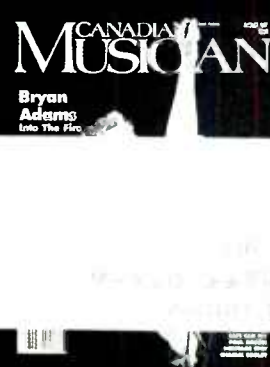
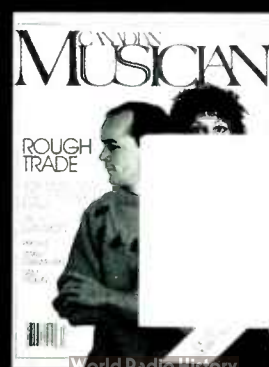
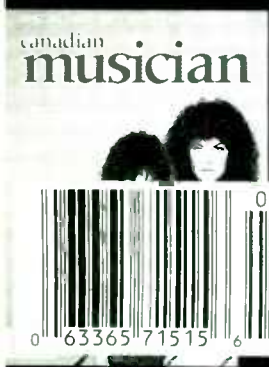
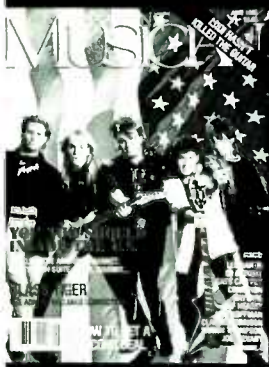


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ISSUE





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For all of its virtues, the typical studio condenser imparts a definite character to any recording. These impositions are often considered inevitable technical imperfections: accepted, ignored or tolerated by audio engineers.

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A Condenser For The Digital Era: The Difference is Nothing. The increased dynamic range of digital recording is perfectly complemented by the self-effacing nature of the MC 740. The microphone is virtually inaudible. No coloration, no self-noise — no sonic foot-

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The MC 740's freedom from exaggerated sibilance or graininess and its greatly reduced distortion are immediately apparent to critical listeners. European and American engineers have already commented on the startling

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MUSICIAN

THE FIRST DECADE

The Artists

By David Herman Heroes, Heart-throbs & Hopefuls 41

Selected Artist Index

A Who's Who of Canadian Musicians and Where To Find Them In Our Past Issues 51

The Business

By Bill Reynolds The Maturing of The Canadian Music Business 60

The Equipment

By Benjamin Russell Beyond Perfection: The Digital Revolution 72

DEPARTMENTS

Inside CM And Now We Are Ten	7
Feedback Don't hold your breath: Isolated applause; Getting started; Free-trade views; and more.	10
First Takes PROCAN/CAPAC merger; Solo stick for guitar; Junos Go Live; Leoná's back; <i>In Session</i> the sequel; and more.	15
Guitar Pedal steel; Ross amplifier; Takamine acoustic	19
Keyboards What's a 'real' piano?	23
Bass From fusion to blues trio.	29
Percussion The importance of attitude.	32
Brass Extended trumpet techniques.	34
Woodwinds Wind synthesizers.	35
MIDI Alternate MIDI controllers.	37
Vocals Singing in the studio.	40

Imaging The role of video.	42
Writing/Arranging Serendipity; Interviews with Rita MacNeil and Leonard Cohen.	83
Business Rheostatics Irish tour; 'Slow' business.	90
Live Sound The science of acoustics.	93
Recording The changing studio: DAT.	94
Product News Twister SA software; KLS heavy log; Martin acoustic basses; MIDI pocket products; and more.	97
Classified Buying or selling?	105
Marketplace New advertising section.	106

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10TH ANNIVERSARY

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ISSN 0708-9635

Indexed in the Canadian Periodical Index.

And Now We Are Ten

The inaugural (Vol. 1, No. 1) issue of *Canadian Musician* (March/April 1979) featured a bearded smiling Burton Cummings. Ironic, and perhaps a good omen that a magazine that has revealed itself to be a survivor featured one on its first cover.

In that first issue there was a feature story on Burton written by Richard Flohil, and one



on Murray McLauchlan; co-founder Kathy Whitney contributed a feature called "Shopping For A Synthesizer", heralding a new era of technology-driven music performance; there was an article on recording studio design; and columns by such notables and *CM* alumni as John Mills-Cockell, guitarist Bobby Edwards, trumpeter Don Johnson, Paul Zaza, Rosemary Burns and Mona Coxson.

That first year saw cover stories on Rush (the first of five), Gino Vannelli, Domenic Troiano and Anne Murray, and feature stories on Valdy, Randy Bachman, Sylvia Tyson, Phil Nimmons, Prism, the Irish Rovers, Moe Koffman, Max Webster, Matt Minglewood and Maynard Ferguson.

During the past year we've seen (yet another) Rush cover story, as well as cover appearances by Tom Cochrane and Red Rider, Glass Tiger (their 3rd cover), Honeymoon Suite and Blue Rodeo; and features on Colin James, Art Bergmann, The Jeff Healey Band, Anne Murray, k.d. lang, Neil Young, The Tragically Hip and Robbie Robertson.

Canadian Musician was co-founded by Jim Norris, originally the editor/publisher and a professional drummer with a number of bands including Seadog, now president of Norris Publications, and Kathy Whitney, then

assistant editor and, for a time, editor, and now production manager of Whitney Graphics. The magazine was born out of a desire to create a means of communication between musicians, and to provide a source of information, instruction and advice, as well as a forum for dialogue and the exchange of ideas.

Although it has nearly doubled in size, *CM* has not changed its focus. The original mandate has remained in place, and a look at the contents reveals that there are still two or three artist features, articles on business and equipment, and columns by some of the best people we can find.



With our tenth anniversary issue, we've gone all out to come up with features that reflect the phenomenal growth and sophistication that we've witnessed during the past decade, as well as columns that represent the pinnacles of opinion, advice and instruction from some of Canada's most accomplished musicians, including Joe Rockman (Jeff Healey Band), Rita MacNeil, Anne Bourne (Jane Siberry), Jerry Mercer (x-April Wine), Ken Greer (Red Rider) and Leonard Cohen.

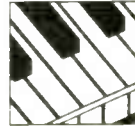
As anyone familiar with the fickle nature of the music business knows, a decade of continued survival is no mean feat. Add to this the fact that nine out of ten magazines fail during the first year, and you may see some justification for the pride we take in our achievements. But look deeper, and you will find in the people at *Canadian Musician* a sincere affection for the Canadian music industry and a constantly renewed commitment to react to its needs.

David Henman
Editor

Reggie's
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You may not realize it, but this powerful hearing tool is *already in your ear*. You just need to discover it!

Try this: Have a friend play a tone for you. Without looking, *can you name it?*

With Perfect Pitch you can!

Now have your friend play a chord. Is it G major... D Major... F# major?

Perfect Pitch can tell you *immediately*.

In fact, with just a few ear-opening instructions, we bet YOU will begin to name pitches by ear—*regardless of your current ability*—and we can prove it!

Why you need Perfect Pitch

Isn't it ironic that you work with pitches *constantly*, but can't recognize them by ear? Unless you're *intimately familiar* with the sound of each tone, how can you expect to produce your best music?

With Perfect Pitch you feel *at home* with all tones because *you know each one by ear*. You can even *sing* any pitch straight from memory!

With hearing this good you can:

- Find the tones you want *by ear*—instead of searching by hand!
- Copy chords straight off the radio!

- Identify the key of a song *by ear alone!*

And much more!

Perfect Pitch is the one hearing skill that gives you command of the entire musical language.

Why?

Because *all music is composed of pitches*. Your full potential to play by ear, improvise, compose, arrange, perform, and enjoy music is **ROOTED** in your ability to *hear and evaluate pitches*.

Even with years of training and a ton of expensive equipment, the bottom line in music is this: *your success depends most on your ability to hear*.

Perfect Pitch *maximizes* your hearing so your creativity can soar. Your performance automatically improves, your confidence grows, and every song you play takes on a whole new dimension of richness and enjoyment.

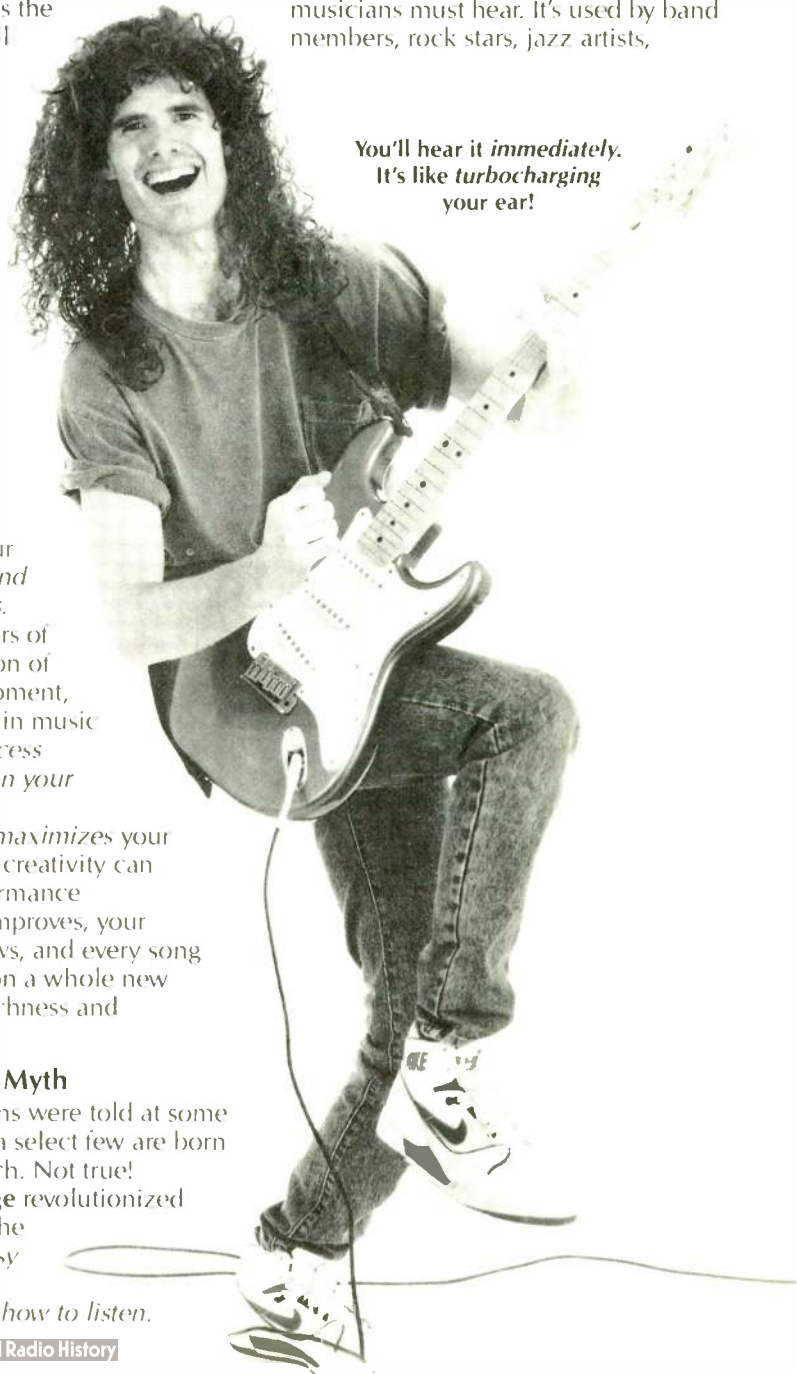
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Most musicians were told at some point that only a select few are born with Perfect Pitch. Not true!

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music schools, colleges, and musicians in over 50 countries.

"Color Hearing"

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Join thousands of musicians who have already taken the Perfect Pitch course:

- "It is wonderful. I can truly hear the differences in the color of the tones." *D. Pennix*
- "In three short weeks I've noticed a vast difference in my listening skills." *T. Elliott*
- "I can now hear and identify tones and the key in which a song is played just by hearing it. When I hear music now it has much more definition, form and substance than before. I don't just passively listen to music anymore, but actively listen to detail." *M. Urlik*
- "I heard the differences on the initial playing, which did in fact surprise me. I think it is a breakthrough in all music." *J. Hatton*
- "It's like hearing in a whole new dimension." *L. Stumb*
- "Although I was at first skeptical, I am now awed." *R. Hicks*
- "I wish I could have had this 30 years ago!" *R. Brown*
- "A very necessary thing for someone who wants to become a pro." *L. Killeen*
- "This is absolutely what I have been searching for." *D. Ferry*
- "Learn it or be left behind." *P. Schneider...*

Color Hearing does *not* mean you associate *visual* colors to tones (like red to F#). Instead, your ear learns the distinct *sound* quality, or *color* of each pitch.

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Order the **Perfect Pitch Ear-Training SuperCourse™** and listen to the first two tapes.

We bet you will *immediately* hear the Perfect Pitch colors that David explains to you. These pitch colors will enable you to start naming tones yourself—by ear!

If you don't hear the pitch colors *right away*, we lose. Simply return your course for a *full refund*—and keep the *valuable bonus cassette* we'll send with your order *FREE*.

Your bonus cassette introduces **Relative Pitch**—the ability to hear pitch *relationships*. David demonstrates how Relative Pitch and Perfect Pitch work together: Perfect Pitch tells you

exact pitches, Relative Pitch tells you how tones combine to create a total musical sound.

The information on this 90-minute tape is worth many times its \$14.95 value, but it's yours *FREE* just for *trying out* the **Perfect Pitch Ear-Training SuperCourse™**!

The Bet Continues...

We bet you *will* hear the Perfect Pitch colors—and be excited! But your first taste is only the beginning. With just a *few minutes* of daily listening your Perfect Pitch will naturally unfold.

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If you choose to keep your Course, listen to the remaining two cassettes for special follow-up instructions.

Whatever you do, you keep the bonus

cassette on Relative Pitch as your FREE gift!

Is this offer stacked in your favor or what?

How can we make this daring offer?

We've been able to guarantee David Burge's Perfect Pitch course for years—because **IT WORKS!**

Experience has shown us that 99% of musicians do hear the beginning stages of Perfect Pitch—*immediately!* The rest usually hear it after listening a little more closely.

With this instant success rate, it's no wonder we get so few returns.

Will YOU hear in Perfect Pitch?

We guarantee you will. Experience Perfect Pitch *yourself* at **NO RISK** and find out how it can work for YOU!

Call now (515) 472-3100 to order your Perfect Pitch Ear-Training SuperCourse™ (with FREE bonus tape). Or clip and mail the order form **NOW!**



The **PERFECT PITCH EAR-TRAINING SUPERCOURSE™** is for all musicians/ all instruments, beginning and advanced. *No music reading skills required.* Includes easy handbook with 4 audio cassettes, plus *free bonus cassette* on Relative Pitch.

O.K., YOU'RE ON! Prove to me that I can hear in Perfect Pitch. Send me David L. Burge's **Perfect Pitch Ear-Training SuperCourse™** on a *trial basis*.

I will listen to the first two cassettes. I must *immediately* hear the Perfect Pitch colors or I may return the Course for a full prompt refund and *keep the bonus tape on Relative Pitch, FREE.*

Or I can use the handbook and continue the Course on a 40-DAY TRIAL BASIS. I must feel I am gaining valuable hearing skills *and* be completely satisfied with my experiences or I may return the Course within 40 days for a full prompt refund (*but I keep the bonus tape just for trying out the Course*).

If I decide to keep the Course I may listen to the remaining two cassettes for additional advanced instructions.



Enclosed is \$65 plus \$4 shipping.

I'm not ready to order yet. Please send me a Perfect Pitch Report with more info. Enclosed is \$1 (credited towards Course price if I should order later).

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FEEDBACK

Breathing Technique

To say the least I am disappointed in your Feb. 1989 article in which Maria Del (air head) Mar wrote about her vocal experiences. You have definitely taken a step backwards *Canadian Musician*, and I'm just glad I didn't pay for that issue. The next time she finds herself turning blue she should keep holding her breath!

Disappointed
Kirkland Lake, ON

The Other View

The letter published in the feedback section of the February issue by Tim J. Lawrence of Delta Music Research — in which he states that if a free trade policy is implemented, Canadian manufacturers will be forced into oblivion by a flood of cheap products from the U.S. — is bizarre.

While I understand that Canadian citizens have a valid desire to protect their national heritage and identity, the fact of the matter is that the Canadian musical instrument manufacturing business is booming, with much of this vitality directly attributable to sales made by Canadian companies to the United States. Many major U.S. manufacturers buy virtually all of their hardshell cases from Canadian manufacturers, and many distributors are finding that Canadian instruments are competitive in price with Japanese products, have very high quality, and don't have the stigma of being Oriental-made.

It's my general observation that Americans, while they are well aware that Canada is a separate entity and do not view it in a derogatory manner as a province of the U.S., they view Canadians as brothers and do not view Canadian products as foreign made. Since a very large percentage of the Canadian made guitars and cases are sold in the U.S., I find it hard to believe that these same manufacturers would be in favour of restrictive barriers to trade. The simple fact is, currency exchange rates and labour costs favour Canadian manufacturers over U.S. manufacturers such that free trade clearly is not a menace to Canadians, but should enhance their business.

George Gruhn
Gruhn Guitars Inc.
Nashville, TN

"Disasterproofing"

I would like to commend you on the superb job you've done on the magazine. I have really enjoyed your features on such super groups as Rush, Triumph, Honeymoon Suite, etc. I found the articles on the business of music (e.g.: "Disasterproofing Your Band" Dec. '88/Feb. '89) very interesting and informative and would enjoy seeing more features of this nature.

In the meantime, thank you for putting Canada's talented musicians in the spotlight and giving them the international recognition they deserve. Keep up the great work and best of luck on future issues.

Sandi M. Fabris
Toronto, ON

Isolated Applause

Good mag folks! I'm a partner in a professional audio and lighting company in Whitehorse (UNITECH). Also I am an instrument builder/repairperson. Your free product info is a big help in our isolation.

John Kilmer
Atlin, BC

Where Do I Start?

I'm a fifteen year old and very interested in your magazine and music. I am hoping to get a career in recording. Besides *Canadian Musician* there really isn't another magazine with articles on recording. I read every one of them but, most, well actually all of them are way over my head. I don't know hardly anything on 40 tracks, Postex E-16 etc. You name it and I couldn't tell you what it was.

The point that I'm making is I would really like to find some information on a recording studio director's job.

Jacqueline Kirby
Windsor, ON

(Ed. note: The February 1989 issue of *CM* contained a feature called "Music Education" which included references to many Canadian recording schools such as Trebas, ICA, OIART, Fanshawe, etc., and our *Music Directory*, available from *CM Books*, contains more complete listings. Also, many music schools and university music departments have courses devoted to this type of training.)

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1 Acoustimass speaker design

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In an Acoustimass system, one of the major causes of distortion—excessive cone motion—is reduced. Any remaining distortion is acoustically filtered before the sound reaches the room, further improving performance. The compact Acoustimass system measures less than two feet in every dimension, allowing it to be placed or mounted in locations *beyond the reach of conventional systems*. It's very easy to transport to and from events, weighing less than 75 pounds.

2 Two-State Modulation amplifier

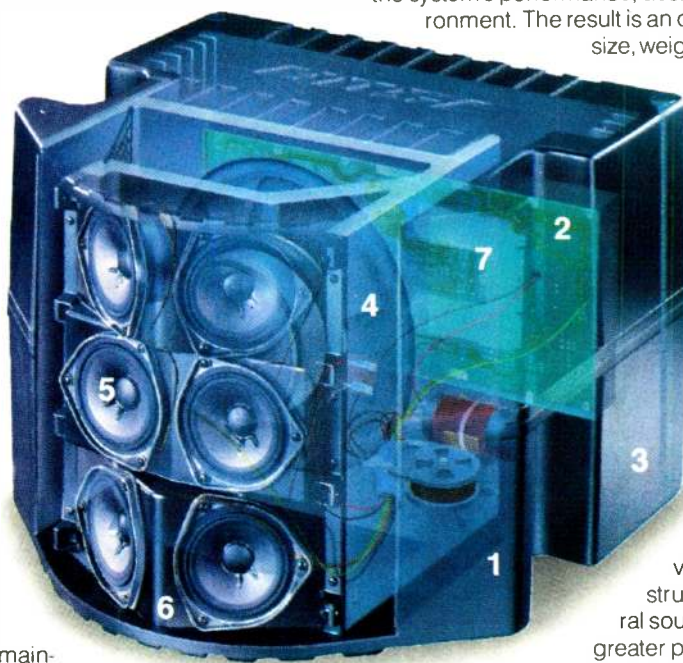
Through proprietary technology, the amplifier can now go where it's always belonged: *inside the speaker enclosure*. The Two-State Modulation amplifier converts 90% of the power it draws from the AC line into audio output power. Because it doesn't have the large power transformers or heat sinks normally found in conventional amplifiers, it's small, light, and produces virtually no heat—a strong factor in long-term reliability. Since the amplifier is part of the speaker, the problems of line loss, interference and connector failure are reduced.

A number of technologies and features harnessed for one goal: releasing the full power of fusion.



3 Specially-designed Reaction-Injection Molded (RIM) enclosure

The design of the Acoustimass Pro system's polyurethane foam RIM enclosure is the result of careful consideration of the system's performance, aesthetics and working environment. The result is an optimum balance of strength, size, weight and placement flexibility.



4 Magnetically-braked MB-12 woofer

The woofer uses a unique electro-magnetic braking circuit to control excessive driver excursion, a problem often encountered in high output professional applications. The circuit improves overall performance by further reducing distortion.

5 Helical Voice Coil (HVC) wide-range drivers

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In Session Returns



The Jeff Healey Band

The popular, especially with musicians, television series *In Session*, has returned to CHCH-TV in association with William F. Cooke Television Programs. The show unites well-known performers in a television studio which has been carefully designed to simulate the look and feel of a recording studio. There, the artists share stories and music, treating the viewer to a behind-the-scenes look at the process of music-making.

