tech and folk on the album.

"It's a refinement of everything I ever did. Some people have said I've taken things too far and it's over-arranged. It's not. It's fine," he says defiantly.

Nearly shouting the words and waving his hands, he exclaims: "It's as typical as I can be, and what I represent as an artist, except I produced it well. It's not sloppy like some of the stuff I produced when I was drinking."

Lightfoot, who looks alert and quite healthy despite a few more crow's feet, says he started drinking at age 17 and he didn't stop until Labor Day 1982. He says "a couple people close to me" tried to get him to quit for years, but it wasn't until he realized it was hurting his career that he finally stopped.

"I think it was starting to show in that I wasn't enunciating properly and things sounded a little bit tired in the arrangements and little bit fuzzy, which is one of the reasons I stopped," he explains, adding the problems can be heard on albums *Endless Wire*, and *Dream Street Rose*.

"When I stopped, the singing improved, arrangements improved, the playing improved, everything improved, because it slows you down and takes a toll on your body." Since he quit, he lost 25 pounds, partly through his strict regimen of gym workouts and running. Besides, looking good is a must for concerts and for his fledgling acting career. He has been offered many movie scripts since he did the film *Harry Tracy* with Bruce Dern in 1983, but says acting will have to wait until his current world tour is over and he's released *Gord's Gold Vol. II*. That album will take time, he says, because many of those songs were recorded during his drinking days and will have to be re-recorded.

Tim O'Connor

GARY FJELLGAARD
TUNES OF QUIET AUTHORITY

Gary Fjellgaard
No Time To Lose
Savannah Records
Producer: Howie Vickers
Studio: Ocean Sound; Little Mountain
Engineer: Howard Rissen
(Ocean), Ron Obvious (Little Mtn).

Well, no, Gary Fjellgaard's name isn't easy to spell nor does it look easy to pronounce (say it: Fell-gaard), but it's one of the most well known names in Canadian country music.

No Time To Lose is Gary's fourth album, but first in three years and also his first for the aggressive Savannah label (which now is distributed by RCA). One of the most respected songwriters in country music, and one of the genre's most well-liked personalities, Gary writes tunes of quiet authority and unimpeachable honesty. One of them, 'Riding On The Wind," already has earned him the Canadian Country Music Association's 1985 award for single of the year. In all, seven tracks from this LP have been earmarked for single release.

"Singles are the only way you can make your money back," says Gary. Sales of Canadian country recordings are cumulative - the single hits keep the album's slow, steady sales adding up over a lengthy stretch. As for the three years hiatus between the current LP and Gary's self-released *Time And Innocence*, he says, "It's a matter of finances. It took me a long time of working one-nighters to get up the money to record. FACTOR helped and the airplay and publishing royalties are mounting, which means it won't take me quite as long next time."

"Riding On The Wind" was a song produced by *Time And Innocence* producer Howie Vickers and released by Gary in 1985. That track and "Bless You Jess", a Vickers song, were submitted to FACTOR for the grant that eventually got *No Time To Lose* off the ground. It was natural for Gary to team again with Vickers, who usually makes his living as a writer, arranger and producer of jingles at Little Mountain Sound.

"I've known Howie for a number of years. Producing me gives him a chance to get his creative juices flowing on something that is longer than 30 seconds."

Vickers simply has embellished songs solidly built on acoustic guitar with drums, guitar and bass using accomplished session players including drummer Jim Vallance. The working arrangment suits Gary just fine - especially when the results are as pleasing as the jaunty folk protest of "Dancing In The Ring". He only wishes that one day he'll get a better sound from the recording of his acoustic guitar.

"We spent a lot of time trying to get a satisfactory acoustic guitar sound. Nashville has been doing that for years, so it is natural for them, but Little Mountain Sound is more used to working with electronics. That's something we'll work on for the next album.

"I'd like to do an acoustic album in the future," he continues. "I think I'm established enough that I could get away with it. I've been writing new stuff which is becoming really folkie, which I think is the result of me working and writing on my own. Because I'm working with guitar, I am aware of how the song stands up on acoustic guitar alone."

Tom Harrison

The Road vs. the Studio

By Ron Burrows

At one point in my career, the most important arrangements I had to make on the road were the ones that would get me by the night desk clerks of the hotels we were staying in, and into the kitchen. The next step of these arrangements would be to figure out which screwdriver was the proper one to bring in order to pop the locks of the stainless steel refrigerator doors. The final part of the arrangement would be how to convince the security guard who caught you in the act that you were actually an innocent bystander.