This year's line-up contains many highly-regarded performers, including many Cana-

dian musicians. For example, one show will feature Jeff Healey with the Phantoms; another pairs up Liona Boyd and Chet Atkins, while another unites Rik Emmett and Ian Thomas; Dan Hill will join Eddie Schwartz, and we will have an opportunity to see The Paul James Band perform with Donnie Walsh (Downchild) and Dutch Mason.

Check local TV listings for time and channel in your area. For more information, contact: William F. Cooke Television Programs, 890 Yonge St., #800, Toronto, ON M4W 3P4 (416) 967-6141.

Liona's Back

After a "year off" to write new material, tape TV specials, and perform in international arenas such as Seoul, Liona Boyd is back in her home country with her fifteenth album, *Encore*, on A&M Records and a 30-city, cross-Canada tour beginning in March. The new album contains pieces co-written by Liona as well as two new works written for her by her long-time collaborator Richard Fortin.

Liona recently received her fourth consecutive award from *Guitar Player* magazine for Classical Guitarist of the Year.

For more information, contact: Brazen Overtures, 24 Ryerson Ave., #309, Toronto, ON M5T 2P3 (416) 363-5600.



Liona Boyd



Lorenzo Smith (R.) with student Mark Ellis

Small Town Music Teacher's Invention Promises Every Guitarist a Solo

Lorenzo Smith was a big-time musician who went home to Forrest City, Arkansas, after a career with some of the greats in the business. Now he may find himself on the verge of fame for another reason — his invention that teaches students to play scales on the guitar — quickly and easily.

According to Smith, while most guitar pedagogy stresses the importance of learning chords, his invention teaches a student how to play scales, which is the first step to learn-

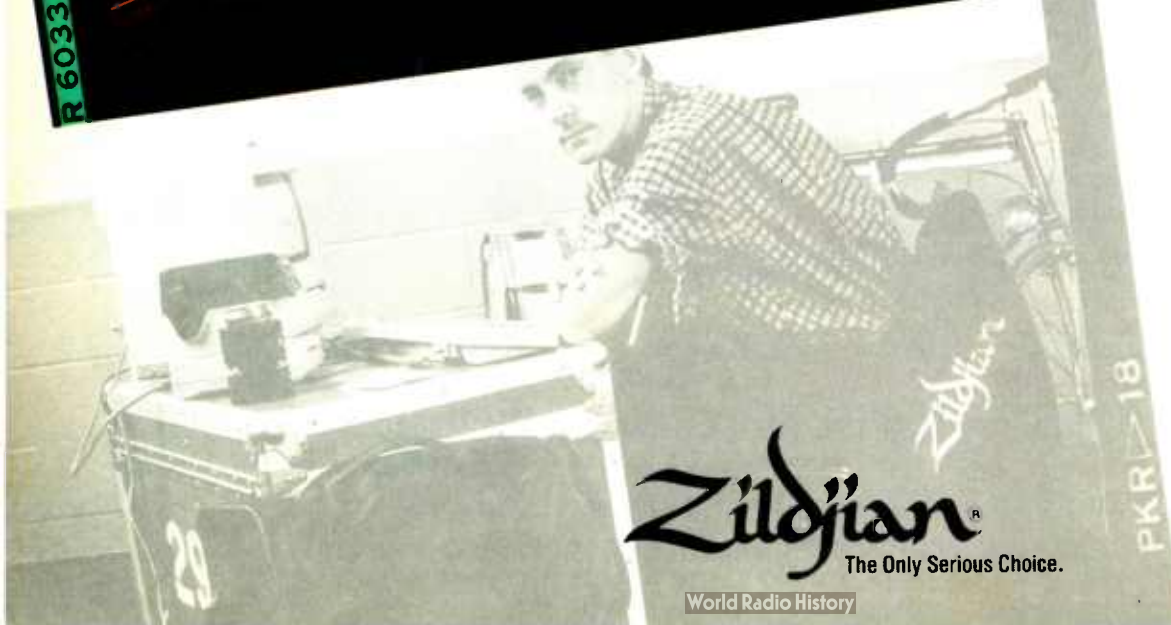
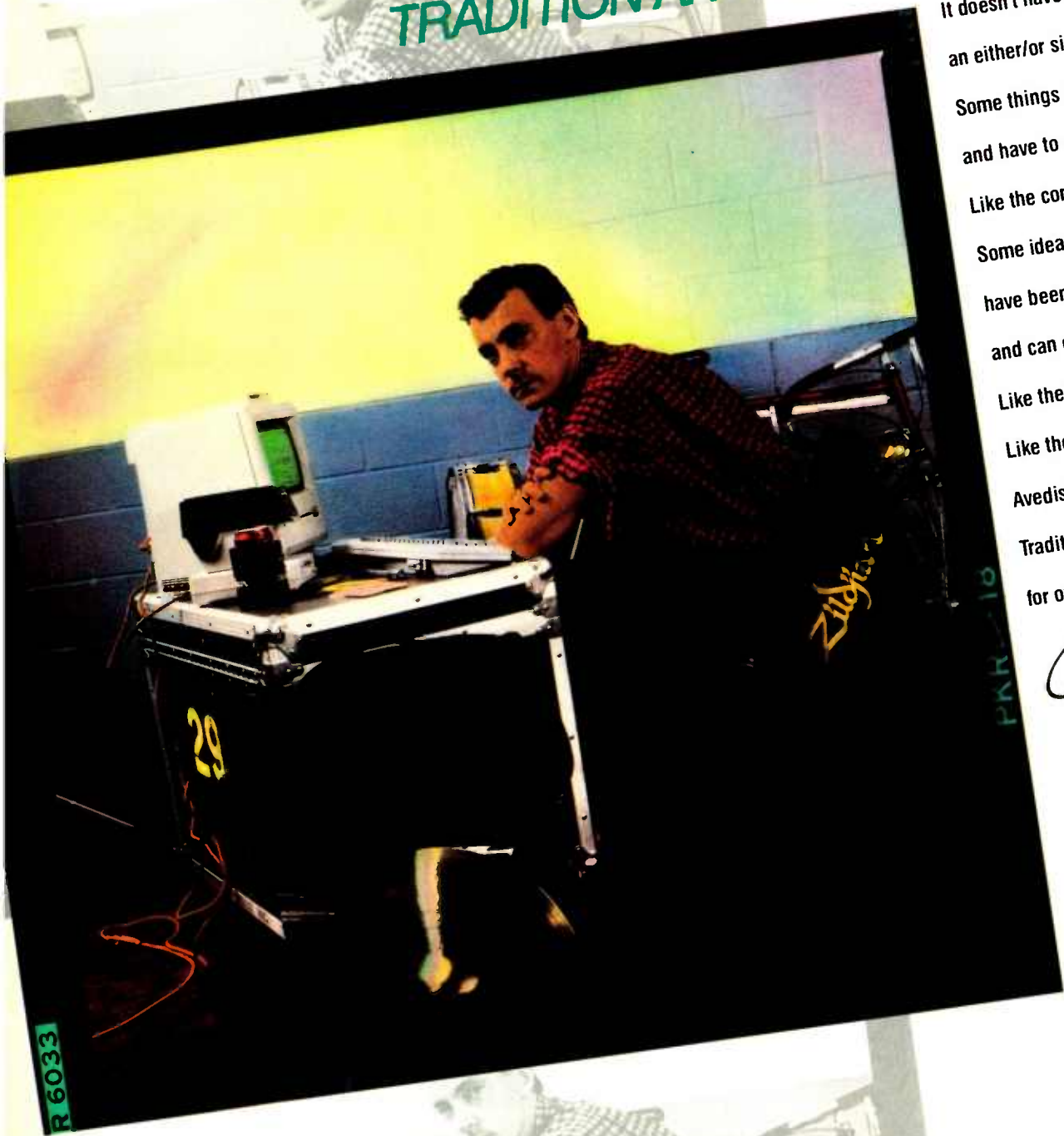
ing how to do a solo.

The invention is called the Isolator Solo Stick. It is essentially a large slide rule that resembles a guitar neck and shows the student exactly where every finger should go to play the notes in the scale anywhere along the guitar neck.

For more information, contact: Lorenzo's Music World, P.O. Box 1446, Forrest City, AR 72335.

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World Radio History

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Using Pedal Steel In Rock



Greer's Gear

- '61 Fender Stratocaster with EMG Pickups
- '88 Signature guitar custom-made by Heint Electronics, Aurora, Ontario
- '58 Fender Pedal Steel guitar (double neck - 8 string)
- Fender Champ amp
- Fender Bassman amp, tweed
- Electro-Voice 12L speakers
- Roland Dimension D tape echo
- Alesis MIDiverb II
- Yamaha SPX90II
- Ratt distortion pedal
- Yamaha compressor/limiter
- strings 010-52 gauge

by Ken Greer

Ken Greer

I took 2 years of conservatory piano when I was about ten. This was par for the course coming from a musical family of seven kids (I was also the youngest.) I had grown up hearing classical music almost exclusively except for the few times I remember being home from school sick and lying in bed listening to CHUM all day. (I tried to get sick more often but it didn't always work out.) Some of the songs that stick out are things like "Pretty Woman," "Secret Agent Man", "98.6" by Keith, etc.

At any rate I taught myself guitar on an old junky Hawaiian guitar and delivered papers and meat for a local butcher to save up for an electric guitar. I answered a local ad and got my brother to go with me to buy a \$35.00 Harmony Guitar, but while I was in the guy's living room I noticed this incredible looking double neck pedal steel guitar, with what seemed like dozens and dozens of strings on it. It wasn't until about seven years later that I went out and bought my own pedal steel. Once again I taught myself, which is probably why people don't recognize the sound of it in Red Rider as a pedal steel. I've had people

come up to me and say, "What a great organ (or keyboard) you play." I've even been accused of doing my ironing on stage. Anyway more about the 'steel' later.

After playing guitar in original local band "Bare Mother" for a number of years I slipped back to piano and keyboards, rediscovering the keyboard as a true reference and inspiring writing instrument (thanks for the piano lessons, mom). My classical background and infatuation with jazz kept me searching through the Jerry Coker book and berklee Guitar Studies for years, looking for those incredible notes that guys like Miles, Evans, Tyner, Coltrane and Beck (the list goes on and on and on) played. I opened up to wider influences like R&B (Van Morrison), folk (Bob Dylan) and Southern Rock (Allman Brothers), which led to the formation of the original Red Rider in 1975. In 1977 Tom Cochrane brought strong songwriting and singing to the band, which subsequently got signed to Capitol Records and recorded *Don't Fight It* in 1978. Six albums (including *Victory Day*) and at least three managers later and here I am.

Pedal Steel Tunings

The pedal steel I use was built by Leo Fender in 1958. He used Strat tuners, and 8 pole single coil Jazzmaster style pickups (re-wound in 1980 by Red Rhodes in L.A.). This tuning is really basic but allows me root, fifth powerchords on the bottom three strings, e.g.: "Lunatic Fringe."

The Bs or 5ths pedalled to C# or the 6th create relative minor chords (scales) and the top high strings go from being major sevenths and ninths, respectively, to being 9th and 11ths of the minor, e.g. "White Hot". The G# or 5th string, normally the major 3rd of the open chord (tuning) is pedalled to the 4th A for suspended or sus chords. When both pedal 1 and 2 are pushed together you go from open I to the IV chord. By the way, strings 4, 2, and 1 plucked together give you the V chord of the major scale. Therefore without moving the steel bar you can grab I, IV, V, and VI along with a few others as well.

(Ken Greer plays guitar and pedal steel with Tom Cochrane and Red Rider.)

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Connect the MRC to a DX7, DX711, TX802, or TX816 and you'll see something totally new on its two-line LCD display: *analog-style patch editing* for six-operator FM synths. Call up a preset, then change Brightness, Waveshape and Emphasis with the MRC faders. Build ADSR Amplitude and Timbre envelopes. Now you can customize your own FM sounds. And you don't have to spend hours programming. There's even a set of performance controllers for tone generators and live work.

Expanding the PCM 70

Only a very few digital processors can respond to parameter changes in real time — the PCM 70 is one of them. The MRC exploits its uncommon abilities to the fullest over MIDI. Call up any program and the MRC lets you control twelve essential parameters: in real time, of course.

You can tailor the sound to the track quickly and store the results in the MRC, without ever leaving your working/listening position.

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PRODUCT REPORT

Takamine Dreadnought 360 Series

by David Henman

Although the sample model is inscribed inside the body as the FP360CG, the 1989 version and the one described on the price sheet is designated the EF360SC and listed at \$999.50 (Hardshell case \$99.50).

The Dreadnought 360 Series features rosewood back and sides, a Palathetic pick-up system mounted in the bridge, and a 4 band parametric EQ. This particular model has a solid spruce top and a cutaway. The sample we received for testing boasted a stunning black 'marbleized' finish.

This is a well constructed guitar. It feels solid and is relatively free of glitches and irregularities. The neck and frets are smooth and cleanly finished, with only a slight buzzing that could no doubt be eliminated with a proper set-up, which most dealers will throw in at no extra charge. Nor could I find fault with intonation — a barred E chord at the 12th fret sounded perfectly in tune to these ears.

Acoustically the guitar sounded fine — fat, rich and full-bodied, although somewhat dark.

There is a dramatic difference between an acoustic guitar amplified by way of a pickup and one that utilizes a microphone — you sacrifice a degree of 'acoustic' warmth and brilliance in favour of a situation that is simpler and easier to cope with than having to remain stationary and concentrate on positioning the guitar at the microphone.

Thus, this guitar 'sounds' electric when amplified and, while a large degree of acoustic sound is retained, there is some brittleness and harshness, although that can be tailored somewhat with EQ adjustments and playing technique.

Nonetheless, this is a high quality instrument, and well worth further investigation. My only real quibble, and it is a minor one, is that the owner's manual does not explain how to use the EQ, for those unfamiliar with parametric equalization.

PRODUCT REPORT

Ross Guitar Amp With Built-In Effects

by David Henman

The Ross RGC 65 is a 65 watt solid state guitar amplifier with built-in reverb and chorus (with rate and depth controls), master volume, 3 band EQ, TUBEBLASTER distortion and a 12" speaker. The TUBEBLASTER, reverb and chorus are footswitch controllable with output jacks on the back panel, along with a headphone jack, effects loop in and out, and a line out. The list price is \$499.95.

This is a good quality entry level amplifier, solidly constructed and well suited to the

practice room, the recording studio, or live gigs. At this price the built-in effects are not on a par with some of the more sophisticated toys available these days, but they may be useful if your total budget does not allow for an amp and two or three effects units.

The RGC 65 sounds best when used without the effects, although a touch of reverb adds a nice ambience to the sound. Just under \$500 list is not a bad price to pay for a 65 watt amp with a 12 inch speaker, and this one is definitely worth a listen.

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World Radio History

What's a 'Real' Piano?

by Anne Bourne

I was seventeen, a classical cellist with long, long hair and blue jeans, when somebody showed me a Solina string machine. I played a note or two and thought, with disdain, this has nothing to do with the breath of life you hear when someone struggles with a violin to make a squeal of passion. I wrote it off.

Several years later, having been intrigued enough by electronics to put a pick-up on my cello and play it through a phase-shifter, I found myself playing in experimental contemporary chamber groups, working with living composers (such as Fred Stone, and James Tenney.) I had tired of assuming the spirit of Bach whenever I sat at a piano, and was searching for my own personal sense of music.

When I met Jane Siberry, I discovered that 'pop' did not mean 'fluff'. It meant an intricate expanding of an image and its translation to sound — an image such as a lovely girl trying to tame a wave on a huge cold ocean. Above all it meant communication through simplicity, beauty and humour.

Being a cellist I took her challenge to 'stand up' with glee, and here began my exploration of the music of the invisible, elusive electricity.

Now I wonder if when the piano was invented people were as reluctant to play such a machine as some classical players are to accept electric strings or as I had been to accept such an artificial sound source as an electric keyboard.

When I began to play them, synthesizers were not only imitating waveforms of natural instruments but they were trying to be instruments themselves. They were giving us sounds that echoed our urban, mechanized world and, perhaps, giving us the machines' perception of our sounds: the human voice, orchestral strings, etc.. This was exciting — now we could play the whole orchestra or band on pots and pans or summon up a choir of angels, on a keyboard. And we could 'create' timbres that rivalled the complexity of natural waveforms.

With sampling and sequencing, despite their creative potential, which is truly there, perspective moved out of balance and we entered a keyboard 'rage.' Electricity hypnotized us into believing we could skip ten years of blisters and play cello with one finger, or that you could fit a rhythm section into a little box. But there was a danger of losing the breath and heartbeat of the human touch.

It was important that synthesizers become



Anne Bourne

even more flexible and expressive and respond to how we actually physically played them. Touch sensitivity and volume pedal technique with a MIDI setup has made it possible to 'sculpt' a performance.

It is so important to hear the player — to be moved, not just jolted.

For a while now the beat-box glassy production has been pounding on our foreheads, with singers shrieking over the top to be heard above the genius machines.

In order to communicate through the most accessible devices, sonic aesthetic has been developed according to the limitations of TV and car radio speakers, on which soft tone appears to be muddy. But high end has been pushed beyond clarity to cold hard and piercing. Voices have been panic shrieking and hair styles as brittle.

Well, now we want to be uncoifed, casually tear the knees of our jeans and turn the illusion to serving a depiction of the truth (bearing in mind that anything is possible.)

Often there were no natural elements to help the singer or the listener touch the ground — just a voice in a sea of digital precision. And heaven forbid if they made a mistake or a deviant tuning — the machines never did, and why not? Some of the most beautiful art comes from accidents.

Music became like an empty church steeple with a recording of bells in it.

Somehow, so mesmerized by marketing and the power of the beer commercial, we lost something — the music lacked soul and the beauty of human frailty. The machines had become bigger than us. Suddenly people were longing for acoustic instruments and 'live-off-the-floor' recording.

Electronics had come of age and won our approval but we wanted to tell it that it didn't

have to try so hard. The old production values weren't going to remain gratefully dead. We wanted to take those chips and make them bleed. If we were going to put our hearts into these machines then that's what we wanted to hear coming out the other side.

And it is possible. To begin with, as Jocelyne Lanois would say, a mixing console must be treated like a musical instrument — a mix like a performance.

And similarly, computers can sequence a 'performance' with all its personal phrasing. Quantizing may be good for the girders just as walking in step is easier than staggering, but some parts may float and surprise in their randomness around the heartbeat of the metronome.

(Listen to Jane Siberry's 'sequenced' performance of the glass bell in 'Goodbye' on *The Walking*).

As cold and impersonal as some might feel computers to be, it is the composer who determines whether computer generated music is alienating or not. They are simply an instrument which can be expressive, and an extremely useful tool to contemporary composers, whose computers can play and notate pieces the composer might never have heard before the live performance.

(For example see excerpt from 'Pillar of Snails' by Christopher Butterfield — written for piano).

It is not necessarily the use of acoustic sound only, but the sense of space, the shape of silences that can make something sound intricately natural and pleasing. I may be wrong, but I've never heard Prince use an accordion; but his music strikes me this way.

The important thing is not so much the sound source or its vintage but the emotion you read from the timbre and the performance.

Use your ears in programming, or in the layering of found sounds to create textures as complex in their mystery as nature could make. And present them simply.

We don't have to limit ourselves to only acoustic instruments, but we must find a way to blend them with electronic sounds.

Fred Frith has done wonderful work sampling and sequencing everything from strings to hydro poles to loons and blending them with real violin and cello, electric guitar and accordion. There is something beautifully grounding about a 'real' sound like a sustained accordion cluster, mixed in with the electric haze.

Continued on page 25



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Excerpt from "Pillar of Snails" by Christopher Butterfield.

19

We don't have to return to the Dark Ages sonically to find emotion in music — it's in the performance.

When Bob Wiseman (Blue Rodeo) hits the legs of his Acetone with a stick, it may be more fun but it's not any more expressive than when he plays his digital keyboard and conjures up unspeakable beauty and power.

We are searching for a kind of simplicity in production now — the kind that takes it out of the wires and lets you hear the air moving, lets you hear the fingers slipping off a guitar string, lets you hear the echo of all the players in the same room... lets you hear the truth of a song.

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be made. In fact you can be extremely creative and imaginative within any limitations. But the possibilities of creating multi-dimensional space with sound and telling your story in more than just linear time are increased with creative use of multi-tracking and ethereal effects. A complex setup doesn't have to obscure a spontaneous and truthful performance.

Let's not make alienating music, let's make music that feels like acoustic guitars in the kitchen, or someone whispering in your ear, but let's live in the present — the kitchen may be on fire.

Not to confuse or complicate a singer's message, not to create some unreal illusion like an edit that takes the piano and its player

out into the hall for a chorus. But maybe something more mischievous like 'Hey, that cello player's moving around the room again!'

And there's that invisible electricity sounding the celestial choirs, or the garbage truck door slamming shut. The synthesizer player is over in the corner in 1992, the DX7 has almost, not quite, reached the status of the B3 and he's playing the sound of the sunset in your ears.

(Anne Bourne is a keyboard player, cellist, composer and producer who has worked with Jane Siberry since 1984. She has also collaborated with Fred Frith, Ian Tamblyn, Bob Wiseman and Crash Vegas, among others.)

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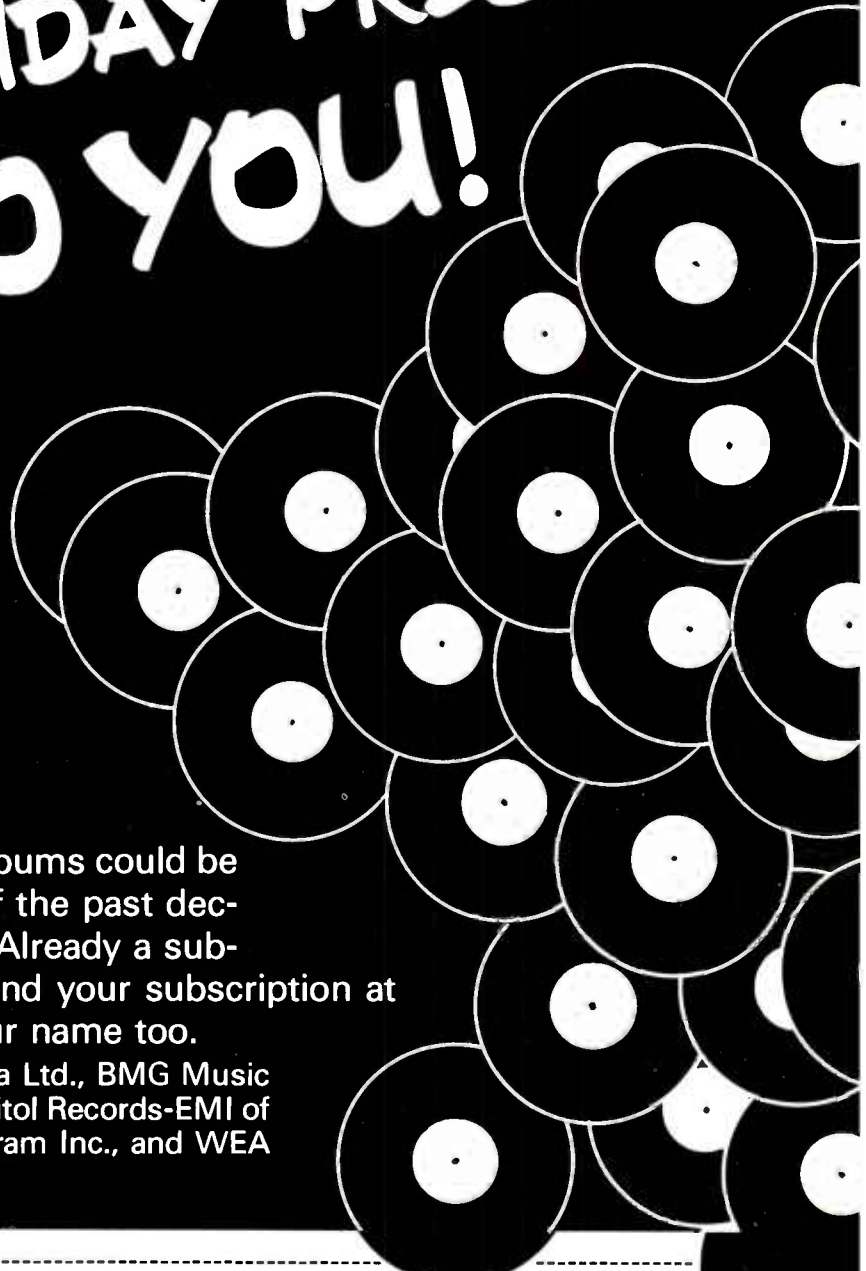
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From Fusion to Blues Trio

by Joe Rockman

At the tender age of eight, I was thrust into the Royal Conservatory by my music loving family, to learn the piano. At the time, I wasn't thrilled with the idea of practicing scales while my friends were out playing hockey. However, I continued because I enjoyed making music and it did enable me to skip an afternoon of school once a week. The Conservatory, though it can be rigid in its teaching, is excellent for sight reading and training the ear.

After four years I became fascinated by the guitar and switched my studies to the Paul Brodie School, where I studied classical technique and theory with William Kuinka.

While absorbing all of these wonderful classical teachings, I also listened to The Who, the Allman Brothers and several other rock and blues artists. I found myself locking into the bottom end more than the melodies.

A few of my friends put together a band playing Clapton, Hendrix and Dylan tunes and they coaxed me to join. I was about seventeen at the time, and bassists were very hard to find. Everybody wanted to be up front and play the guitar. Also, the electric bass is a hard instrument to master — practicing can be frustrating and boring due to its primary role as a background instrument. Deciding to give it a try, I found that the training I had received on the classical guitar enabled me to excel on the bass quickly. Playing the two instruments is quite similar.

I started listening to players like John Entwistle, Chris Squire and Berry Oakley (Allman Brothers). These bass players and others in the late sixties and early seventies were giving the bass a new identity. Also production techniques and advances in home stereo equipment were enabling people to become more aware and sensitive to the bottom end in music. I could see a promising future for myself and many other aspiring young bassists.

A career in music became a more serious consideration and many people suggested that I look into Humber College or Berklee's Music Program. However, I felt that the best way to learn was to surround myself with musicians who had more knowledge than I did. This was difficult at first and I was turned down at many auditions, but the shortage of bassists and my willingness to learn and be a team player eventually opened a few doors for me. I bought my first big bass amp, an Acoustic 370/301 combo, and started playing at every opportunity.

One of the first serious bands I joined was Triton Warrior, and with its guitarist Dave Fromstein, I gained my first real studio experience



Jeff Healey (L.) with Joe Rockman

at the Mercey Brothers studio in Elmira, Ontario. Studio playing was a new challenge and I was fortunate to get a taste of it at such an early stage in my career.

Dave went on to form the Triton Sound Studio and I began to delve into fusion music. I played with several fusion bands that inspired me musically, but due to the limited fusion audience, we were always lacking in funds. At one point, becoming frustrated with this situation, we decided to look for work wherever we could find it, and became the backup band for the Jason Belmer Show, an Elvis style R&B act playing all the remote corners of Ontario. Quickly tiring of that particular kind of roadwork, I decided to return to fusion music as it was my true love at that time. I worked at odd day jobs to support myself, which I hated, but the musical growth and the contacts I made in this period made the sacrifice well worth it.

Most dedicated fusion players are outstanding musicians and love to jam. I listened closely to Stanley Clarke and to this day (along with Jack Bruce), he is probably the strongest influence on my approach to bass playing.

One night I saw Rob McConnell and the Boss Brass perform at the El Mocambo. This

was the turning point in my career, and I realized that there was a whole form of musical expression that I hadn't yet explored. In my opinion, it is important for musicians to experiment in different musical forms even if they have found the styles that suit them.

The traditional side of jazz seemed the logical evolutionary step for me. I started listening closely to jazz players and recordings and I jammed in small jazz combos. While attending a summer program at York University, I met many young aspiring players and discussed jazz theory with the teachers.

Lack of funds eventually forced me to perform at night with several convention and wedding-style bands. This enabled me to fill my days with jazz playing and listening. Continuing with this plan, I persevered until I met the Savoy's.

The concept of the Savoy's was to build up a repertoire of jazz and swing classics and instead of focussing on the nostalgia element, we modernized the sound and presentation. It seemed the perfect answer — the band was quite a success.

We worked with Jan Rubes (of the movie, *Witness* fame) on one of his plays. This gave me some very useful acting experience.

Continued on page 31

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Unfortunately, the dwindling jazz market forced the Savoy's to play lounges, and though we tried to keep our original concept alive at jazz festivals and specialty nightclubs, it became increasingly difficult.

The idea of continuing the performance side of jazz became ever more frustrating for me. I started to experiment with studio work, a highly competitive and challenging area. To do this, my reading had to improve. I found Chuck Sher's *The Improvising Bass Method*, and Rufus Reid's *The Evolving Bassist*, excellent books to work with. I contacted Tom Szczesniak after reading one of his articles in *Canadian Musician* and fortunately was able to receive some highly informative lessons from one of Canada's leading session players. Also, to further my chances of employment, I decided to seriously develop my voice. The more ammunition you have, the greater your chances of reaching beyond the competition. I also used the knowledge I had gained over the years to help market myself.

As my career in the studio developed, I found that playing to machines in a controlled environment was becoming stifling for me. I enjoyed it, but spontaneous live playing was still my preference.

On the nights that were free, I jammed with various Toronto blues artists. It was through this circle that I met Tom Stephen, who gave me a call one night in December '85 and invited me down to a local jam to meet a phenomenal guitarist he had been performing with. This was the first time I was to have the pleasure of hearing Jeff Healey play, and I was in for quite a surprise.

Not only did Jeff and I speak the same language musically, but between us there was a vast range of musical knowledge. Together with the power and fullness of Tom's drumming, and our combined knowledge of business, this threesome became the very thing that I had been searching for. After playing three songs at the jam, I cancelled dozen of studio and convention contracts and we formed the Jeff Healey Band the next day.

The beauty, for bassists, of playing with a trio is in the challenge of holding the pulse and harmonic movement while creating a wide spectrum of sound, filling the gap left by the missing middle instruments. One approach that I use is to play legato. In other words, I stretch out each note as long as possible and join it to the next. Also, I employ many simultaneous octave notes and two note chords. Most important is that every bass line, along with assuming its basic functions, should have a melodic statement of its own. Choice of equipment can also be a key element. Currently, I am using a 1982 Fender Precision Special, with stock pickups and a 1959 maple neck. This is a heavy instrument,

but the greater mass yields a long sustain and precise bottom end. Precisions have a wide frequency response and very little self compression. This makes it an ideal trio bass.

I do not employ any outboard gear, as I find that anything in the signal path between bass and amplifier colours and diminishes the original sound. My current choice of amp is the Gallien Krueger 800RB. Though lacking the

warmth of a tube amp, it has a sweet midrange response and a very fast slew rate. But after all, the importance of choice of equipment is minimal compared to the fact that true music comes from the heart, soul and mind of the player — not his or her toys!

(Joe Rockman plays bass in The Jeff Healey band.)



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Some Thoughts On Attitude

by Jerry Mercer

This being my first column for *Canadian Musician* and, notwithstanding the fact that this is supposed to be a column on percussion, I wanted to touch on a very basic issue which affects everyone, regardless of natural talent, and that is — attitude.

If you think of attitude as the steering mechanism of your personal vehicle, you should realize that you always have choices to move in either positive or negative directions. Your ability to successfully steer a course toward any personal goal is directly proportional to your ability to choose, define, visualize and believe in that goal. Let me acquaint you with a short poem written long ago by a wise lady named Ella Wheeler Wilcox:

One ship sails east and another sails west
On the self same winds that blow,
It's the set of the sails and not the gales
Which determines the way they go.

Like the ways of the sea are the ways of fate
As we voyage along through life,
It's the set of the *soul* which decides the goal
And not the calm or the strife.

Sometimes we wish for certain things but at the same time, deep inside, we don't really believe that we can attain them or we don't think that we deserve to have them. In this way we sabotage our own efforts to succeed

and in the ensuing frustrations it becomes much more evident just how we sometimes are "our own worst enemy." When the going gets tough we tend to spend a great deal of time thinking about how bad things are rather than how good we would like them to be. So when we make a mistake, we generally either blame and berate ourselves for being careless or stupid, or we may spend a lot of time blaming someone or something else for our misfortunes. In either case, the chances for repeating the error are much stronger than if we spend the same amount of time and energy visualizing how the situation should have been handled, and will be handled should it ever arise again.

It is important for us to treat ourselves with the same honour and patience we would appreciate from others. After all, if we can't learn to love and respect ourselves, who the hell else will?

There have been thousands of books written on this subject and I don't expect to solve everybody's problems, including my own, in this short column — but we do seem to reap just what we sow. Being aware of our self-talk and principal thoughts helps us to recognize just how we "set the soul" which determines our goals by drawing things and relationships, both personal and professional, into our lives.

A few years ago I lost a young friend — who happened to be a very fine drummer — to leukemia. His girlfriend of three years was absolutely devastated and for the next two years she often strongly wished to become sick and die because life without him seemed pointless to her. Eventually she accepted the loss and began to set new goals for herself, which involved more schooling and a fairly active schedule. But as she progressed in this new direction, her health began to fail and really complicate her life. She began to realize that she was reaping the harvest of that long death-wish, and only by holding fast to her new direction and by practicing strong, healthy visualizations has she been able to get her mind and body back on the right track. The big wheel does not always turn fast but always comes around eventually, so please be aware of what you really want — you will probably get it!

The greatest connection to the task at hand can be made with a concentrated mind but, in order to truly concentrate, the mind must be relaxed. Now, in order to really relax, the mind must be willing to surrender itself to the moment and just be. If any person spends only fifteen minutes per day in this quiet state of mind, the effects — just like ripples when you drop a stone in the middle of a calm pond — will spread out and enrich all aspects



Jerry Mercer

PERCUSSION

of their lives.

One of the most portable, most affordable and fastest techniques you can employ to achieve this state of mind relaxation is meditation, which can be defined as *any activity that keeps attention pleasantly anchored in the present moment.* Jogging, swimming, knitting, making love, sitting quietly breathing or playing a repetitive exercise on your instrument can all be forms of meditation as long as your mind is fully engaged in what you are doing. Since all of us have experienced periods of intense concentration in our lives, the state of meditation may be quite familiar. All that really takes place is a shift between what's in the foreground and what's in the background of the mind. For once, the mind is not reading its list of things that must happen before we can be happy. It is not reciting the list of terrible possibilities that could occur to steal our happiness. It has taken a back seat to just 'being.'

Now when a musician takes a positive attitude towards his or her work, it goes a long way towards helping that person to be more creative and to realize more of their potential. It also makes them more in demand because they are generally easier to work with and they often help others to change for the better — not by preaching but by example. And when this kind of attitude is manifested within the context of a group, where each musician is focused on the same goal, the collective power generated is greater than the sum of its individual parts. It is this united drive which people respond to in a positive way and it becomes the fuel for the engine of success.

It is important to set goals for yourself, both minor and major, and some sort of reasonable time schedule in which to achieve these goals. But it is equally important to take pleasure in meeting the challenges and overcoming the obstacles along the rocky road to those goals. Reward yourself when you attain certain plateaus. You deserve it! A healthy, positive outlook will allow you to move more self-confidently along your chosen path and learn from every experience, both good and bad. Even in having to deal with people you dislike, you will find great opportunities to learn more about yourself. It seems to me that this is basically what life's trip is all about. So determine the goal, set the soul, and bon voyage!

(Jerry Mercer has performed with a number of Montreal bands, most notably Mashmakhan and April Wine, and is currently a member of The Big City Band.)

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Extended Trumpet Techniques

by Michael White

Extended technique is simply regular trumpet technique pushed to the limit. The purpose is to create new lines, sounds and effects as well as strengthening your existing technique. Common slurs, glissandi, tonguing, trills and vibrato can be combined with each other to produce unusual results. When the voice is added in the case of multiphonics or vowel changes (changing the shape of the oral cavity) the player has an alternate palette with which to create music. Many of the following ideas may seem too abstract for use on your next session or gig, but practicing them could help your regular technique. Besides, what else is there to do in winter except practice?

Glissandi on the trumpet can be accomplished two ways; half-valve and changing partial, or harmonic series gliss. Half-valve glissandi (or slurs) are the most common, mainly because they are very easy to execute and have a smooth sound. Harmonic series glissandi are more difficult and much rougher sounding, but when played quickly have a very interesting character. Combining either of these two with rapid double tonguing gives a very unique "ricochet gliss".

Tonguing is an area of technique that is fairly standard. Double, triple, flutter and "doodle" tonguing are the common forms. When combined in rapid alternation they can produce dramatic effects. Luciano Berio's "Sequenza X" for solo trumpet uses this kind of alternation of tonguing as a main composition element. The most difficult aspect of tonguing is large interval multiple tonguing. In order to accomplish some degree of accuracy in this area you must invent exercises and, of course, practice slowly. Practicing lines alternating between single and double tonguing at a slow tempo seems to give the best results.

Alternate valve combinations work extremely well for microtonal embellishments. Everyone uses the third valve as an embellishment on written E4, (in the style of Miles Davis or Freddie Hubbard) but not many improvisers take advantage of all the other possibilities. For example, written C#4 has three valve combination possibilities: 1 and 2; 1, 2 and 3; and simply 3. Using the alternate valve combinations on trills or rhythmic variations of 2 notes can be very interesting, both in the direction of intonation and timbre.

Changing the shape of the oral cavity by forming the different vowels while playing can give a marked timbral change. To experiment with this, hold a single note and



Michael White

form the vowels a, e, i, o, u in the oral cavity. If you are unable to get a significant variation of timbre, try using a harmon mute with the stem removed. The backpressure created by the harmon mute seems to help in the differentiation of the timbre.

Adding the voice to the regular trumpet note will produce a multiphonic. This technique is not often used on trumpet, but is not hard to do. Start with a middle register note such as G3 and sing or hum a unison. Once you have that, keep the played note constant and begin to move up the scale with the voice. This will produce a beating as the intervals detune. Sing a scale in your range stopping to tune each interval. Experiment. Singing below the played pitch is much harder than above. After achieving a multiphonic, you can combine it with the vowel alteration technique to produce a pseudo-didjeridoo or tibetan singing effect.

Extended techniques are only interesting in the right context. If you experiment with some of these ideas and become familiar with the sounds, you might find a place to use them. A book by Stuart Dempster called *The Modern Trombone*, although not written for trumpet, outlines and explains many extended brass techniques and also has recordings of the sounds included with the text. The book is published by University of California Press, Berkley. Records of modern trumpet music by Thomas Sterens, and notably Gerard Schwartz's recording of "Space is a Diamond" on Nonesuch H-71275 *The New Trumpet*, give some indication of how extended techniques can function in trumpet playing and writing.

(Michael White is a freelance trumpet player based in Toronto.)

Introduction to Wind Synthesizers

by Brian McConnell

About a year and a half ago wind synthesizers started appearing in music stores everywhere. Since then, no one has been quite sure what's to become of them. After all, this isn't the first time that this type of instrument has been brought to market. Nyles Steiner built his first Steinerphone, which became the E.V.I. (electronic valve instrument) about ten years ago; and the Lyricon was first put together several years ago, as well. The main reasons we didn't see much happen with these instruments are that either you couldn't find one (the Steinerphone) or you couldn't keep it working (the Lyricon).

That has all changed now that the Akai E.V.I., E.W.I. (electronic wind instrument) and the Yamaha WX7 are readily available, affordable and, after their first year on the market, have proven to be very reliable as well. A major difference between modern wind synths and the Steinerphone/Lyricon mentioned earlier is MIDI. MIDI opens up to horn players all those amazing possibilities that keyboard players have been exploring for the past five years or so, specifically: drum machines, synths, samplers, arpeggiators and sequencers. Soon you'll be able to do your income tax return with a WX7! (Actually that's not true but what you can do is just as incredible.) There isn't the space to give an in-depth description of what MIDI recording or sequencing is all about, but a word of caution: both the E.W.I. and WX7 produce a massive amount of MIDI data, so before you plug into a computer or

sequencer only to fill the memory after 32 bars of one part, take some time to learn a little about MIDI and which MIDI data can be filtered out (velocity, aftertouch, etc.) to alleviate this problem.

Although both the E.W.I. and the WX7 are a little scary (okay, maybe a lot) the first time you try one, learning to get around on either one takes less time than your first test drive might suggest. Both the E.W.I. and the WX7 are held and fingered much like the soprano sax, so it comes as no surprise that it is primarily sax players who are buying them. In some respects these instruments seem toy-like when compared to their acoustic counterparts. When you've spent hours facing a wall trying to make one perfect sounding note on a 'real' horn, it's a little strange picking up a wind synth and immediately being able to play over eight octaves perfectly in tune.

Playing a wind synth involves a different set of challenges. For instance, one of the toughest things to overcome is learning to phrase in a way that complements the sound you are dealing with. When playing a violin sound it will only be convincing if violin-like parts are played with violin-type phrasing. Playing sustained horn-like sounds should come more naturally just by applying the sort of phrasing you would with your acoustic instrument. The real trouble starts when you first attempt to play sounds such as piano, marimba and acoustic guitar. These sounds are produced with sharp attack so it is not possible to swell into notes. Another characteristic of these sounds is fast decay time. It

can be disconcerting to expel a solid half note worth of air into the controller only to hear a short 'clunk' out of the marimba sound you've selected. A sound that is a lot of fun to play is the bass, particularly the fretless bass. Bass players are not likely going to lose any sleep over this, but wind synth triggered bass sounds can be very effective. With a little time each of these sounds can be played with good results. Generally speaking, each new sound you play requires some adjustment in phrasing and articulation.

Okay, so all of this is the obvious stuff — imitating trumpets, oboes, clarinets, stereo helicopters, etc. — all with the same fingering, mouthpiece and embouchure, not to mention playing these sounds with a degree of expressiveness not previously possible for keyboard players. Of course, if you are a trumpet player, oboe player, clarinet player or helicopter pilot, you've probably been thinking "yeah, but you can't beat the real thing" and you are quite right. You can't get a better oboe sound than that of a good oboe player on a real oboe.

To see these instruments as devices for producing more convincing imitations of acoustic instruments misses the point. Recent synthesizer and sampling technology has produced countless fantastic new sounds, and a wind synth adds the human element to these sounds.

Another new thing for horn players is chords (not to mention cords). For instance, the Akai EWV2000 module allows you to program and store in memory 16 different voicings. Each note in the chromatic scale can be assigned any one of these voicings, then the whole deal can be stored into one of the 64 'patch' locations. The WX7 can perform similar feats using the chord memory function in the Yamaha TX81Z or TX802 synth modules.

Although you've undoubtedly heard wind synths in TV and film scores, you may not have realized it at the time. Recent film scores that have featured wind synths include: *Karate Kid II*, *Fatal Attraction*, *Witness*, *Mosquito Coast* and many more.

A good place to start to hear what wind synths can do best would be Michael Brecker's recording of "In a Sentimental Mood", on the Steps Ahead *Magnetic* record. Although Tom Scott hasn't featured the WX7 on record yet, his live performances on the instrument have been great, so that is something we can look forward to.

(Brian McConnell is the manager of the keyboard department of Long & McQuade in Toronto, and a freelance flute and E.W.I. player.)



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Alternate MIDI Controllers

by Joff Taylor

Digital technology has in the last ten years created within the aural and visual arts a unique kind of industrial revolution. Thanks to the micro-processor, artists now have the tools to translate virtually any idea they can conceive into the reality of a picture or sound.

Recording studios once used reverb boxes filling entire rooms by themselves, tape recorders to create delay and flange effects, and creative microphone placement to produce the illusion of various acoustic environments. Instead, they now use single rack-space 'effect processors' offering many more programmable and instantly recallable variations of effects at a fraction of the cost of any one of the units they replaced.