You generally wouldn't be executed by them if you offered them half of your hard-earned sandwich.

Other than that, arranging on the road for the first year or so consisted largely of getting a record or tape of a song everybody had decided should be done by the band, listening to your parts, and having them halfway together for when the band could rehearse.

This band did not become famous. Luckily, in subsequent bands I belonged to, the philosophy was to work out the structure of a song so it could be performed and presented to the audience in a way that would be enjoyable and interesting to them, and also to the band. Arrangements were thought out with the style of the band having more consideration than the original style of the tune we were working on.

We would listen a couple of times to the song we had decided to do, and jot down a rough cord structure.

And that was the last time we referred to the original.

We'd try to gear the song to the band's character, keeping in mind the instrumental limitations of a unit on the road, versus the finished product of a recording studio environment.

So what worked best for us was to treat the song we were covering as one of our own originals, and build it to suit.

I won't say how long ago some of this stuff happened, but in one of the bands back then, I grew to hate playing medleys of Fifth Dimension and Bacharach tunes.

In fact, I grew to hate the Fifth Dimension and Bacharach, period. The passage of time has softened my stance a bit since then.

Later on, the bands I enjoyed most on the road were those in which the arranging of material wasn't a decision by committee.

When the band came to a rehearsal, the arrangement was finished. Either the arrangements came from a person outside the band who

wrote for a living, or someone in the band was there for that purpose specifically.

Now this isn't to say that suggestions weren't accepted from other band members, because they were. But, at this point in time, what the vocal artist or feature instrumentalist wanted (or demanded) generally transcended the wishes of the musicians. And the musicians dug it, because they could just come in and play parts that were tried and true.

I think this is likely enough of vague ancient road history. Those were the days when the way you arranged was dictated to a great extent by the kind of equipment that was available to band members. Things like wawa and fuzz pedals for guitar players, and B3s, clavinets, Rhodes, Moogs, and Arps for keyboard players. Drummers had a basic acoustic kit, and bass players had a choice of different models of bass or amplifier.

Today, technology is providing affordable, recording studio quality equipment for road work.

Digital keyboards and modules, analog keyboards and modules, sequencers, samplers, MIDI interfaces, and effects units up the ying-yang; there is no sound that isn't available in a portable unit. (Of course, they used to call the B3 portable, too. If you had three friends with you, it was.)

So, now that this stuff is available, you can write multiple instrument parts, and not even worry anymore that the keyboard player has only two hands. Parts can be programmed into the sequencer, and triggered by specific instruments, sync boxes, or performer programs on computer. Or the sequencer itself can be the master, and fire other instruments.

There are other writers in this magazine who have far greater expertise in the technical aspect of the latest equipment, and how it all works together. And they're the people I talk to when I want to know how different pieces of equipment will interact, and what the capabilities are. I also talk with recording engineers to get their views on various pieces of equipment, because they're the people who deal everyday with every aspect of electronics.

And I'm not just asking about studio application, because I still do the odd live gig, and I want to take the best sound I can out with me.

I know that the column up to this point hasn't really dealt in the cold hard facts of arranging per se, but the point I wanted to make is that with the electronics that are available today, there is no reason to limit the scope of your arrangement instrumentally.

There are entire orchestras hiding in those magic modules, waiting for you to put them to use.

And the best way to put them to use (if you feel shaky initially about your arranging ability) is to write a part for a specific instrument group (brass or strings are a good place to start), and try out the parts during a rehearsal with the band. You'll know what parts were good, and which parts weren't. And if you're not sure which parts weren't great, someone in the band will be sure to tell you. Rework the parts and try them again.

Most things good came about as a result of trial and error, and arranging certainly isn't an exception.

And remember - if something doesn't seem quite right with the brass or string parts you've written, the fault may not lie with the part you've written - there may be a small discrepancy in one of the rhythm section's parts that causes the clash.

Listen to the separate elements as a whole, define the problem area, and correct it.

After a short time, you'll be able to discern potential problem areas before you arrive at them, and that only comes with practice, and more practice.

And before long, you'll be experimenting with brass, string, and woodwind sections. And being good at it.

So don't give up, no matter what. If you're serious about wanting to get ahead, and improving your musical knowledge, then use the time on the road to grow.