And what of quality? Noisy records and tapes have been replaced by the virtually noiseless system of disks read by laser beams. And, soon the Digital Audio Tape Recorder will make the ever-popular cassette player into the standard of yesteryear.

MIDI is the computer music language agreed upon by the major electronic musical instrument manufacturers of the world. At its inception in 1983 it was the digital representations of defined timbral characteristics per-

taining to the production and control of sound over time, and related technologies such as sequence recording and synchronization. It has since been expanded to include formats for related technologies including SMPTE, the Sample Sump Standard and most recently, Standard MIDI Files (sequencer file standard).

These timbral characteristics are based on the concept that any musical instrument consists of two basic elements: 1) the tone generator and, 2) the controller. The tone generator produces sounds and the controller controls the sounds the tone generator produces. In the piano the keyboard and pedals are the controller; the strings and soundboard are the tone generator.

The primary timbral characteristics include switching on and off of notes; pitch selection; and intensity control. The secondary timbral characteristics include bending of pitches; vibrato and tremelo control; expression (foot) pedal control; and breath control. MIDI also introduced something called *aftertouch*. This is a means of timbre control by applying pressure to an already depressed key on a keyboard.

The term synthesist has now become far

more than it meant 10 years ago. A synthesist was one who used electronic means to create sounds. But with sampling having now acquired such a prominent role in today's music, the synthesist has become an 'aural engineer.' One who skillfully and knowledgeably uses both synthesized and sampled sounds has far exceeded the definitions of the term 'synthesist.'

MIDI has introduced us to a master controller playing large groups of sound generators ganged together at the same time, popularizing the terms 'master' and 'slave.'

When it comes to recording and playback of musical performances the basic principle of the player piano, with paper roll storage of the performance information, has evolved into an editable multi-channel recording system where the performance information is stored on 3½" computer diskettes.

While the keyboardist has been the primary benefactor of this MIDI technology, the time has now come for phase two of the MIDI revolution to begin!

Alternate MIDI controllers are becoming increasingly popular. AMCs allow drummers, guitar players, saxophonists, trumpeters and vocalists to control synthesizers and samplers, not with a keyboard but with some form of MIDI controller which allows them to use the techniques they have mastered on a given instrument. This controller could be simply a converter which analyses pitch and intensity of the sound of their voice or instrument, and converts this information into the appropriate MIDI output. This type of device is commonly referred to as a pitch to MIDI conversion system.

The other type of AMC is a totally dedicated device whose sole purpose is to allow the user to utilize techniques they have developed on an acoustic instrument to control MIDI tone generators. This type of device makes no sound on its own and therefore must be connected to a MIDI tone generator in order to hear a response to an applied stimulus. Several 'wind drivers' guitar controllers and electronic percussion systems fall under this category. However, the trend in electronic percussion systems has been to include some kind of sound source within the same box as the trigger conversion system.

AMCs provide the musician on any instrument with the opportunity to become an aural engineer. These wonderful musical instruments will now bring new horizons to both the world of live performance and recording.

With respect to live performance, it is only

Continued



Joff Taylor

Phase Two of The MIDI Revolution

fair to warn you there is the novelty stage beyond which one must mature. If the truth were known, few musicians, regardless of purist attitude, would forfeit a chance to be a MIDI drummer for at least a measure or two. However, after some practice and experience you begin to home in on a few sounds that make you go "Ahh!" Those sounds become 'your sounds.' Those sounds become as special to you as those of any other instrument you play. And when you reach that point in time, you let the drummer play drums, the bass player play bass and the keyboardist can go back to playing Rhodes just as God intended, because your guitar synthesist has the synth parts covered.

What a tone generator and AMC now become in your hands is your own totally unique musical instrument. Consider the following: You must first expand your concept of what an instrument is and what makes you want to play it. An instrument is a device which produces a certain type of sound when stimulated in a certain way. Drummers like the sound of drums and enjoy engaging the necessary physical activities in order to create those sounds. This includes everything from gross motor movements for tom fills to

finite finger control for delicate snare parts or ride cymbal work. Meanwhile a violinist enjoys the sounds made while applying finite controlled finger movements of the left hand while performing gross motor movements with the right arm. Therefore, a musician enjoys playing an instrument because they like the sound it produces and they like doing what is necessary to produce that sound.

AMCs allow you to choose what kind of controller you wish to use to control the sound you wish to produce. Suppose you want to hear a flute sound when you pluck a string, or a plucked guitar sound when you blow a note. Likely there will be sounds that will seem more natural for a given type of controller, but you as the artist will have the freedom to choose, and choose you will. Listen to the 'fiddle' solo by Michael Brecker on "Itsbyrne Reel" from his new album *Don't Try This At Home*.

Likely the most valuable reason for using an AMC is expressiveness. The tremendous expressive capabilities of a wind controller can provide you with smooth flowing lead lines. And a guitar controller has it head and shoulders over a keyboard when you are trying to create delicate finger-picking or per-

cussive strumming effects.

When it comes to MIDI recording then you definitely are in the most exciting time of technological development. You now have the freedom to use the controller of your choice to record complex arrangements of your compositions and actually hear them played back in their entirety. A few years ago this same experience would have cost thousands of dollars for each individual composition. Now it is simply the cost of one or two 'multitimbral' tone generators and a good sequencer.

Reliability of the technology used to be a concern, however MIDI has proven itself to be extremely reliable. You can now go onto the stage having the confidence that your equipment will perform as intended.

The previous decade has favoured the keyboardist with the greatest opportunities to utilize the marvelous technological advances in making music. Over the next decade it will be the non-keyboardist's turn.

(Joff Taylor is a product specialist for Yamaha Canada Music, working with MIDI-based electronic percussion, guitar and wind synthesis and related technologies.)

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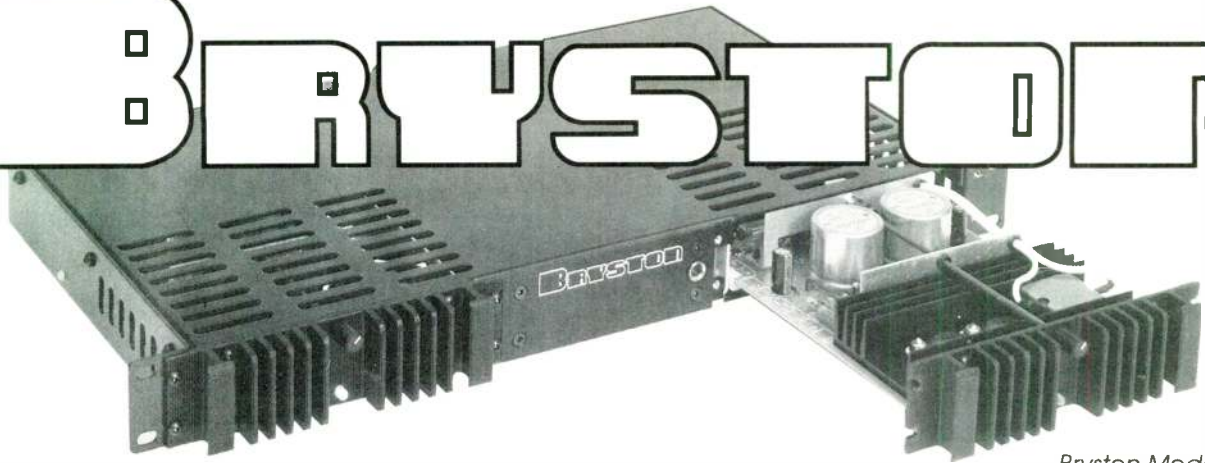
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The Stage, The Studio, The Performance

by David Gibson

Everyone I know, whether they admit it or not, sings quite differently when playing to an audience than when they're in the studio. It's a natural thing and there are many reasons for it. On the surface, singing on stage and in the studio appear to go hand in hand, but actually the two are worlds apart. There is a psychological factor to overcome when you're dealing with either the stage or the studio, and it all comes down to spontaneity.

Don't get me wrong, I've had a love affair with the studio that started the first time I recorded, but the studio tends to spoil a vocalist in a very understandable way. It's so comfortable to sing in that kind of situation day after day. Collin will get the coffee and Julie will turn the lights up or down or off altogether and Bob won't rest until he knows that everything sounds just the way you want it to sound in those incredible headsets. And hey, it doesn't matter what you wear or if you forgot to gel your hair. Relax boys and girls this is the recording studio, and if you screw up we can try it again and again. But from my end, this is exactly where the problem used to occur.

When you're in the studio recording a track for an album or better still a track that everyone feels is a strong candidate for a single, you tend to start thinking very carefully about *everything* you're singing, and you want to make each phrase the very best that it can be. Now, there's nothing wrong with wanting the performance to be flawless, but don't be too quick to disregard those performances with little quirks and what initially appear to be tiny mistakes. I'm talking about the attitude of the voice and character of the approach rather than flawless intonation and diction right down the line.

I've personally always felt that the stage is the best environment to see and hear any artist, because on stage there is this sort of nervous build-up of raw energy that takes you to the areas that often go untried in the studio. On stage you can finally see your audience and begin to feel and react to the spontaneity that is the stage.

When doing a vocal track, quite often I will bring in some people to watch me sing it. I find that it gives me the added push into the area I had trouble reaching before. It sounds spontaneous and becomes more of a performance, rather than a guy just singing words in tune.

The most common of problems that I encounter on stage as a vocalist have got to be the lack of control we have over the monitor-

ing environment. We've all experienced the volume war on stage that usually happens once or twice in your set. You know what I mean: the guitar level slowly creeps up, the drummer begins to demonstrate just how hard he can crack that snare and last but not least the keys come washing over you like the surf in Maui. There is not a lot that you can do at this point except shoot some gruesome looks at the band and hope you're in the ball park as far as intonation goes. There's the old finger in the ear routine, but that looks just a little better than goofy.

A fairly well-known backup vocalist from Toronto and I were talking about the stage volume war a while back and he said to me that he had purchased a pair of personally molded earplugs that were flesh toned and no one even suspected he was wearing them. He went on and on about how they let him still hear the band due to the tiny holes made through the centre, and how he could hear his own voice clear as a bell. I was quite intrigued, to say the least. Well, I happened to catch him in a club recently and I couldn't take my eyes off these two bright pink wads of what looked like bubblegum that someone had stuck in my friend's ears. Honestly, they were like beacons in the night. Nice idea, though.

But let's not dump all over the band without looking at ourselves. More often than not a voice will be lost after a few intense days on the road due to the simple fact that the singer is simply not singing properly. If you are singing from the throat, I promise you that your voice or part of your higher range will be lost after a few shows. The trick is to learn how to sing from deep down in your body and to start tapping the true power that your body has to offer.

I would suggest seeing an opera singer for help in releasing the voice. I've always been impressed with the control and seemingly effortless power they have in reserve and I have now hooked up with a very talented lady who, instead of trying to change what it is that makes me sound the way I do, is just helping me get much more power and control over it. It's quite hard to master, because it is a totally new way of thinking as far as the breath you take and how little air you really need to sing and sing out.

The studio is without a doubt an amazing place to learn about yourself and what you can do with your talent.

(David Gibson is a Toronto-based recording artist.)



David Gibson

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We feel that regular sweeping revisions to basic circuit design (accompanied by revised jargon) to be cynical marketing on the part of the manufacturer and insulting to the discerning customer.

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Music Video: As Part of The Picture

by Bill Bobek

The fact is, musicians today live and work in a video literate society. Video has entrenched itself both as an art form and a promotional vehicle in the eyes and ears of the public and private sectors. In the music industry, the use of video is a primary tool by which record labels gain exposure for their artists and hopefully increase sales of their musical products.

Almost overnight the use of video became a mainstay of the music industry. It has been nearly ten years that music fans have been exposed to new talent through video clips and music television. In Canada, CITY TV's award winning, *The New Music* began in September 1979. With the advent of MTV in the U.S. and Much Music in Canada, music video flourished in North America. Today's music enthusiasts have grown up with music television and music video like rock 'n' roll's early fans grew up with radio.

Although the record label's ultimate goal in using video is to spur on record, tape and CD sales, music video for the artist or group can mean even more. If you are an artist, it may help to attract the attention of A&R people at record labels and increase the potential for live gigs and the income received. It only makes sense that any performer looking to expand their career would want to use every avenue possible. This becomes even more important in the Canadian scenario, where the logistics of touring become prohibitive due to the distance between agents, cities and venues. A video can be one of the most effective tools an artist/group can utilize to break down Canada's traditional barriers. For instance, in the case of MuchMusic, the service continues, as it set out at launch (August 31, 1984) to maintain a prominent level of support and exposure for new, up and coming independent artists, particularly Canadian, throughout the programming week. This has played a role in the careers of numerous Canadian artists such as k.d. lang, Jane Siberry, The Jeff Healey Band, Blue Rodeo, The Box and Barney Bentall, just to name a few.

Two questions that most often come up for musicians when the word video comes into play are: 1) Cost and how to find the monies and, 2) What to do once the reality of making a video presents itself.

With respect to the first question: the cost varies depending on the aspirations of the artist/group, and the budget available to conclude the project. There are two ways that the music broadcast industry have set forth funding for Canadian video projects. They are VideoFact, created and funded by MuchMusic/MusiquePlus, which funds up to

\$12,500 to assist independent Canadian artists' budgets in the production costs of a video; and Factor, which assists in funding video projects.

These organizations are there to help quality artists and provide Canadian musicians with the opportunity to compete in the musical marketplace. If you are serious about your long term career, you'll make contact and check them out!

An artist/group should approach the video with the same determination and drive that is given to the quest of getting into the recording studio.

Although for many musicians the world of video production may seem to be an unknown area better left to producers and directors who live and work in that sphere, the music video is an extension of the artist's music, personality and overall image. To have an edge, it is very important that to some degree you understand the process. There are a number of ways to do this. You can take courses in film and video production at a nearby college. Get to know students or people who work in the field - talk to them, ask questions. Find some books that address aspects of video production and techniques. With the user-friendly advancements of technology and the availability of

product, find and use some video equipment. This might be accomplished through schools, libraries or you might want to rent through retail outlets. This is a great hands-on way to get a feel for the other side of the lens (framing, lighting etc.).

Remember that the music video is a high-impact tool — it can turn people off or, as it should do, turn people on. It most likely is the first representation of you to the public. The music video is a marriage of sound and visuals. Think carefully of how you want the public to identify you and how you want the music and visual aspects to come off as a finished piece of work. Every picture tells a story, and the story should represent the song, whether it be a literal interpretation, or images that conjure up a mood or feeling that associates itself with the music. Not everyone likes every album or single that is released, and so it goes with music videos. Know the market that your music is directed towards. Then think how you might attract new fans to your work. Be creative with your aspirations.

Sometimes the unconventional can fill the cracks and make a big impact. Watch a lot of music videos. They don't have to be a problem and they'll expand your horizons. Discover what makes you unique?



Bill Bobek is national publicity manager for MuchMusic.

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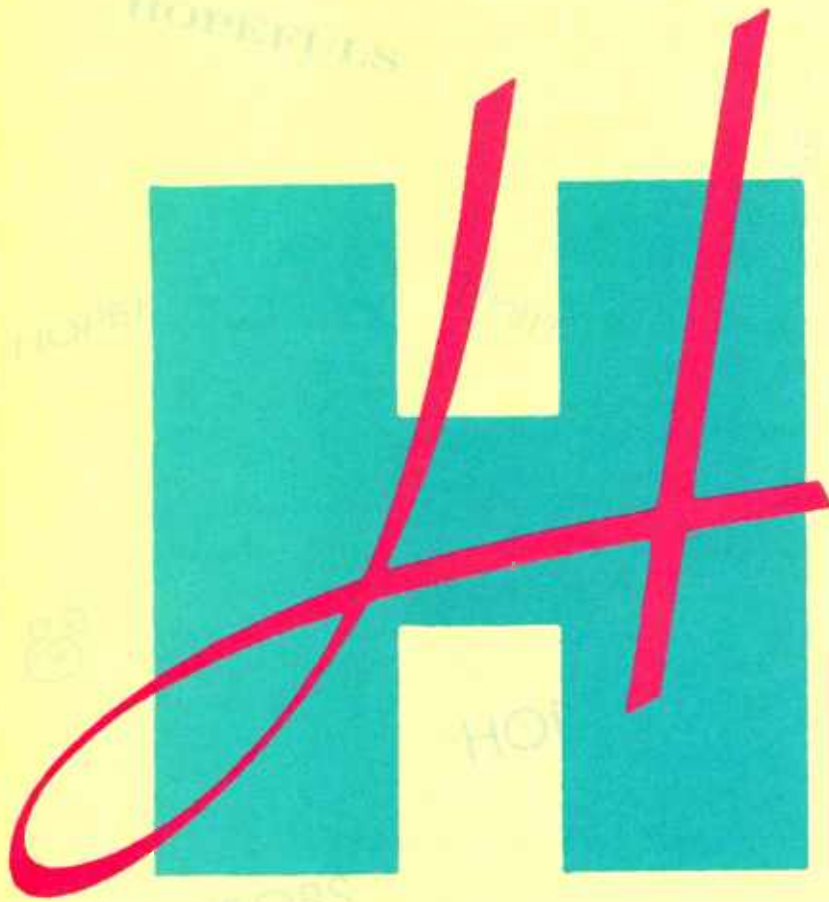
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B Y D A V I D H E N M A N

Reference is often made to the 'Canadian inferiority complex' in discussions on free trade, entrepreneurial affairs, and perhaps most often, in reference to the entertainment business:

"Yeah, but they had to go to the U.S. to make it big..." "They weren't recognized here until the Americans took notice..." etc.

The undeniable, unchangeable fact is that the population south of the border is some 12.4 times that of our own country. That translates into 12.4 times the marketing potential available here. It's a fact of life. To the ambitious, a million dollars is attractive; 12.4 million is compelling.

This seems scant justification for pointing to the existence of an inferiority complex.

It makes much more sense to celebrate our achievements, and to try harder when we fall short of our goals, rather than to wallow in blame-laying. A negative and cynical outlook is unrealistic at best, but especially in light of some of the phenomenal and inspiring success stories that continue to stare us right in the face.

You have only to decide what you want, and then believe that you can and will get it, to be of the same mindset as the artists who have graced the pages of this magazine for the past ten years.

There is some kind of pervasive myth

that implies that you must be possessed of some sort of rare gift, born with talented genes, or some such nonsense. It is a strange presupposition, which could lead to lifelong introspection as to whether or not you 'have it.' It is a thorough waste of time. If you really want, with all your heart and soul, to sing, you won't have to worry about finding your voice. Your voice will find you. Ask anyone who is successful in any field and they will tell you: Attitude is everything.

And so we take an all too brief look at the singers and players who for the past decade have entertained, inspired and stimulated us, and provided a *raison d'être* for this magazine.

THE SPRINGHILL SONGBIRD

It seems like Anne Murray has been around forever (okay, not as long as Paul Anka) and yet she is still fairly young and could probably easily sustain her career for *another* twenty years without having to push herself.

Murray has never given the impression of 'pushing' herself. Like Wayne Gretzky, she makes what she does look easy. One can almost imagine her recording sessions as an endless series of 'first takes.'

A 'downeaster' (born in Springhill, Nova Scotia), Anne hit the big time two decades back when she recorded Gene Maclellan's "Snowbird" on Capitol, her label to this day. She's sold over 20 million albums, four top ten singles (one #1) as well as ten #1 country singles. She's also managed to grab three American Music Awards, four Grammys, and more than 20 Junos.

With all that, she manages to be down-to-earth, straight-forward, a woman concerned about her family, her home, and her sanity.



Ian Tyson

Photo: Stony Plain



Bryan Adams

Photo: Phil Regendanz

WHAT A RUSH!

At the offices of *CM* we have a room where back issues of the magazine are stacked. Most of them are in good supply, but certain stacks are remarkably low. Invariably, the shortages have been caused by the appearance on the cover of a trio of Torontonians who collectively are known as Rush.

Rush have graced the cover of *CM* five times, their closest competition in this area being Bryan Adams and Glass Tiger, who have been 'covered' three times each.

Formed in 1968 while Geddy Lee and Alex Lifeson were still in high school, their success is even more astounding when you consider that it is based on album sales and concert draw rather than hit songs.

Currently enjoying the success of their third live album, *A Show of Hands*, Geddy, Alex and Neil Peart are preparing to record a new studio album as we go to press.



Anne Murray

Photo: Balmur

MOE KOFFMAN

Canada's jazz statesman goes back a long, long way, all the way back to the magic fifties and an international hit record with the instrumental "Swingin' Shepherd Blues."

Born in Toronto, Koffman has been a featured soloist with the Toronto Symphony Orchestra and with the bands of Benny Goodman, Quincy Jones and Woody Herman, and has appeared on *The Johnny Carson Show*.

This year he has a new album, *Oop-Pop-A-Da*, featuring Dizzy Gillespie.

Originally a violin student, he spent most of his teens studying woodwinds. His first records (78 rpm) are now collector's items.

The Moe Koffman Quintet tours internationally and can usually be seen one week out of every month at George's Spaghetti House in Toronto.



Colin James

Photo: Virgin Records

HERO, HEART-THROBS & *Hopefuls*



Murray McLauchlan



The Nylons

MURRAY MCLAUCHLAN

Earlier this year Murray McLauchlan released his fifteenth album, *Swinging On A Star*. A winner of nine Juno awards, Murray began playing guitar at 12, seven years after arriving here from Scotland.

His first break came during his 'coffee house' period when Tom Rush recorded two of his songs. He later put together a backing group called the Silver Tractors, and in 1979 began venturing into the country field with the *Whispering Rain* album.

Shy, unassuming, but warm, honest and able to surround himself with some of the finest players in the country, Murray's songwriting provides insights into life, love and his own inner workings:

"Heroes don't think that they're heroes
Just lucky
In the right place
When the numbers were called
Funny, how people who walk so tall
Don't think that they're heroes at all..."

Heroes, Murray McLauchlan



Leonard Cohen

ROCK 'N' ROLL KID

Inspiration. That is what the name Bryan Adams describes. A smart-ass upstart from Vancouver who believed since forever that he would be a star, and was underterred by fear, hard work, or the fact that he didn't have the superstar look of a George Michael Jackson or a Corey Bon Jovi. These obstacles, in fact, seem to have merely added to the fun. For not only has he paid his dues, slugging it out in half-empty bars and thankless warm-up arena gigs and ego-to-ego confrontations with the likes of Bruce "I wrote the book on Canadian Management" Allen, Bryan Adams has always given the impression that he was enjoying himself immensely.

The first Canadian artist to sell diamond (1,000,000 copies of the album *Reckless*), Adams is currently recording a follow-up to the too-too serious *Into The Fire*.

But there are questions e.g.: which of the Adams/Vallance supersongwriting team is responsible for those chill-inspiring middle 8s, and does Bryan Adams sleep in the nude?

Photo: Phil Regendanz

Photo: Patrick Harbron



Rita MacNeil

Photo: Virgin Records

Photo: Sharon Weisz



Photo: Phil Regendanz

k.d. lang

TRUE BLUE

There are several new acts that appear to be poised on the edge of an eruption of international recognition: the Jeff Healey Band, Cowboy Junkies, Rita MacNeil, Colin James and Barney Bentall come to mind but, most notably, Blue Rodeo. Their first album, *Outskirts*, had a profound impact in both the U.S. and Canada, from the oft-quoted record review in *Rolling Stone* to an impressive list of Canadian awards in little over a year, including six Toronto Music Awards, three Casbys and five RPM "Big Country" awards, among several others.

With five Juno nominations in the oven, Blue Rodeo are set to release a follow-up album, the recording of which illustrates the kind of courageous commitment to making honest music that seems to be the secret of their appeal.

In the empty shell of a partially renovated movie theatre, they set up their instruments and an odd assortment of carpets, armchairs, lamps, end tables and space heaters. Other than a handful of microphones there was no sign of recording equipment — no headphones, no acoustic panelling, no isolation rooms — they looked like they were simply playing their music in a comfortable atmosphere, which is precisely what they were doing, leaving the challenge of capturing it all to a couple of guys in a mobile recording truck parked outside.

The idea, of course, is that if all the wonderfully sophisticated state of the art technology now available cannot work for the artist, rather than the other way around, then what's it worth?

A powerful message to those of us who may have become slaves to our toys, victims of the 'technology trap.'



Photo: CBS Records

Barney Bentall

HOMETOWN HEROES

Local boys, originally called Tokyo, playing the bars... 'Oh yeah, we used to go see those guys play all the time...' Then suddenly there's news of a recording contract and under the name Glass Tiger there's one hit record after another, starting with the Adams/Vallance masterpiece "Don't Forget Me (When I'm Gone)", with a little help from Adams on the lead vocal, who also made a 'cameo appearance' of sorts in the video.

Glass Tiger is boring, sensible, brilliant and uncannily adept at making great records and amassing wealth.

As of this writing the band has received Juno nominations for Canadian entertainer, album and single ("Diamond Sun") and group of the year.



Photo: Andrew MacNaughton

Rush



Photo: Phil Regendanz

Neil Young



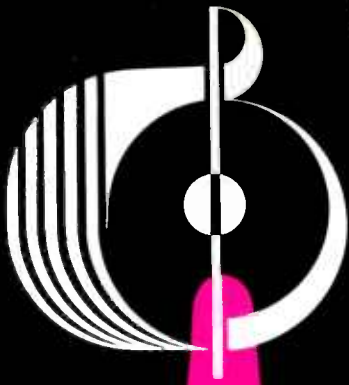
Photo: Savannah Records

Matt Minglewood



Photo: Phil Regendanz

Jeff Healey



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WHERE ARE THEY NOW?

Surprise! They're Still Here! I suppose, in a sense, it begs the question. Is there a syndrome? Do groups have a tendency to kid themselves when they split up and call it quits, only to find out...well, we'll leave that to the biographers, historians, critics and other rock journalists.

For the moment, there are a number of acts that, as of this writing at least, are no longer active. Chilliwack's demise provided an opportunity for Bill Henderson to struggle with a solo career, and for Brian MacLeod to put together the Headpins and to dabble in production.

Similarly the departure of groups like Max Webster, Mahogany Rush, April Wine and Rough Trade has led to solo careers for Kim Mitchell, Frank Marino, Myles Goodwyn, Brian Greenway and Carole Pope, respectfully, although...you never know...

Many groups just refuse to go away. That's not meant in a sarcastic way; it's just that groups like the Guess Who and BTO, Trooper, The Powder Blues Band, Pat Travers, Streetheart, Saga and Harlequin are, at any given time, rumoured to be touring/having a reunion/getting back together/signing a new record deal.

April Wine and the Stampeders have recently released a series of compilation CDs. Prism is releasing a greatest hits album, featuring a new song penned by Bryan Adams and Jim Vallance. (Interestingly, Prism was formed in 1975 by producer Bruce Fairbairn and drummer/songwriter Rodney Biggs, as a vehicle for some of Rodney's songs. Rodney Biggs is better known today as Jim Vallance.)

Indeed, in one way or another, most of the artists that were enjoying success around the time that this magazine was conceived, are still active, remarkably few of them having disappeared from the public view. Or they've left and come back.

Is there a message here? The fact that more and more artists are able to stick around, even long after their initial success has faded, suggests that the industry has matured to the point where the long term support exists for such a scenario. And it certainly holds a promise for the future well-being of the Canadian music industry.



NEW IN TOWN

In the interest of historical accuracy, some of the following performers may have been around in one form or another ten years ago, but have made their mark in the intervening years. Indeed, many of them have achieved or are already on their way to superstardom, and there is every reason to expect these artists to thrive well into the 21st century.

Lee Aaron • Jane Siberry • Rita MacNeil • Corey Hart • Bryan Adams • Kim Mitchell • Gowan • Zappacosta • Jeff Healey Band • The Box • Rational Youth • Blue Rodeo • Glass Tiger • Honeymoon Suite • Men Without Hats • Platinum Blonde • Tom Cochrane & Red Rider • The Payola\$/Rock & Hyde • Martha & The Muffins/M+M • Loverboy • Saga • FM • Luba • Colin James • kd lang • The Spoons • David Wilcox • Matt Minglewood • The Nylons • Good Brothers • Diane Tell • Aldo Nova • Liona Boyd • Corbeau • Celine Dion • Parachute Club • Patrick Norman • Martine St. Clair • Marjo • Haywire • Helix • Daniel Lavoie • Powder Blues • Robbie Robertson • Myles Goodwyn • Frank Marino • Michel Lemieux • Michel Rivard • David Foster

FAREWELL

- Gordon Delamont: trumpeter, teacher, jazz composer and arranger, author. (1981)
- Shelley Segal: founder of Mushroom Records. (1980)
- Jane Vasey: keyboards with the Downchild Blues Band. (1982)
- Glenn Gould: pianist. (1982)

- Bernie Piltch: saxophonist, clarinetist, flutist, session player, father of Rob Piltch (guitar) and David Piltch (bass). (1983)
- Lenny Breau: guitarist. (1984)
- Richard Manuel: keyboards with The Band. (1986)
- Ron Tabac: singer with Prism.
- Felix Leclerc: Quebec chansonnier.
- Gil Evans: jazz arranger/composer/bandleader. (1988)

QUOTES

- To what would you attribute the ability to survive the past decade in our somewhat fickle music industry?

DAN HILL: "Strong universal songwriting that transcends the styles of any given time."

BRYAN ADAMS: "Cups of tea and toast."

LIONA BOYD: "I've been fortunate that the pieces I chose to play seem to have a wide audience appeal, in part because

classical music has a certain timeless quality, and perhaps because I haven't always restricted myself to the traditional classical guitar repertoire."

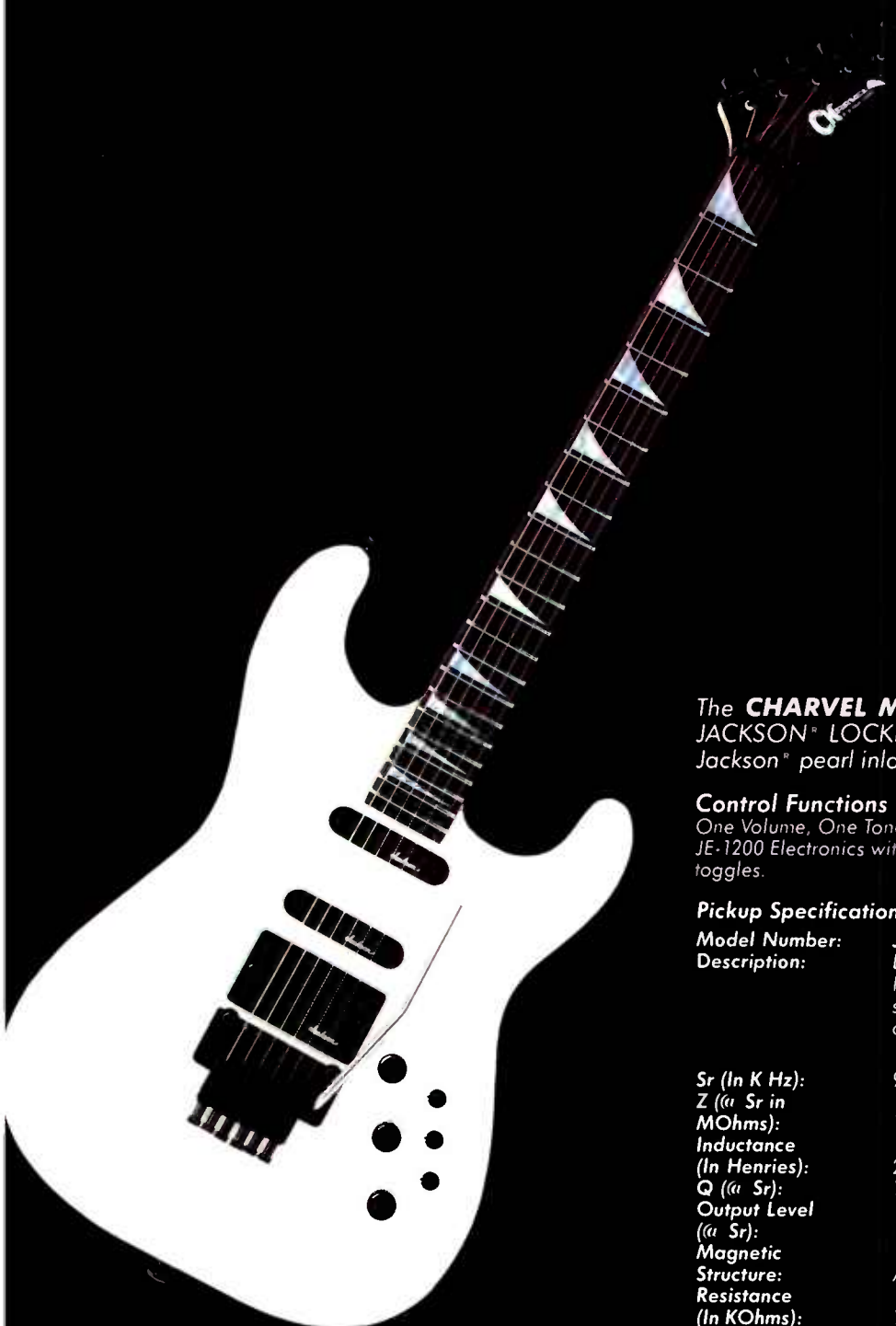
- Is there anything special you hope to accomplish in the next decade?

LIONA BOYD: "I hope to write many more new and original pieces for Classical guitar."

DAN HILL: "That my ability to write will continue to grow and at the same time endure."

BRYAN ADAMS: "Learn French."

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A PEAK AT THE NEXT DECADE

We've compiled a partial list of artists whose notoriety of late has reached our ears and suggests that many if not most of these acts will be the ones that we'll be hearing from in the 1990s.

As previously noted, this is by no means implied to be a complete list. There are lots of performers out there shopping demos, filling venues, getting signed, and enjoying the first flushes of success at a time when the industry seems to be reaching a potency that is inarguable.

Cowboy Junkies • The Phantoms • Prairie Oyster • Lori Yates • Northern Pikes • Pursuit of Happiness • The Jitters • Doug & the Slugs • Art Bergmann • George Fox • Sass Jordan • Tragically Hip • The Razorbacks • The Spitfire Band • Colin James • National Velvet • Skinny Puppy • Sons of Freedom • Jeffrey Hatcher • Spirit of the West • Sara McLachlan • Mary Margaret O'Hara • Alta Moda • Messenjah • Brighton Rock • Blvd • Scott Merritt • Barney Bentall • Hugh Marsh • Eye Eye • Tim Brady • Plasterscene Replicas • Kon Kan • Debbie Johnson • dalbello • David Gibson • Frozen Ghost • Candi • Look People • Sway • Shuffle Demons • Shadowy Men On A Shadowy Planet • Tchukon • Rheostatics • Sattalites • Mitsou • Paul James • The Fatales • Deja Voodoo • 54•40 • Jane Bunnett • Kelita •

MAJOR CANADIAN MILESTONES

- **1979**
 - *Canadian Musician* magazine publishes first issue
 - *The New Music* airs
 - Trebas Institute of Recording Arts established
- **1981**
 - Casbys (U-Knows) awards introduced
 - *The Record* magazine publishes first issue
- **1982**
 - Country Music Awards established
 - FACTOR is set up
 - Liona Boyd's *A Guitar For Christmas* - first classical album to go gold (50,000 copies)
- **1983**
 - Compact discs introduced
 - MIDI introduced
- **1984**
 - MuchMusic airs
 - *Video Hits* on CBC begins broadcasting
 - *Graffiti* magazine publishes first issue
- **1985**
 - "Tears Are Not Enough" recorded
 - FACTOR/CTL merger
 - Bryan Adams' *Reckless* - first album to go diamond (1,000,000 units)
 - CMPA Awards introduced
- **1986**
 - SRDP agreement - Sound Recording Development program signed with Department of Communications
- **1988**
 - Copyright Act changed
 - *Graffiti* magazine folds

THE LONELINESS OF THE LONG DISTANCE RUNNER

Endurance/n. power of enduring; ability to withstand prolonged strain. (Oxford)

The list of Canadian artists who have been successful over the past decade, and then some, includes some of 'the great ones.' Although some have not achieved recognition beyond our border, many of these icons of endurance are the telescopes through which the rest of the world view our cultural ideas and our artistic endowments. They have helped to attach an identity and a uniqueness to our cultural heritage, and to clear a path for the performers who have succeeded them, as well as the hopefuls who will attempt to trace their footsteps to international recognition.

Heart • Downchild • Carroll Baker • Randy Bachman • Burton Cummings • Leonard Cohen • Tommy Hunter • Dan Hill • Ronnie Hawkins • Moe Koffman • Gordon Lightfoot • Anne Murray • Murray McLachlan • Bruce Cockburn • Frank Mills • Joni Mitchell • Rush • Michel Pagliaro • Gino Vannelli • Triumph • Ian Thomas • Neil Young • Valdy • Canadian Brass • John Kay & Steppenwolf • Ian Tyson • France Joli • Diane Dufresne • Richard Seguin • Maynard Ferguson • David Clayton-Thomas • Tommy Banks • Sonny Greenwich • Paul Horn • Boss Brass • Phil Nimmons • Rob McConnell



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MUSICIAN

THE FIRST DECADE

SELECTED ARTISTS INDEX

Lee Aaron

July 84 - pg. 23
Oct. 85 - pg. 22
June 86 - pg. 68
Apr. 87 - pg. 32
Aug. 88 - pg. 41

Bryan Adams

June 80 - pg. 16
Aug. 82 - pg. 48
Apr. 83 - pg. 26
Aug. 83 - pg. 15
Feb. 84 - pg. 28
Mar. 85 - pg. 20
May 85 - pg. 11
Dec. 85 - pg. 14
Apr. 86 - pg. 32
Oct. 86 - pg. 21
Aug. 87 - pg. 44
Apr. 88 - pg. 22

Chad Allan

Aug. 83 - pg. 22

Tommy Ambrose

Aug. 81 - pg. 38

James Amodeo

Oct. 88 - pg. 32

Anvil

Oct. 81 - pg. 18
Oct. 82 - pg. 28

Peter Appleyard

Oct. 82 - pg. 23

April Wine

Dec. 80 - pg. 24
Dec. 82 - pg. 19
Oct. 85 - pg. 18

Arrows

Jan. 85 - pg. 10
Oct. 85 - pg. 14

B-Girls

Apr. 82 - pg. 34

Randy Bachman

June 79 - pg. 20
Oct. 81 - pg. 14

Carroll Baker

Aug. 83 - pg. 38
Dec. 85 - pg. 18

Long John Baldry

Feb. 81 - pg. 18
June 82 - pg. 25
Feb. 87 - pg. 19

Ballroom Orchestra

Aug. 82 - pg. 37

Bambi

Dec. 86 - pg. 29

Tommy Banks

Apr. 84 - pg. 32

Keath Barrie

June 80 - pg. 14

Veronique Beliveau

June 87 - pg. 73

David Bendeth

Aug. 79 - pg. 22
Aug. 79 - pg. 28

Doug Bennett

(Doug & The Slugs)

Oct. 82 - pg. 36

Jarvis Benoit Quartet

Dec. 83 - pg. 32

Berlin

Apr. 83 - pg. 26

Ed Bickert

Apr. 84 - pg. 23

June 86 - pg. 18

June 86 - pg. 30

Blue Rodeo

June 87 - pg. 29

Apr. 88 - pg. 32

Blvd.

Aug. 88 - pg. 78

Bopcats

Oct. 80 - pg. 14

The Box

May 85 - pg. 34

Aug. 87 - pg. 40

Liona Boyd

Apr. 81 - pg. 28

Apr. 82 - pg. 18

Dec. 82 - pg. 41

June 83 - pg. 29

Oct. 83 - pg. 34

Dec. 86 - pg. 22

Feb. 87 - pg. 32

Lenny Breau

Feb. 82 - pg. 36

Oct. 84 - pg. 20

Breeding Ground

Aug. 86 - pg. 26

Michael Breen

June 88 - pg. 11

Boys Brigade

Oct. 83 - pg. 22

Brighton Rock

Feb. 87 - pg. 22

Paul Brodie

Apr. 79 - pg. 41

June 79 - pg. 40

Aug. 79 - pg. 56

Oct. 79 - pg. 60

Dec. 79 - pg. 53

and pg. 10

Feb. 80 - pg. 51

Aug. 87 - pg. 94

Alma Faye Brooks

Apr. 79 - pg. 13

Malcolm Burn

Dec. 88 - pg. 73

The Canadian Brass

June 83 - pg. 25

Oct. 83 - pg. 22

Cano

June 80 - pg. 24

May 85 - pg. 11

June 85 - pg. 15

Mark Caporal

(Eye Eye)

Feb. 87 - pg. 40

Feb. 89 - pg. 32

Tony Carlucci

Dec. 85 - pg. 60

Feb. 86 - pg. 57

Apr. 86 - pg. 70

June 86 - pg. 67

Aug. 86 - pg. 78

Oct. 86 - pg. 62

Dec. 86 - pg. 61

Feb. 87 - pg. 51

Aug. 87 - pg. 92

Dec. 87 - pg. 72

Aug. 88 - pg. 33

Andrew Cash

Apr. 88 - pg. 66

Aug. 88 - pg. 86

Cats Can Fly

June 85 - pg. 13

June 86 - pg. 29

Chalk Circle

Aug. 87 - pg. 33

Oct. 87 - pg. 44

Dec. 87 - pg. 17

Chilliwack

Apr. 80 - pg. 14

Dec. 81 - pg. 27

June 82 - pg. 30

Feb. 83 - pg. 23

Aug. 84 - pg. 50

Oct. 84 - pg. 26

Terry Clarke

June 79 - pg. 29

Aug. 85 - pg. 50

David Clayton-Thomas

Oct. 80 - pg. 24

Clean Slate

Dec. 88 - pg. 33

Bruce Cockburn

Feb. 81 - pg. 16

Aug. 81 - pg. 25

Aug. 81 - pg. 32

Feb. 82 - pg. 28

Apr. 83 - pg. 14

Aug. 83 - pg. 30

Oct. 83 - pg. 26

July 84 - pg. 14

Oct. 84 - pg. 22

June 86 - pg. 28

June 87 - pg. 33

Leonard Cohen

Aug. 80 - pg. 21

Aug. 85 - pg. 44

Coney Hatch

Dec. 82 - pg. 24

Oct. 83 - pg. 25

May 8 - pg. 17

Cooper Brothers

Oct. 79 - pg. 20

Courage Of Lassie

Apr. 87 - pg. 12

Cowboy Junkies

Oct. 86 - pg. 27

Apr. 88 - pg. 12

Terry Crawford

Apr. 83 - pg. 30

Aug. 83 - pg. 28

Apr. 87 - pg. 72

Henry Cuesta

Aug. 80 - pg. 35

Burton Cummings

Apr. 79 - pg. 15

Oct. 80 - pg. 18

Mar. 85 - pg. 22

dalbello

Oct. 84 - pg. 24

Dick Damron

Oct. 82 - pg. 24

Apr. 83 - pg. 38

Aaron Davis

Aug. 83 - pg. 28

Aug. 88 - pg. 22

Andrew Davis

Feb. 80 - pg. 30

Morgan Davis

Aug. 80 - pg. 27

Deja Voodoo

Oct. 85 - pg. 18

Dec. 86 - pg. 15

Dec. 87 - pg. 24

June 88

Gordon Delamont

Apr. 81 - pg. 10

Paul DeLong

June 87 - pg. 68

Apr. 88 - pg. 59

Gordon Deppe

(Spoons)

Dec. 88 - pg. 32

The Diodes

June 80 - pg. 26

Disappointed A

Few People

Feb. 87 - pg. 20

Brent Doerner

(Helix)