And the screwdriver that used to pop the locks on those old stainless steel refrigerator doors in hotel kitchens was a Stanley medium straightedge.

But you already knew that.

NEW

FROM KAWAI

The 1987 Product Line-Up

- Electronic Pianos - Model P150, P250
- K3 Synthesizer
- K3M Synthesizer Module
- R100 Drum Machine
- KM15, KM60 Speakers
- MX8R, 8-Channel Mixer (Not Shown)

AVAILABLE AT YOUR KAWAI DEALER

KAWAI CANADA MUSIC LTD. MUSIQUE LTEE

MARKETPLACE

CREATIVE SERVICES

Creative Graphic Design for album covers, brochures, catalogues, & promotional literature. Whitney Graphics, 832 Mt. Pleasant Rd., Toronto, ON M4P 2L3 (416) 485-8292.

Band Promo Photographs - 100 Black and White 8x10 Prints $99.00, 100 Colour 8x10 Prints $155.00 from your supplied negative. Please call or write for price list. Ontario residents add P.S.T.& F.S.T. 12%. Other provinces add F.S.T. only. Call Janice Williams at (416) 535-5227. Plum Laboratories, 259 Dufferin St., Suite #209, Toronto, ON M6K 1Z5.

EDUCATION

Institute Of Communication Arts. Commercial Music Performance, Audio Engineering/Prod., Video Prod./Sound Reinforcement, Music & Entertainment Bus., Communications, Electronic Music, Music Theory & Arrang. 2 Yr. Prog/P.T. Studies. 12-12840 Bathgate Way, Richmond, BC V6V 1Z4 (604) 278-0232.

FOR SALE

Ampex 2" 16 TK. Multitrack incl. 1200 updates (excellent heads). Genuine sale (home studio going 24). Best offer. Barry after 6 p.m. (416) 831-1984.

Sheet Music in Guitar Tablature. Most rock and pops songs. Special notes on playing each song. Lists available for songs and complete albums. P.O. Box 389, Brooklyn, NS B0J 1H0.

Fine Nathaniel Cross Violin. Copy of a "Stainer". Beautiful tone. Contact: Michel Cote, 816 de la Colline, Ste-Foy, PQ G1X 2V5 (418) 658-1582

Attention Guitarists: Improve your sound and performance with I.C. Sound headphone amps., effects units, effects kits, lap steels, publications and accessories. Buy direct/save money! Write for free catalog now. I.C. Sound, 163 Pointe Claire Avenue, Pointe Claire, Quebec H9S 4M7.

We're Overstocked! Must Clear! Wholesale pro prices/cost, **AMPEX** 1/4" tape special 1800 ft. with reel $4.95 per reel roll $1.00 Shipping & Handling, per roll boxes $1.00 extra each. Minimum order 10 rolls per shipment. **SAMPLE** role - $5.95 + $1.00 Shipping & Handling. Send cheque or M.O. to: Springfield #1503127, 1156 Parkview Ave., #127, Windsor, ON N8S 2X9.

MIDI Retrofits Attention: Musicians don't dispose of your old keyboards, upgrade them! Gary's Electronic Service is pleased to offer a series of **MIDI RETROFIT** kits for some popular synths. Each kit comes with complete instructions for easy installation. The series includes kits for Korg BX/CX-3, EPS-1, SP-80S, Poly 6, and others. Also available are generic kits for accordions, pedal boards, etc. Fordetails write to us at Box 3939, Station "C", ON K1Y 4M5 or call (613) 596-9114. For those in the Ottawa/Montreal area we are the authorized forte music installation centre for Retrofits to Yamaha PF 10/12/15 and CP-70/80, Kawai EP-308 and acoustic pianos (uprights and grands).