Aug. 86 - pg. 73

Oct. 87 - pg. 61

Jerry Doucette

Apr. 80 - pg. 24

Doug & The Slugs

Feb. 82 - pg. 28

June 83 - pg. 23

Downchild Blues Band

Oct. 80 - pg. 26

June 88 - pg. 20

Drastic Measures

Oct. 80 - pg. 18

Dundrells

Dec. 86 - pg. 28

Bobby Edwards

Apr. 79 - pg. 35
 June 79 - pg. 34
 Aug. 79 - pg. 51
 Oct. 79 - pg. 54
 Dec. 79 - pg. 48
 Feb. 80 - pg. 46
 Apr. 80 - pg. 49
 June 80 - pg. 59
 Aug. 80 - pg. 60
 Oct. 80 - pg. 59
 Dec. 80 - pg. 30
 Dec. 80 - pg. 59
 Feb. 81 - pg. 54
 Apr. 81 - pg. 52
 June 81 - pg. 54
 Aug. 81 - pg. 70
 Oct. 81 - pg. 66
 Dec. 81 - pg. 57
 Feb. 82 - pg. 58
 Apr. 82 - pg. 58
 June 82 - pg. 65
 Aug. 82 - pg. 80
 Oct. 82 - pg. 59
 Dec. 82 - pg. 63
 Feb. 83 - pg. 63
Eight Seconds
 Feb. 87 - pg. 20
Shirley Eikhard
 Oct. 87 - pg. 14
Rik Emmett
 Apr. 81 - pg. 67
 Dec. 82 - pg. 41
 Oct. 83 - pg. 33
 Oct. 84 - pg. 16
 Apr. 87 - pg. 53
Eva Everything
 Oct. 84 - pg. 12
54-40
 Aug. 86 - pg. 42

The Family Brown
 Dec. 82 - pg. 21
 Feb. 86 - pg. 22
Maynard Ferguson
 Dec. 79 - pg. 28
Fifth Column
 Dec. 86 - pg. 26
Gary Fjellgaard
 Apr. 87 - pg. 77
Debbie Fleming
 Dec. 86 - pg. 63
FM
 Aug. 80 - pg. 31
 Oct. 85 - pg. 26
Michael Fonfara
 Apr. 87 - pg. 79
Maureen Forrester
 June 81 - pg. 15
David Foster
 Mar. 85 - pg. 34
 Oct. 86 - pg. 45
 Apr. 88 - pg. 70
Mike Francis
 Oct. 86 - pg. 58
Don Franks
 Dec. 81 - pg. 38
Hugh Fraser
 Oct. 88 - pg. 27
Cecile Frenette
 June 82 - pg. 20
Frozen Ghost
 Aug. 87 - pg. 14
Johnny Dee Fury
 Feb. 83 - pg. 23
B.B. Gabor
 June 80 - pg. 14
 Apr. 82 - pg. 26
Amos Garrett
 Apr. 81 - pg. 18

David Gibson
 Aug. 88 - pg. 69
Luke Gibson
 Apr. 81 - pg. 15
Glass Tiger
 June 86 - pg. 44
 Feb. 87 - pg. 28
 Aug. 88 - pg. 45
Go Four 3
 Apr. 86 - pg. 26
 Feb. 87 - pg. 19
Goddo
 Aug. 81 - pg. 27
 Feb. 82 - pg. 34
Glenn Gould
 Dec. 82 - pg. 14
Gowan
 May 85 - pg. 17
 Oct. 85 - pg. 10
 June 87 - pg. 12
 Aug. 87 - pg. 22
 Aug. 87 - pg. 54
Grapes Of Wrath
 Dec. 87 - Pg. 29
Brian Greenway
 June 88 - pg. 62
Sonny Greenwich
 Oct. 87 - pg. 70
The Guess Who
 Feb. 88 - pg. 44
 Apr. 88 - pg. 48
Handsome Ned
 Dec. 85 - pg. 13
Hagood Hardy
 Apr. 84 - pg. 23
Harlequin
 Dec. 80 - pg. 21
 Dec. 82 - pg. 21
Corey Hart

June 85 - pg. 25
 Apr. 88 - pg. 20
Mark Hasselbach
 Dec. 82 - pg. 24
 Dec. 82 - pg. 75
 Feb. 87 - pg. 75
 Apr. 84 - pg. 71
 July 84 - pg. 79
 Apr. 87 - pg. 66
 Feb. 88 - pg. 80
 Apr. 88 - pg. 72
Jeffrey Hatcher & The Big Beat
 Aug. 87 - pg. 81
 Apr. 88 - pg. 69
Cameron Hawkins
 Oct. 79 - pg. 46
 June 85 - pg. 20
 Feb. 81 - pg. 67
 Dec. 83 - pg. 36
Ronnie Hawkins
 Apr. 81 - pg. 24
 Dec. 81 - pg. 29
Haywire
 June 86 - pg. 15
 June 87 - pg. 62
 Dec. 87 - pg. 45
Headpins
 Aug. 83 - pg. 36
 Dec. 83 - pg. 23
 Oct. 85 - pg. 50
Jeff Healey
 June 86 - pg. 14
 Oct. 88 - pg. 50
Diane Heatherington
 Dec. 80 - pg. 26
Helix
 Apr. 80 - pg. 14
 Apr. 82 - pg. 26

Jan. 85 - pg. 22
 Aug. 85 - pg. 23
 Oct. 87 - pg. 24
Bill Henderson (Chiliwack)
 Dec. 87 - pg. 33
Dan Hill
 Aug. 80 - pg. 28
 Feb. 81 - pg. 14
 Dec. 83 - pg. 27
 Feb. 84 - pg. 10
 Oct. 87 - pg. 30
Honeymoon Suite
 June 85 - pg. 15
 Aug. 85 - pg. 13
 Aug. 85 - pg. 32
 Apr. 86 - pg. 23
 June 88 - pg. 32
Paul Horn
 Aug. 81 - pg. 40
 Feb. 83 - pg. 24
 June 87 - pg. 71
Tommy Hunter
 Aug. 82 - pg. 46
Idle Eyes
 Aug. 85 - pg. 23
 Oct. 85 - pg. 47
 Oct. 86 - pg. 28
Images In Vogue
 Mar. 85 - pg. 22
 June 85 - pg. 17
 Apr. 88 - pg. 29
The Irish Rovers
 Oct. 79 - pg. 31
 Feb. 81 - pg. 14
Terry Jacks
 Feb. 84 - pg. 25
Susan Jacks
 June 81 - pg. 22

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BULLET BAND • GF0360

JAMES TAYLOR • GF0348

STEVE

WINWOOD • GF0365

YES • GF0327



Available At Your Local Music Store

SELECTED ARTISTS INDEX

Oct. 82 - pg. 21

Colin James

Feb. 89 - pg. 42

Paul James

Oct. 84 - pg. 24

Oct. 85 - pg. 28

Sheree Jeacocke

June 86 - pg. 31

Aug. 86 - pg. 85

Jenson Interceptor

Aug. 81 - pg. 17

Jitters

Dec. 87 - pg. 20

Apr. 88 - pg. 64

Oct. 88 - pg. 15

Mendelson Joe

Apr. 81 - pg. 16

Debbie Johnson

Dec. 88 - pg. 30

France Joli

Oct. 81 - pg. 30

Keith Jollimore

Apr. 84 - pg. 10

Oliver Jones

Feb. 84 - pg. 25

Marc Jordan

June 80 - pg. 14

Dec. 80 - pg. 18

Feb. 88 - pg. 73

Michael Jordana

Dec. 80 - pg. 10

Feb. 81 - pg. 18

June 81 - pg. 30

John Kay

(Steppenwolf)

Aug. 83 - pg. 40

Sherry Kean

Feb. 84 - pg. 27

Aug. 84 - pg. 25

Barry Keane

June 79 - pg. 28

Dec. 82 - pg. 41

Oct. 83 - pg. 37

Dec. 83 - pg. 63

Feb. 84 - pg. 63

Apr. 84 - pg. 63

July 84 - pg. 67

Aug. 84 - pg. 74

Oct. 84 - pg. 57

Jan. 85 - pg. 58

Mar. 85 - pg. 53

May 85 - pg. 52

June 85 - pg. 35

June 85 - pg. 51

Aug. 85 - pg. 29

Aug. 85 - pg. 70

Aug. 85 - pg. 57

Oct. 85 - pg. 56

Dec. 85 - pg. 60

Feb. 86 - pg. 57

June 86 - pg. 65

Aug. 86 - pg. 76

Dec. 86 - pg. 60

Feb. 87 - pg. 48

Aug. 87 - pg. 91

Apr. 88 - pg. 57

Kick Axe

Apr. 86 - pg. 25

Killer Dwarfs

Feb. 84 - pg. 23

June 87 - pg. 30

Bill King

Oct. 85 - pg. 26

Dec. 85 - pg. 67

June 86 - pg. 15

The Kings

Dec. 80 - pg. 18

Moe Koffman

Apr. 79 - pg. 28

Oct. 79 - pg. 34

Oct. 81 - pg. 16

Feb. 83 - pg. 24

Oct. 83 - pg. 34

June 86 - pg. 73

Andy Krehm

Dec. 79 - pg. 15

Apr. 80 - pg. 30

June 80 - pg. 40

Aug. 80 - pg. 43

June 83 - pg. 52

Aug. 83 - pg. 83

Oct. 83 - pg. 60

Dec. 83 - pg. 60

Feb. 84 - pg. 60

Apr. 84 - pg. 60

July 84 - pg. 61

Aug. 84 - pg. 71

Aug. 84 - pg. 31

Oct. 84 - pg. 54

Jan. 85 - pg. 55

Mar. 85 - pg. 47

May 85 - pg. 23

May 85 - pg. 48

June 85 - pg. 47

Aug. 85 - pg. 29

Aug. 85 - pg. 68

Oct. 85 - pg. 54

Feb. 86 - pg. 56

Pat LaBarbera

Apr. 80 - pg. 54

June 80 - pg. 64

Aug. 80 - pg. 67

Oct. 80 - pg. 64

Dec. 80 - pg. 64

Feb. 81 - pg. 12

Feb. 81 - pg. 59

Apr. 81 - pg. 59

June 81 - pg. 59

Aug. 81 - pg. 77

Oct. 81 - pg. 75

Dec. 81 - pg. 61

Feb. 82 - pg. 63

Apr. 82 - pg. 63

Apr. 82 - pg. 36

June 82 - pg. 70

Aug. 82 - pg. 87

Oct. 82 - pg. 64

Dec. 82 - pg. 68

Feb. 83 - pg. 68

Apr. 83 - pg. 59

June 83 - pg. 59

Aug. 83 - pg. 89

Oct. 83 - pg. 65

Dec. 83 - pg. 65

Feb. 84 - pg. 65

Apr. 84 - pg. 65

Robbie Lane &

The Disciples

Oct. 82 - pg. 11

k.d. lang

May 85 - pg. 21

Apr. 87 - pg. 28

Dec. 88 - pg. 48

Daniel Lavoie

June 82 - pg. 28

The Lawn

Apr. 88 - pg. 48

Claire Lawrence

June 81 - pg. 25

Gordon Lightfoot

Aug. 80 - pg. 21

June 82 - pg. 22

Oct. 83 - pg. 21

Apr. 87 - pg. 76

Lincolns

Aug. 83 - pg. 24

Dec. 83 - pg. 30

Colin Linden

Aug. 81 - pg. 17

Live-Stock Band

Apr. 88 - pg. 67

Loverboy

Aug. 81 - pg. 34

Dec. 82 - pg. 30

Oct. 83 - pg. 25

Dec. 83 - pg. 15

Feb. 86 - pg. 40

Dec. 87 - pg. 37

Johnny Lovesin

June 81 - pg. 14

Feb. 84 - pg. 27

M + M

Feb. 81 - pg. 24

June 83 - pg. 21

July 84 - pg. 23

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Oct. 84 - pg. 10
 Oct. 85 - pg. 30
 June 87 - pg. 14
MacLean & MacLean
 Feb. 82 - pg. 10
Johnny Macleod
 May 85 - pg. 21
 Aug. 85 - pg. 38
Peter Magadini
 June 81 - pg. 57
 Aug. 81 - pg. 75
 Oct. 81 - pg. 71
 Dec. 81 - pg. 59
 Feb. 82 - pg. 61
 Apr. 82 - pg. 61
 June 82 - pg. 68
 Aug. 82 - pg. 85
 Oct. 82 - pg. 62
 Dec. 82 - pg. 66
 Feb. 83 - pg. 66
 Apr. 83 - pg. 56
 June 83 - pg. 57
 Aug. 83 - pg. 87
 Oct. 83 - pg. 63
Mandala
 Feb. 86 - pg. 23
 Feb. 87 - pg. 14
Manteca
 Aug. 84 - pg. 10
 Jan. 85 - pg. 22
 Oct. 86 - pg. 25
Frank Marino
 June 80 - pg. 22
 Aug. 86 - pg. 24
 Oct. 86 - pg. 10
 Oct. 86 - pg. 71
Danny Marks
 Dec. 79 - pg. 40
Hugh Marsh

Oct. 87 - pg. 16
Dutch Mason
 Feb. 81 - pg. 26
Max Webster
 Dec. 79 - pg. 25
Bob McAlpine
 Apr. 86 - pg. 67
 June 86 - pg. 61
 Dec. 86 - pg. 58
**Rob McConnell
 & The Boss Brass**
 Oct. 79 - pg. 20
 Apr. 83 - pg. 36
 June 83 - pg. 12
 Apr. 84 - pg. 23
**The Rob
 McConnell Sextet**
 June 86 - pg. 29
Kate & Anna McGarrigle
 Feb. 83 - pg. 28
 Apr. 86 - pg. 10
Murray McLauchlan
 Apr. 79 - pg. 13
 Apr. 79 - pg. 18
 Aug. 81 - pg. 27
 Oct. 81 - pg. 20
 Dec. 83 - pg. 27
 June 85 - pg. 26
 Feb. 86 - pg. 25
Fraser McPherson
 Feb. 88 - pg. 79
Stan Meissner
 June 87 - pg. 10
 Aug. 87 - pg. 75
 Aug. 88 - pg. 65
Men Without Hats
 Feb. 84 - pg. 13
 Apr. 84 - pg. 28
 Feb. 88 - pg. 17

June 88 - pg. 66
Scott Merritt
 Apr. 81 - pg. 16
 Aug. 85 - pg. 24
 Oct. 86 - pg. 23
Messenjah
 Feb. 84 - pg. 30
 Aug. 88 - pg. 82
Belinda Metz
 June 85 - pg. 17
Frank Mills
 June 79 - pg. 22
 Dec. 80 - pg. 16
 Feb. 87 - pg. 20
John Mills-Cockell
 Apr. 79 - pg. 42
 June 79 - pg. 41
 Aug. 79 - pg. 57
 Oct. 79 - pg. 61
 Feb. 80 - pg. 52
 Apr. 80 - pg. 55
Matt Minglewood
 Dec. 79 - pg. 31
 Aug. 85 - pg. 26
Adam Mitchell
 Aug. 79 - pg. 22
Joni Mitchell
 Oct. 79 - pg. 22
 Feb. 81 - pg. 16
 Feb. 86 - pg. 32
Kim Mitchell
 June 81 - pg. 26
 Aug. 81 - pg. 28
 Oct. 84 - pg. 22
 May 85 - pg. 26
 Oct. 86 - pg. 25
 Dec. 86 - pg. 40
 June 87 - pg. 27
Moral Support

Oct. 85 - pg. 24
Marjo Morin
 June 85 - pg. 12
Ann Mortifee
 Feb. 84 - pg. 27
 July 84 - pg. 32
 Jan. 85 - pg. 24
Kathryn Moses
 Apr. 79 - pg. 30
Ted Moses Quintet
 Apr. 79 - pg. 13
Moxy
 Feb. 84 - pg. 27
Anne Murray
 Dec. 79 - pg. 21
 Apr. 80 - pg. 14
 June 81 - pg. 12
 Feb. 83 - pg. 20
 Feb. 84 - pg. 25
 Dec. 88 - pg. 42
Nash The Slash
 Oct. 80 - pg. 28
 July 84 - pg. 14
 Jan. 85 - pg. 12
 Aug. 85 - pg. 13
Never But...Always
 June 87 - pg. 63
Billy Newton-Davis
 Aug. 86 - pg. 26
Ron Nigrini
 June 87 - pg. 24
Phil Nimmons
 Aug. 79 - pg. 37
No Means No
 Feb. 86 - pg. 25
Jim Norman
 Feb. 89 - pg. 22
Aldo Nova
 June 82 - pg. 22

Aug. 84 - pg. 40
 Feb. 86 - pg. 25
The Nylons
 Dec. 79 - pg. 18
 July 84 - pg. 14
 Aug. 86 - pg. 44
 Dec. 87 - pg. 21
Gary O.
 Dec. 81 - pg. 29
 Jan. 85 - pg. 26
Oakley
 Apr. 80 - pg. 12
 Oct. 80 - pg. 10
Offenbach
 Aug. 81 - pg. 36
George Olliver
 Feb. 88 - pg. 81
One To One
 Feb. 86 - pg. 22
Orphan
 Dec. 83 - pg. 23
 Aug. 85 - pg. 23
The Parachute Club
 Dec. 83 - pg. 25
 July 84 - pg. 14
 Mar. 85 - pg. 22
 June 85 - pg. 15
Portland Brothers
 Dec. 86 - pg. 26
Parts Found In Sea
 Apr. 87 - pg. 55
The Payolas
 Oct. 82 - pg. 23
 Feb. 83 - pg. 26
 Dec. 83 - pg. 25
 Feb. 86 - pg. 10
Perfect World
 Apr. 86 - pg. 25
Oscar Peterson



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SELECTED ARTISTS INDEX

Dec. 83 - pg. 28

Bernie Piltch

June 83 - pg. 19

Platinum Blonde

Feb. 84 - pg. 27

Jan. 85 - pg. 32

Oct. 85 - pg. 22

Oct. 87 - pg. 36

Plasterscene Replicas

June 88 - pg. 49

Dec. 88 - pg. 34

Phil Poppa

Aug. 85 - pg. 57

Aug. 86 - pg. 80

Powder Blues Band

Aug. 80 - pg. 21

Aug. 80 - pg. 37

Oct. 80 - pg. 14

Dec. 80 - pg. 10

Dec. 81 - pg. 31

Dec. 81 - pg. 40

Oct. 83 - pg. 15

Pretty Rough

Apr. 84 - pg. 25

Lisa Price

June 81 - pg. 17

Apr. 84 - pg. 25

Peter Pringle

Oct. 82 - pg. 24

July 84 - pg. 23

Prism

Oct. 79 - pg. 29

Apr. 82 - pg. 24

June 86 - pg. 12

Aug. 82 - pg. 24

Ronnie Prophet

Feb. 80 - pg. 28

Pukka Orchestra

Aug. 84 - pg. 25

Aug. 86 - pg. 47

The Pursuit of Happiness

June 88 - pg. 48

Raffi

Dec. 82 - pg. 26

June 83 - pg. 32

Oct. 83 - pg. 15

Apr. 84 - pg. 10

Feb. 88 - pg. 22

Rang Tango

Apr. 88 - pg. 24

Rational Youth

June 83 - pg. 26

Aug. 85 - pg. 24

The Razorbacks

Feb. 88 - pg. 27

Red Rider

Apr. 83 - pg. 24

Oct. 84 - pg. 26

Oct. 86 - pg. 29

Oct. 88 - pg. 37

Ginette Reno

Apr. 80 - pg. 26

Rheostatics

Apr. 88 - pg. 24

Eric Robertson

Apr. 83 - pg. 26

Robbie Robertson

Dec. 80 - pg. 18

Apr. 88 - pg. 40

Rock & Hyde

June 87 - pg. 40

Oct. 88 - pg. 12

Wayne Rostad

Dec. 82 - pg. 34

Rough Trade

Feb. 81 - pg. 16

Apr. 81 - pg. 26

Apr. 83 - pg. 34

Feb. 84 - pg. 21

Jan. 85 - pg. 10

Jan. 85 - pg. 22

The Rovers

Dec. 82 - pg. 21

June 83 - pg. 16

David Roberts

Dec. 82 - pg. 19

Craig Ruhnke

Aug. 81 - pg. 80

Oct. 81 - pg. 78

Rush

June 79 - pg. 15

Apr. 80 - pg. 16

Dec. 81 - pg. 34

Dec. 83 - pg. 17

Aug. 84 - pg. 25

Jan. 85 - pg. 48

Dec. 85 - pg. 28

Aug. 86 - pg. 47

Feb. 88 - pg. 36

Feb. 89 - pg. 36

Tim Ryan

Aug. 84 - pg. 27

Saga

Apr. 82 - pg. 24

Apr. 82 - pg. 32

Aug. 82 - pg. 21

Feb. 83 - pg. 23

Feb. 84 - pg. 23

Oct. 84 - pg. 32

Oct. 85 - pg. 24

Aug. 86 - pg. 45

Buffy Sainte-Marie

Dec. 80 - pg. 28

Paul Sanderson

Aug. 84 - pg. 89

May 85 - pg. 59

Santers

Feb. 82 - pg. 27

July 84 - pg. 23

Sattalites

Aug. 85 - pg. 24

Mose Scarlett

Oct. 81 - pg. 18

Eddie Schwartz

Apr. 81 - pg. 18

July 84 - pg. 25

Feb. 86 - pg. 61

Aug. 86 - pg. 86

Dec. 86 - pg. 64

Dec. 88 - pg. 12

Feb. 89 - pg. 34

Bob Segarini

Feb. 80 - pg. 26

Marie-Claire Seguin

Oct. 79 - pg. 20

Richard Seguin

Aug. 79 - pg. 22

June 81 - pg. 17

Seven Minutes

July 84 - pg. 25

Earl Seymour

Feb. 86 - pg. 58

Apr. 86 - pg. 71

June 86 - pg. 68

Oct. 86 - pg. 63

Feb. 87 - pg. 53

Shadowy Men On A Shadowy Planet

Oct. 88 - pg. 33

Sharon, Lois & Bram

June 81 - pg. 14

Sheriff

Feb. 83 - pg. 12

Shuffle Demons

Dec. 85 - pg. 12

Apr. 88 - pg. 17

Leroy Sibbles

Aug. 82 - pg. 50

Apr. 87 - pg. 12

Jane Siberry

Aug. 82 - pg. 37

Aug. 84 - pg. 29

Mar. 85 - pg. 30

Dec. 85 - pg. 32

Apr. 87 - pg. 13

Feb. 88 - pg. 10

Liberty Silver

Jan. 85 - pg. 38

Aug. 88 - pg. 37

'63 Monroe

Oct. 85 - pg. 12

Skinny Puppy

Dec. 85 - pg. 24

Spirit Of The West



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KORG CANADA 378 ISABEY, ST-LAURENT, QUEBEC H4T 1W1

Dec. 86 - pg. 24

The Spoons

Dec. 81 - pg. 27

June 83 - pg. 30

Feb. 84 - pg. 23

Mar. 85 - pg. 22

Mar. 85 - pg. 24

Aug. 85 - pg. 14

Feb. 87 - pg. 10

Stacey

Dec. 81 - pg. 27

Ivy Steel

Aug. 82 - pg. 35

Steps Around

The House

Dec. 86 - pg. 16

Stonebolt

Aug. 79 - pg. 22

Oct. 80 - pg. 14

Strange Advance

May 85 - pg. 21

Dec. 87 - pg. 9

Apr. 87 - pg. 14

Streetheart

Feb. 81 - pg. 22

Feb. 84 - pg. 25

Tom Szczesniak

Apr. 79 - pg. 38

June 79 - pg. 38

Aug. 79 - pg. 54

Oct. 79 - pg. 55

Dec. 79 - pg. 50

Feb. 80 - pg. 48

Apr. 80 - pg. 51

June 80 - pg. 61

Aug. 80 - pg. 64

Oct. 80 - pg. 61

Dec. 80 - pg. 61

Feb. 81 - pg. 29

Feb. 81 - pg. 56

Apr. 81 - pg. 56

Aug. 81 - pg. 74

Ian Tamblyn

Dec. 81 - pg. 29

Lydia Taylor

Oct. 82 - pg. 21

Aug. 83 - pg. 24

Oct. 83 - pg. 30

Tchukon

Aug. 87 - pg. 71

The Tear Garden

Apr. 87 - pg. 60

The Teddy Boys

Aug. 81 - pg. 31

Teenage Head

Aug. 80 - pg. 21

Oct. 82 - pg. 26

July 84 - pg. 30

Oct. 84 - pg. 22

June 86 - pg. 29

Diane Tell

June 81 - pg. 18

Aug. 82 - pg. 39

Oct. 82 - pg. 32

The Tenants

Aug. 84 - pg. 27

June 83 - pg. 25

Terminal Sunglasses

Aug. 85 - pg. 24

13 Engines

Feb. 88 - pg. 74

This Gear

Apr. 87 - pg. 60

Ian Thomas

Oct. 81 - pg. 14

Oct. 83 - pg. 29

Dec. 85 - pg. 22

Don Thompson

June 81 - pg. 18

Three O'Clock Train

Oct. 86 - pg. 16

The Throbs

June 87 - pg. 25

Malcolm Tomlinson

Aug. 79 - pg. 22

Toronto

June 80 - pg. 13

Dec. 81 - pg. 31

Feb. 82 - pg. 32

Apr. 82 - pg. 16

Oct. 82 - pg. 23

Oct. 83 - pg. 13

Dec. 83 - pg. 25

Jan. 85 - pg. 26

The Tragically Hip

June 88 - pg. 40

Pat Travers

Oct. 81 - pg. 26

Triumph

Apr. 80 - pg. 21

Feb. 82 - pg. 25

Feb. 83 - pg. 28

June 83 - pg. 10

Aug. 84 - pg. 34

Mar. 85 - pg. 20

May 85 - pg. 10

Aug. 86 - pg. 49

Feb. 86 - pg. 22

Oct. 86 - pg. 36

Domenic Troiano

Oct. 79 - pg. 20

Oct. 79 - pg. 26

Dec. 83 - pg. 35

June 87 - pg. 20

Aug. 88 - pg. 69

Trooper

Feb. 80 - pg. 23

Apr. 87 - pg. 16

Dave Tyson

Oct. 84 - pg. 16

Sylvia Tyson

Aug. 79 - pg. 34

Aug. 80 - pg. 25

July 84 - pg. 28

Shari Ulrich

Apr. 82 - pg. 24

June 82 - pg. 32

Urgent

Apr. 84 - pg. 27

Uzeb

Aug. 84 - pg. 44

Valdy

June 79 - pg. 18

Dec. 82 - pg. 24

Jim Vallance

Dec. 85 - pg. 14

Apr. 86 - pg. 32

Gino Vannelli

Aug. 79 - pg. 31

Apr. 86 - pg. 12

Aug. 87 - pg. 12

Vital Sines

Apr. 87 - pg. 13

Christopher Ward

June 81 - pg. 15

Whiskey Jack

Oct. 80 - pg. 10

Feb. 81 - pg. 21

Aug. 81 - pg. 19

Dec. 81 - pg. 18

June 83 - pg. 10

Michael White

June 87 - pg. 20

Feb. 89 - pg. 23

David Wilcox

June 82 - pg. 22

Oct. 82 - pg. 35

Feb. 84 - pg. 27

Jan. 85 - pg. 24

Apr. 88 - pg. 68

Wondeur Brass

Dec. 85 - pg. 23

Dave Young

Oct. 81 - pg. 83

Feb. 82 - pg. 60

Apr. 82 - pg. 60

June 82 - pg. 67

Aug. 82 - pg. 82

Oct. 82 - pg. 61

Dec. 82 - pg. 65

Feb. 83 - pg. 65

Apr. 83 - pg. 56

June 83 - pg. 54

Aug. 83 - pg. 86

Oct. 83 - pg. 62

Dec. 83 - pg. 62

Apr. 84 - pg. 62

July 84 - pg. 65

Aug. 84 - pg. 73

Oct. 84 - pg. 56

Jan. 85 - pg. 57

Mar. 85 - pg. 51

May 85 - pg. 51

Aug. 85 - pg. 69

Neil Young

Oct. 79 - pg. 20

June 81 - pg. 18

Apr. 82 - pg. 22

Apr. 83 - pg. 28

Aug. 88 - pg. 50

Zeke Rivers

Feb. 88 - pg. 24

Walter Zwoil

Oct. 81 - pg. 20

Oct. 83 - pg. 15

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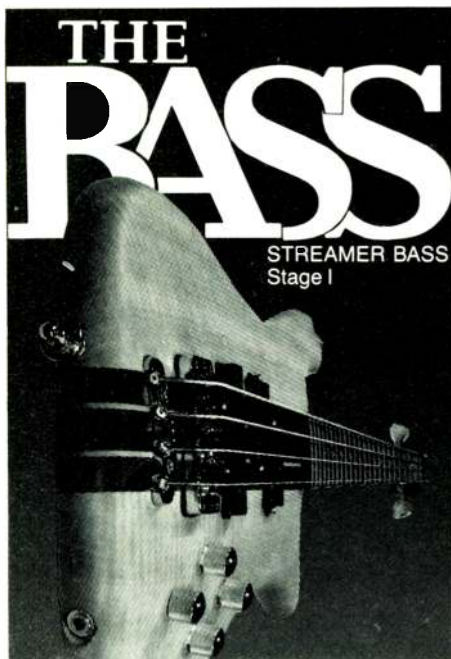
C H A N G E S & D E V E L O P M E N T S

A decade is a long time in any business. In the Canadian music industry volatility has coexisted with periods of enormous financial return and creative stability. From the fat cat years of the late '70s, when the industry enjoyed an unprecedented period of growth in sales and comforted itself with luxurious productions by big name artists, to the late '80s, where sales have finally equalled those years, a number of changes have occurred.

Although the gross dollar amount has returned to its previous record breaking highs, the actual unit sales of cassettes, LPs and CDs has declined. While the industry is healthy again, it is also more professional and not as prone to throwing around wild sums of cash. It is sobering for those who produce the records to realize that it is mainly the higher retail price point of the CD configuration that accounts for the good times, and not an overall increase in public consumption

of music.

The recession of '82 literally forced the major record labels into consolidation. There are only seven major distribution companies for product now, which by anyone's standard is a fairly small number. Brian Robertson, the head of CRIA (Canadian Recording Industry Association), says this sobering process really helped to mature the business. He says, "The wild sales binge stopped in '79 and reality set in. The problem is you can get a plati-



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num album in Canada but still not get into the black ink."

Robertson says the move toward internationalism that is being forced upon the Canadian labels and acts is a good thing. The positive point of view is that 96% of the world market is outside Canada, but then there are the increased costs of production to consider as well. In order to compete on a world scale Canadian acts are faced with huge budget increases. Robertson doesn't think the \$50,000 LP is possible anymore. "Look at the money A&M invested in Bryan Adams. It took four albums before he turned a profit. It's a big numbers game, but obviously the return is there if you make it."

Adams' manager Bruce Allen sees that there have been numerous improvements in the business in the '80s, but cracking the international market is still the biggest bogey. He says, "What's troubling about it is we have all these great records that just wither and die on the vine. As we speak only two Canadian acts, Jeff Healey and Tom Cochrane, are in the American charts. In other words, although the business is very healthy for young bands getting a chance to put their material on record and getting the public to hear it, we're still lame in the area of promoting music outside Canada."

Allen feels that the industry has come a long way from the days of checking out the *Billboard* charts to find out how to work albums in Canada, but he also wonders if collectively the industry is sure of how to maximize opportunities once the public has heard a great new product.

Brian Chater at CIRPA (Canadian Independent Record Production Association) thinks the problems confronting the business are different from 10 years ago. Because the world market is shrinking through communications innovations, every type of business has to think world-wide instead of national. It's merely a matter of efficiency. He says, "10 years ago you could still do singles and go from there. Now we're talking at least \$200,000. There's fewer distributors, so it's tougher to secure deals. But if you know how to manipulate the new system and make it work for you — there may be three or four people you have to convince — there is more money to be made."

Most people agree that it's a tougher racket than 10 years ago, but it is also true that Canadians are rising to the occasion. Capitol Records president Dean Cameron, a longtime A&R man with the company, is a relentless morale booster for Canadian talent, and one who believes the stigma attached to being Canadian is fast disappearing. "There was this second-class citizenship feel, but a kid these days doesn't feel any different buying a Blue Rodeo album. It is as significant to him as the latest Waterboys record."

Capitol has always been in the forefront of

the industry, beginning with their inking of distribution deals with two independent labels in the late '70s. Cameron explains, "10 years ago the industry was driven by the indies. We signed Aquarius and Anthem in recognition of their strength and power, but we also had the idea that if we could bring Canadian labels into the company we could get people used to working with domestic acts, and that would provide some training."

David Farrell, publisher of *The Record*, put Cameron's point into perspective. He explains that two features have changed in the business: experience and a homegrown industry talent reservoir. The first fact is simple enough. He says, "When I first started in this business 15 years ago people didn't have a blessed notion how to develop a hit, spending a potful of money and embarrassing everybody. Now the orientation is from a Canadian perspective."

The other fact is salient. The people who got into the business in the lower echelon positions are now making their presence felt. Farrell says, "Their attitude is entirely different from the dry goods people of the era before. These new people are Canadian kids who played hockey and ate porridge, and they have made a significant impact."

There are many more Canadians at the senior management level now. In the old days the master tapes were picked up from the airport, the marketing followed the American model, no serious thought was given to the peculiarities of the Canadian market, and many companies accidentally found themselves in the packaged goods industry. Cameron is in some ways symbolic of the change because he was given what he likes to call a "Yale training", by then Capitol Canada president Rupert Perry, to expand his horizons and think internationally. On the road constantly for five years between London, L.A. and Toronto, Cameron survived the tokenism and prejudice to build an impressive 18 Canadian acts in the current Capitol repertoire, including Skinny Puppy, After All and The Grapes of Wrath from West Coast indie Netzwerk.

Leonard Rambeau, who manages Anne Murray, Frank Mills and George Fox, says that in his day Americans did most of the managing, but now the inferiority complex has disappeared. "We're less 'head in the sand' here. There's definitely more pride in being Canadian. But people have learned that in order to survive it has to be seen as more of a business. We come into work now with gameplans instead of saying, 'let's try this.'"

Vinnie Cinquemani, president of The Agency, agrees that record company individuals, managers, artists and booking agents have a stronger sense of community now. He points out the vast increase in gold and platinum recordings, the expansion of the live market-place and the healthiness of the indies as being indicative of the maturity of the business.

Cinquemani says, "12 years ago the scene was embryonic. Only April Wine and The Stampeders were doing national tours. There were high school dances, but no network of

clubs to play countrywide. The star system has grown, but it's fragile. For example, for a guy like Tom Cochrane to go out on tour, we now wait for the right moment. We face the truth now. If he's not too big in a particular town, we play theatres instead of arenas. We do our research now. If we find the demographics in London are ages 16 to 18, we don't put him on top of another act with the same demographics."

Like most who work in and are successful in the business, Cinquemani thinks the industry is alive and kicking, but he summed it up best by saying, "In this country, every day you have to work like it's the first day of your business." This attitude has also by necessity filtered through to the artists themselves. Blue Rodeo's Jim Cuddy, no stranger to toughing it out before his band's phenomenal breakthrough last year, says the artist has become much cagier through the course of the '80s. "Typical of the Canadian scene is when we left for New York in '81 Alta Moda were on the verge of a deal. When we got back in '84, Alta Moda were on the verge of a deal. That makes bands pretty wise. There aren't many guys out there now who don't know what's what these days."

Although CIRPA deals with the indie sector of the business by helping with copyrights, tax reforms, setting up media booths and producing workshops, Cuddy also says it can also be a waste of time listening to conventional wisdom, mainly because the scene has changed so radically. In the '70s powerful indie labels were built on the strength of one popular act (April Wine with Aquarius, Rush with Anthem), and they were management driven. Today we see other situations arising, like Keith Porter's Gangland Productions, which instead of starting its own label has gotten two of its acts, 54.40 and Sons of Freedom, directly signed to U.S. labels. 54.40 in particular are, from a marketing perspective, attempting to emulate the slow grassroots climb to stardom that proved so successful for Rush.

Blue Rodeo and manager John Caton have stuck to a 'small is beautiful,' then 'medium is beautiful' formula that has paid off handsomely for them. The band has only attacked what it could accomplish, and WEA has been only too accommodating in providing the guidance, because the last thing anybody wants these days is another notorious flop.

Clark Miller, who as a lawyer has represented many Canadian acts, also believes there is a newfound maturity with the artists. "They're more inquisitive and better educated. A good example is the influx of the beer companies into rock music. It may be one thing for Neil Young as the 'philosopher king' of rock 'n' roll to sit back and criticize with his millions of dollars, but for many it's a good thing. They allow the dirigible to fly over their gig because they need the money. Indies and even the majors don't always have money and miracles. Selling beer or selling records — what's the difference?"

Artists are not only better prepared, they are extremely well equipped. Keith Brown,

president of Aquarius Records, notes that the easy cost accessibility to home recording units like Tascam and Fostex has allowed for a burgeoning and sophisticated demo market. "It's put creativity back into the individual's corner. You can literally take your plastic and rent the equipment. Better tools to work with and more leisure time ensure a continued vitality with songwriting. If I hauled out the 10-year-old demos I have there'd be no comparison."

Farrell sees the new technological developments as a challenge to the cost conscious industry, but warns that the digital revolution is no different than the move to the electric guitar. "When the skiffle era ended and they went from a broomstick with a string to electric guitars and a drum kit, it was expensive. But that's why Long &

McQuade is in business. You can give people handouts and put them on welfare until the cows come home. If you want to be a wimp and complain about the rising costs you're not going to get anywhere."

Engineer John Naslen works out of Manta Sound in Toronto, a studio that historically has kept up with technology, and is now fully digital and competitive with any American counterpart. Naslen says it's very important to keep up because Canadian artists have to remember that American programmers won't playlist material anymore unless it is remixed for digital sound. "If a Canadian artist gets an American deal, they will insist on certain remixes and changes. Digital masters are essential to attract interest from American parent companies."

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If the inventions of the Walkman and the blaster killed off first the 8-track and then sent the LP into decline, digital technology, the CD and the horizontal DAT and CDV will change forever the way music is consumed. Brown feels the major difference in audience perception is the decline in audio and the increase in visual in the last 10 years. "It used to be that everybody owned stereos, then it was video games, and now it's video players. There will be a market for Corey Hart's video hits and it will have CD sound quality. That's coming. In terms of the more unknown Canadian artists, maybe Wilfred N and the

Grown Men' will have to put out a 65-minute CD in order to compete with Rod Stewart's 40 minute one."

Both Naslen and Brown say the infrastructure has been put in place over 10 years in regards to a high level of expertise in the field of production. The technical end of the business is such that any major studio can compete with other foreign centres. Brown adds, "With people like Bob Rock, Daniel Lanois and David Foster we have more than our fair share of top line engineers and producers."

One area many may have thought would never change, the retail end of the business, has had to shift gears in order to adapt as well. Roger Whiteman, who is presently the buying and distribution manager for the recently arrived HMV chain, says the market

changed suddenly. He says, "People only have so much to spend on entertainment, and music is just one of those things. A few years ago record retailers started to look around and see what was happening. They realized they had to change. More and more record stores weren't getting their leases signed or renewed because they were schlocky little outfits. Now people are going after that entertainment dollar more professionally and it's paying dividends."

Whiteman believes the industry had been static for too long before the shake-ups began with the configuration battles that are still raging. He says the Free Trade Agreement will be a good thing because it will add a fear element into the business right down the lines. "If labels can maintain a good repertoire of Canadian acts it will stand them in good stead because they're getting extra business for their parent companies."

Brown adds that beyond the pros and cons of the FTA, the bottom line is that the Americans don't own all the companies anymore. "Capitol and PolyGram have never been owned by American concerns. Over the last few years, look what's happened.

"CBS is now controlled by Japanese interests, RCA is now controlled by German interests; only WEA, MCA and A&M are American now, and the latter is not in the same league as the others in the U.S. You add that to the fact that Canadian operations have traditionally been more lucrative than their American counterparts, and easier to manage, being roughly the same size territory as California. Then there's all the indigenous talent that has been developed over the last decade."

If free trade as a fear is a chimera, the traditional inferiority complex of being the elephant's gnat is not. Manager Allen maintains that there is still the perverse pleasure Canadians take in waiting to see if their homegrown talent breaks internationally before embracing them, and even though the talent has matured considerably the undercapitalization process remains.

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MUSICAL TRENDS

In the late '70s the word was "hoser rock." That was the backbone of the Canadian music industry. Bands like Prism, Loverboy, Streetheart and many others made up the lion's share of the repertoire. Today the scene has altered significantly to the point where there is a credible amount of diversity. Music publisher Frank Davies likens the situation to England, where there is an 'anything goes' philosophy.

Davies says, "There has been a real opening up of taste. It's been so formatted and mainstream in North America. The renaissance of the roots artists and the rise of campus radio is helping to get away from the boring old corporate type of rock records."

One of the prime reasons, Davies explains, is that the record companies are much more selective about who they sign. A decade ago, two things may have happened. One would be where the company would get excited about releasing an album, only to watch it stiff, and then start blaming the artist. The other scenario would be the company signing an artist that wasn't particularly talented to begin with, mainly because the A&R people weren't experienced enough to recognize it. But Davies says, "Every few months people say, 'Oh no, we haven't got any international acts', but we do have the Jeff Healeys, the Tom Cochranes, the Colin James'. In other words, we have more artists in different segments making inroads."

A&R man Heaps sees that the old guard — the Joni Mitchell, Gordon Lightfoot, Anne Murray, Neil Young generation — is finally moving on, but on the other hand, lawyer Miller says those artists have found that their music is adaptable to the Baby Boom. If the hoser rock tradition is fading and giving way to more traditional forms, Cameron thinks the folk/roots thread is as taut as ever. He says, "The Canadian approach, which is rooted in Celtic, Irish and Francophone forms, is meandering and not as formatted as in the blues of American roots music. As absurd as it sounds, it's even in the vocal lines of Rush. The American sound that came out in the '70s was totally derived from Canadian folk. There's nothing American about The Band except Levon Helm's syncopated drumming."

Farrel doesn't believe corporate rock

music is going to leave entirely. It is occasionally too lucrative to completely ignore. But he does say that the increased diversity within the marketplace has created a climate for more interesting Canadian records. "Now you have Art Bergmann and Mary Margaret O'Hara who, while they may not sell a ton of records, will give Canada a better name abroad and will ultimately help musicians become more adventurous and not feel they have to toe the line to become the next REO/Journey/Styx/Kansas. But that music does pay for the Art Bergmanns, so one has to keep things in a relative balance."

Manager Allen, despite all the problems with breaking Canadian acts outside the homeland, feels now is a great time for the business, with teen, hard rock, pop, rap and roots music all being played simultaneously

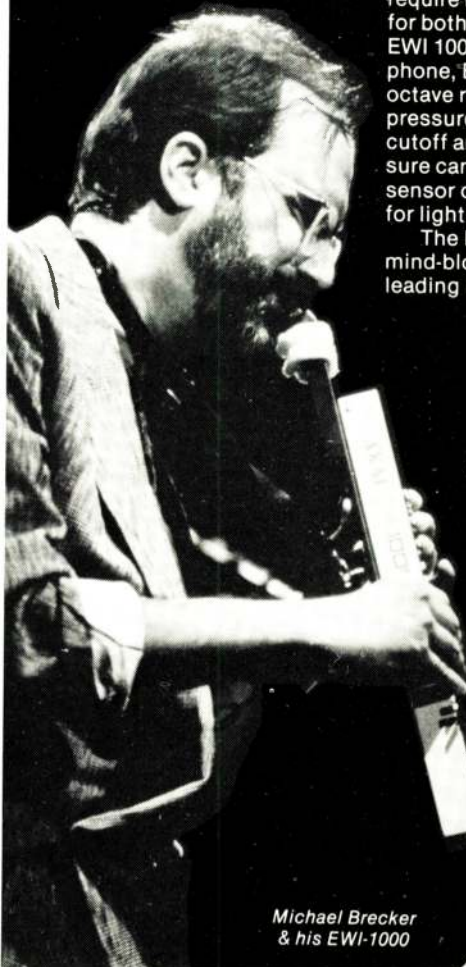
on the Top 40. "It's tremendously diverse, much more so than when disco was so all-encompassing in the late '70s, or with all the hippie records in the early '70s."