PUBLICATIONS

Canadian Musician - Back copies. Mar/Apr'79, May/June'79, July/ Aug '79, Sept/Oct '79, Nov/ Dec '79, Jan/Feb '80, Mar/Apr '80, May/June '80, July/Aug '80, Sept/ Oct '80, Nov/Dec '80, Jan/Feb '81, Mar/Apr '81, May/June '81, July/ Aug '81, Sept/Oct '81, Nov/ Dec '81, Jan/Feb '82, Mar/Apr '82, May/ June '82, July/Aug '82, Sept/Oct '82, Nov/Dec '82, Jan/Feb '83, Mar/Apr '83, May/June '83, July/Aug '83, Sept/Oct '83, Nov/Dec '83, Jan/Feb '84, Mar/ Apr '84, May/June '84, July/Aug '84, Sept/Oct '84, Nov/ Dec '84, Jan/Feb '85, Mar/Apr '85, May/June '85, July/Aug '85, Sept/ Oct '85, Nov/Dec '85, Jan/Feb '86, Mar/Apr '86, May/June '86. July/ Aug '86, Sept/Oct '86, Nov/Dec '86, Jan/Feb '87, $2.00 per copy. 832 Mt. Pleasant Rd., Toronto, ON M4P 2L3 - Visa & MasterCard accepted.

Some Straight Talk About The Music Business. Written by Mona Coxson, the book's sixteen chapters show the musician how to keep his head above water whether he's a sideman, a part-time musician or has his sights set on super stardom. $14.95 plus $1.00 postage & handling. CM Books, 832 Mt. Pleasant Rd., Toronto, ON M4P 2L3 - Visa & MasterCard accepted.

New Guitar Method. The Don Wickett Guitar Method (Books 1 and 2 by Notation) and POPULAR GUITAR CHORDS and WAYS TO USE THEM featuring chord progressions and solos in tablature, now available and at Canadian prices. Dealer inquiries invited. Write Don Wickett, 245 Massey St., Fredericton, New Brunswick, Canada E3B 2Z5 or phone (506) 454-4033.

Music Directory Canada '86. Whatever facet of the music industry you are (or want to be) involved with, Music Directory Canada '86 has the information and contacts you need. The 1986 edition features 45 categories - including 5 new ones - ranging from Acoustic Consultants and Jingle Houses to Music Education and Record Companies. $19.95 plus $1.00 postage & handling. CM Books, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3 - Visa & MasterCard accepted.

SERVICES

The Twelfth Fret Guitarist Pro Shop: offering highest quality repairs of stringed instruments. Sales of vintage guitars, parts, pickups, luthiers supplies and books. Handmade electric and acoustic guitars built on premises, plus courses taught in guitar building. Canadian Gibson/Fender repair centre. Full refinishing facility, repairs shipped/received across Canada. We mail-order guitars by Jackson/Charvel, Fender and Ibanez, Fostex recording and effects equipment at discount prices. Write: 920 Kingston Rd., Toronto M4E 1S5 (416) 694-8162.

For Hire: Kurzweil 250 Advanced Sampling Synth V.3 for studio use with programmer if required - top samples - very competitive rates. (416) 769-9197.

8 Track Studio. Professional sound room, large control room, digital effects. Arrangement and production available at no additional cost. Sound Trek, Guelph, ON (519) 836-3158.

Independent Record Production and Promotion. 24-Track Studio - Established producers. Record Tracking for Canada, U.S., U.K. and Australia. Contact: Marigold Productions - (416) 484-8789.

Quest Recording Studios 24 Track Studer, Automated Westar Console, Grand Piano. Musicians/ Emulator available. Major studio performance and facilities. Professional References. Excellent rates. **(416) 576-1279, Oshawa.**

CANADIAN MUSICIAN

If you're looking for an inexpensive way to advertise your small BUSINESS to a lucrative music market, look to our classified section of Canadian Musician magazine. Rates: 50¢ per word. Minimum $10.00. Frequency discount: 3 ads - 4%, 6 ads - 8%, 12 ads - 12%. Payment In Advance. Visa and MasterCard accepted. Canadian Musician, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

The Professional Collection

100

YAMAHA 1887-1987

A Century of Music

Reaching New Frontiers

Modern music is changing all the time, and so are the demands it makes on technology. That's where the new PPX™ Series of MOSFET power amps stands alone. Designed for the long run, PPX™ amps from LANTEK® have all the qualities you need for reliability and ruggedness on the road. Features like separate channel electronic shut down, FET damping (to avoid relay "thump") and a high efficiency cooling system make the PPX™ amps from LANTEK® the sound choice. Available in 300, 450, and 900 watt output levels, all backed by a 3-year warranty. When you're reaching for new frontiers, the PPX™ Series goes the distance.

More to come. Stay tuned.

LANTEK

In Canada: Gould Marketing Inc., 6445 Côte de Liesse, Montreal H4T 1E5
In U.S.A.: Euroson Inc., Locust Street, Champlain, N.Y. 12919