Heaps notices that there has been a greater acceptance over the years of the so-called alternative music phenomenon, which really began when radio refused to play punk music from Britain in the '70s. Campus radio found a niche which was eventually legitimized by the CRTC awarding full FM bands to colleges. As the '80s progressed, more Canadians came to interpret alternative to mean, as Heaps says, "more choice, rather than left field with pink hair and a ring in your nose." The result has been an opening up of the field of choice for both the audience and the record labels.

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THE IMPACT OF VIDEO

The book on video impact is positive, but inconclusive. Depending on whom you are talking to, video can be seen either as a godsend to the Canadian music industry, or a crippling expense that can make a record budget untenable.

John Martin, head of Music Programming at *MuchMusic*, says the advent of video and Much have revolutionized the business. "We're not going to give back our licence. The reality is that they are great marketing tools for the record companies. This is the way people will perceive music in the future. Video literacy means understanding the medium the way I used to understand a record."

The New Music has reached its tenth anniversary this year. Much went onto Pay TV in 1984, and last September moved to cable. These simple facts would bear witness to Martin's case that video is here to stay. Farrell believes that in one stroke the whole game of marketing changed irrevocably. Instead of slogging it out in the bars across the country, many acts could reach secondary and even tertiary markets with a simple film clip.

Farrell states, "In one very efficient move, irrespective of whether a radio station wanted to play a record, irrespective of whether it seemed too regional, too black, too uninteresting, too hard, too soft, too dancy, you could go coast to coast in this country with a national ad, bypass radio and let the consumer make the choice."

Like *Top of the Pops* on the BBC in England, a band can now receive instant exposure. Because of the additional visual imagery, there is a more lasting impression. Much National Publicity Manager Bill Bobek gives a telling example of the difference. "In the old days you had bands like Jackson Hawke, who were an Ontario phenomenon, but meant nothing in Halifax or the West. Now you've got cases like k.d. lang and Jane Siberry, who weren't played on radio initially, but were on Much. They became nationally

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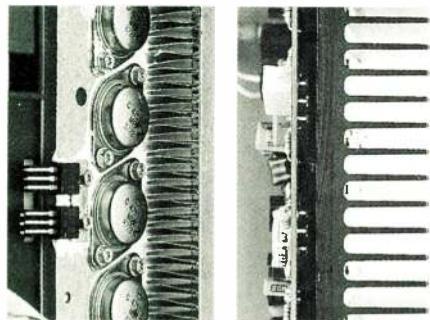
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Left: The MacroTech uses mostly air to dissipate heat, not metal. The closely spaced fins are vulnerable to airborne dust and dirt.

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

TAKING THE HEAT

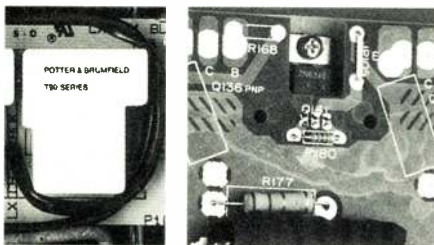
If the MacroTech heat exchanger reminds you of an air conditioner, you've grasped its design. This approach works, at least until dust and dirt clog the fins. But as soon as the air flow slows or stops, temperature rises. Soon after that, the Crown shuts off — it could even fail.

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

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

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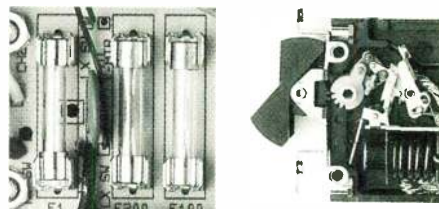
Most amps today are direct coupled, so a blown output transistor (the most common failure) connects the power supply directly to the speakers. Earlier MacroTechs had no protection against DC. Now Crown has learned their lesson — or have they? The sensing circuit and relay they now use shuts off the power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



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

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

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

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

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M A T U R I N G I N D U S T R Y

known and were then added to radio."

Managers and record company executives agree that video does help in breaking acts, but many have various concerns over the exact nature of their worth. Manager Rambeau says that often videos make lousy actors out of singers, while Heaps maintains that videos have been reduced to something of a parallel AM radio chart. Allen thinks videos are great for building careers, but very dangerous for use in sustaining them. "It can work if used judiciously, but with major acts like Prince it might even help if he didn't release them anymore. There's a tremendous danger of being over-exposed. I just read where Springsteen got voted one of the most boring people in the U.S.A. I think video leads to that."

Allen says that in the old days the audience only reached their superstars through records. Videos have made the world shrink, and the consequence is a constant changing of the superstar guard. Audiences are more easily bored by over-exposure.

"There's a tremendous danger of being over-exposed."

David Tollington, vice-president of Sales and Marketing at WEA, says that while the industry can appreciate video as a marketing tool, the labels also have to absorb the cost of producing them. "From the record company point of view, right now there is no way of generating revenue directly from the production of videos. So you have this great Blue Rodeo video. What are you going to do with it, other than show it on TV?"

Tollington says, however, that videos in the '80s have created a new dimension with which marketing people can work. In terms of Canadian artists, video programming adds a crucial lustre to an artist's presentation. He says, "We're all suckers for media and celebrities, and that status thing helps to create a star system in Canada. And it's great for access to other markets, because we all know how difficult it is with the inundation of images of artists from the U.S."

The other record company beef is that videos are expensive. A decent one costs \$20-40,000 now and that just pushes the total cost of producing a record up that much more. However, Champagne Motion Picture Company general manager Andy Crosby says these costs are relative. Originally the record companies shied away from producing

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videos, which meant there was an open field for independent acts. Much needed the CanCon and they weren't too fussy about where it came from. Then in '84 the majors decided to commit heavily to video as a regular part of their plans. But Crosby says in the last year there has been some resistance growing because of rising costs and unsure dividends. He says that may be a mistake, although it will help indie bands to get more product on Much.

Crosby continues, "I always envision this cocktail party where there's a fellow who oversees video production at a major label. He's sitting next to a chap from an agency who oversees the production of television commercials. The agency guy says, "You mean after you make them for \$50,000 they play them for free?" The joke there is that, while the agency can dictate the demographic, they have to make the commercial and buy the airtime too."

***" There's danger
that these things
are giving people
false impressions
about having a career."***

Crosby says Champagne still does numerous videos for record companies, but they are more and more heading into the television commercial production arena. From his perspective, record companies are still getting "a helluva deal" in terms of what is available. "I think *MuchMusic* and *Video Hits* are the bargains of the world," he adds.

Cameron and Heaps both say, "I just wish they'd go away," before allowing that when they work they really can sell records. The difference between Canada and the States, Cameron says, is that Much is a more viable avenue for a variety of videos. In the U.S., unless you are a top draw act, you get one \$100,000 video to go with your LP. If it doesn't get added to *MTV*, the ball game is over until next time. In Canada, an act might expect two or three videos that aren't as expensive, but at least the commitment to work the record is there.

MuchMusic also has created VideoFACT in the last two years, specifically to help Canadian artists record their own clip. The CRTC has put fairly stringent regulations on Much in terms of promoting homegrown talent, but the company doesn't mind the enforced patriotism. Martin says the philosophy has never been to ghettoize Canadian artists on TV. He says, "It drives people crazy, but we like to play 30% CanCon. There aren't any radio stations in the country that can afford to play that much. They are in a market with 20 other stations and they have to be real good at what they do in order to

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succeed. Fortunately, we're not in the same situation, so we can afford to do the massive philosophical things, like playing more Canadian music, without worrying about the guy down the block and what he's up to."

But in the end it is Cameron, who perhaps has dealt with the elephant/gnat syndrome more than most, who says there is a limiting factor to the amount of obstruction one can perpetrate on the survival of the fittest. With organizations like VideoFACT and FACTOR, he feels indie bands might not be given enough money by FACTOR and VideoFACT to make truly competitive videos, demos and records. He says, "There's a danger that these things are giving people false impressions about having a career."

*"The whole
industry's vulnerability
is in the
lack of writers."*

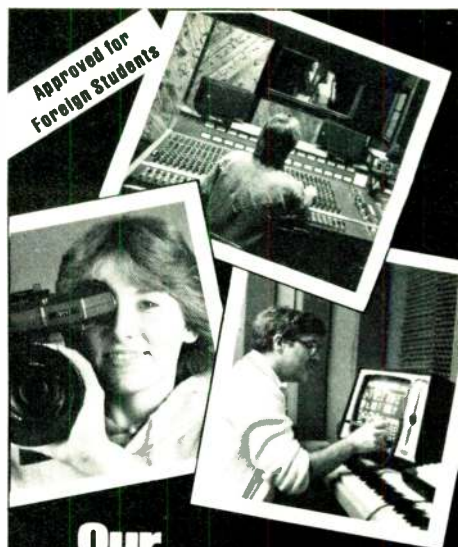
VideoFACT may help struggling bands to learn how to deal with their presentation and in the process garner much-needed national exposure. FACTOR, as Cameron says, "encourages songwriters at the demo level and teaches managers how to deal with a tour budget," but two things have remained constant over the 10-year period: the perception of image and good songwriting. As lawyer Miller says, rock 'n' roll has forever been a perception business. It was that way when Elvis first appeared on the Ed Sullivan show and it will be that way when the technological revolution finally settles down in the '90s — if it does...

CRIA's Robertson put it succinctly when he said that singer-songwriters will always dominate the business. "There is an unending supply of wonderful talent to perform the material, but there is an absolute wasteland of writers. The whole industry's vulnerability is in the lack of writers. That's where it starts, and if you haven't got that, you've got nothing."

Davies says that with the Copyright Act finally being altered last year, whereby the music publishers have been given the right to determine their own price for the product, Canadian composers and publishers will be able to receive moneys that are more in line with other Western markets. Currently Canada has the lowest rate of mechanical royalties, which has dampened opportunities to make a living at songwriting. If songwriting is everything, then perhaps in the next decade we will see a period of unprecedented growth in that field.

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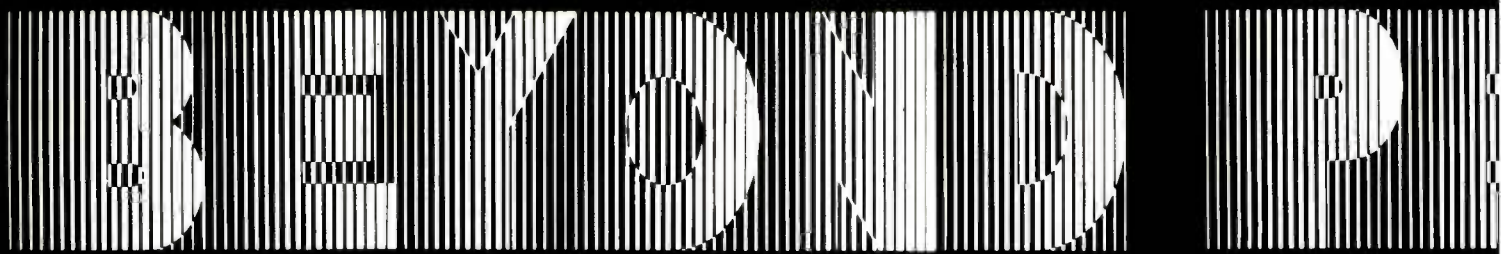
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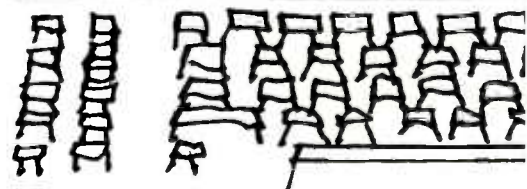


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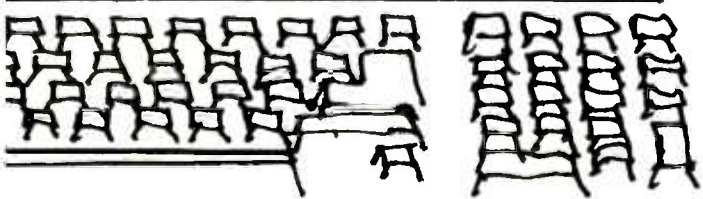


REVOLUTION

by Benjamin Russell

Industrial Revolution, except
evolution and no one
including musicians.
just getting interested in mu-
seum like ancient history. If
the digital explosion, you've
been busy keeping up to spend much
time. *Canadian*
itself at the center of a raging
and on this, the 10th
magazine, we're stopping to
take steps leading to where we are
and again into the future.

CANADIAN
MUSICIAN
10TH DECADE



Whether you're talking about guitars, keyboards, percussion, woodwinds and horns, sound reinforcement or recording gear, the story is essentially the same. Musicians have had to scramble to keep up with an accelerating technology; some have succumbed to a feeling of being overwhelmed, but others have risen to meet the challenge of creating on the sharp edge of the future. The tools have changed, and continue to change, but music remains one of the most potent ways of expressing the hopes and desires of each new generation. And it would appear that never before has so much music been made by so many. Frightening to some, technology has given wings to many who could only dream before.

Ten years ago I was in my first band. I remember renting an old 3440 4-track reel-to-reel machine to make our first demos. It was huge, cumbersome, had no mixing facilities and was expensive. The bass player didn't bother to show for the sessions and the guitar player was too coked up to be at his best.

Within a year I saw the first portable studio, Tascam's Model 144. I bought one, as well as a Korg monophonic synth (MS-20), a small Roland organ, a preset drum box (Korg KR-55), and said goodbye to the band. Diving into the technology, it was sink or swim. I swam.

Working largely on my own, I thought I was original. Reading various magazines (including this one: the inaugural issue, April

Continued

BEYOND PERFECTION

'79, carried an article, "Shopping For a Synthesizer", by Kathy Whitney). I learned about equipment and thought I was smart when I knew more about it than the sales person in the store. (Thank God I wasn't the one who had to learn enough to demo the myriad of new toys appearing every other month!)

Lifting my head to look around once in a while, I gradually realized that even though I might have been among the first wave to greet the new technology with open arms, I was by no means alone. Later, when I started writing for *Canadian Musician*, I began to get

an even wider picture. This was becoming a widespread phenomenon.

The debut issue (April '79) set a precedent. Burton Cummings was the subject of an article by Richard Flohil. The focus was the man, his music, and his gear: "Basic tools at home are his piano, and a relatively elaborate Roland rhythm machine... 'You can dial a rhythmic pattern, turn it on, and it seems to suggest lines, hooks, and even lyrics — it's been the trigger for any number of songs since I got it. It's also great for helping keep your timing in line... If you don't rely on these machines, they can be a real boon, and they're certainly less expensive than a rhythm section!'"

Another special feature of *Canadian Musician* has been columns of tips by the

pros. Primarily concerned with pointers on how to rehearse, perform, and so on, a wealth of product information has appeared here over the years. From "Choosing a Mouthpiece" (for saxophones), by Mark Hasselbach (April '84), to lighting tips such as, "Fundamental Design for Small Clubs", by Jan Elliot (June '83) or "String Bass Pickups", by Dave Young in the same issue, to a "Recipe for Modern Guitar Recording", from Frank Marino (October '86); the columns played their part in keeping us cooking.

As well, there have been numerous features focusing on different aspects of gear ranging from "Guitar Collections", by Kathy Whitney (December '79) to "Buying a PA Mixer" by Bob Snelgrove (April '81), to "Do It Yourself Percussion" by Steve Rimmer (February '83) to "Making a Video" by David Hazan (October '84).

Things heated up with the introduction of MIDI (there's that word again!). Brian Harris had the distinction of being the first to discuss the subject in his keyboard column, December '83. In "A Look Into the Future — Digicon '83", Harris reported on the leading edge of the time: digital sequencing, computers and (ulp!) MIDI. How accurate was his portrayal of his future and our present? Judge for yourself. "For those of you who are not familiar with the term MIDI, this stands for Musical Instrument Digital Interface. What this means to the player is that any instrument that is MIDI equipped can be interfaced or tied together with any other instrument so equipped. (In the past without the MIDI system this was often not possible.) What you'll be able to do is to have your own multi-track studio for a fraction of the cost of a normal (analog) studio. It is expected that other instruments such as guitars, saxophones, trumpets, etc. can be adapted to utilize this system..." Well?

The months and years that followed were a blur of activity. Players demanded more and more features, manufacturers kept leapfrogging each other with more of this and better of that. By October '84 MIDI was no longer a promise, it was a fact of life. Bob Federer joined the fray with a feature entitled simply, "MIDI", helping clear the confusion caused by a burgeoning phenomenon.

While all this technology was grabbing headlines, musicians carried on with tools they had always used. In December '83 Oscar Peterson discussed the relative merits of his Bosendorfer and Baldwin pianos in an article by Mona Coxson. The same issue saw columnist Barry Keane getting the inside scoop from Neil Peart as to the types of drum heads he'd been using. The June '86 issue included a column from Tony Carlucci of the Spoons, "Dentistry and the Brass Player", as well as a feature from various writers (including myself) called "MIDI Hasn't Killed the Guitar", whose title says it all.

But truth to tell, computers, keyboards, digital drum boxes, sequencers, synchronizers, samplers, et al have garnered the lion's share of coverage. From the high end: "The Synclavier II", by Bob Federer

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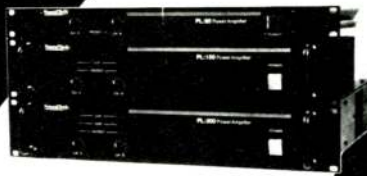
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(October '83), and "The Fairlight Series III", by Rob Yale (October '86), to the low end: "Music Software For the Commodore 64", which I wrote (August '86), we've covered technology from every angle.

During this exciting and often trying 10 years, music retailers have been on the front lines in the battle to come to grips with progress. Sheldon Sazant of Steve's Music in Montreal has seen technology as a force pulling the various aspects of music together. "I started in the warehouse approximately 11 years ago as a summer job. Then I worked part time as a sales person on the floor while I was going through university. In those days the industry was very segregated. A guitar player was a guitar player and all he looked for was a guitar, amps, strings, picks, and maybe a couple of effects pedals. A keyboard player would go in for his organs or his synthesizers (which were not as advanced as they are today, obviously). The band might come in together but they'd go off in their separate departments and buy whatever gear they needed and then meet again afterwards.

"Today that's not the case. Now you'll find the guitar player going into the recording department trying to familiarize himself with recording gear so he could buy a multi-track machine. Then he'll buy a keyboard where he can MIDI up his guitar and get the keyboard sounds. The bass player is going along with him because he wants to chip in for the multi-track to put his own tracks down. The technology blossomed and prices came down making it affordable for musicians to diversify their interests.

"For us in retail, it was almost scary trying to keep up with it at first. With MIDI it just went haywire but it has integrated musicians to computers, to sequencing, to programming, to recording. The old adage that a musician has an IQ of... no longer exists."

Jim Burgess of Saved By Technology in Toronto is one of Canada's leading proponents of music technology and he's shared his expertise now and again in the pages of *Canadian Musician*. As a synth programmer to the stars (Stevie Wonder and Rush jump to mind as well as a host of others), he has had access to state-of-the-art gear and music software as it has developed in the last 10 years. He tells us, "Ten years ago I was 16 and at that time I was working selling organs and combo keyboard products at a place called Eglinton Square Music Center. The very first synthesizers were just appearing on the market. I remember a big hoopla when we got in a Roland SH1000. That first exposure is what got me interested enough to start saving my bucks to get my own synthesizer, a Micro Moog. It's like looking back into the early dark years!

"After I left high school I landed a job at the Music Shoppe. Then there were really only 2 hot synthesizers on the market — the Prophet 5 from Sequential Circuits and the Oberheim OBX. Where we really started to explode was in the whole MIDI field. I don't know the specific figures, but my guess is that it must have increased the size of the

industry by 5 times.

"I do remember back in the early '80s trying to interface a lot of pre-MIDI equipment — everything ranging from ARP2600s to Roland digital sequencers that put out control voltages and gates. Stuff like that was a nightmare and it was very rare to get anything to work whatsoever when trying to patch together 2 pieces of gear from 2 different manufacturers.

"What's interesting is that, if you look at where these companies were a year or two before MIDI actually came along, they were all working in that direction on their own. Roland's DCB interface, Oberheim's system approach with the OBX-A, DSX sequencer and DMX drum machine, and so on and so forth. There was no standard but a lot of companies had musical information passing down com-

munications busses to other pieces of gear.

"Both home recording and MIDI have contributed to the power of the individual to be able to produce high quality music in his own home. Everybody enjoys music and now we have tools being developed which make it easier for people who don't have musical ability to learn it and start to create music. A trend we've seen as a retailer in the last 3 years has been a very distinct emerging market that's getting bigger fast — the yuppie type that is interested in music as a hobby. It's an alternative and entertaining thing to do with their time and they get into it just for enjoyment. I hate to use the word, 'yuppie', because it's almost an insult to call somebody that, but it's a lot of young professionals like lawyers, doctors, dentists, and accountants.

Continued on page 79



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BEYOND PERFECTION

Continued from page 75

The unique thing is that they do it for the pure enjoyment of doing music, not for any commercial ambition, and that's great."

Jim raises an interesting point. Who are the musicians today? Is technology bringing about a changing of the guard? Lately we've been hearing a lot of talk of the "techno backlash" in modern music (see "The Curse of MIDI", by Harvey Wolfe in the October '88 issue). How does that translate in terms of the gear musicians are actually using?

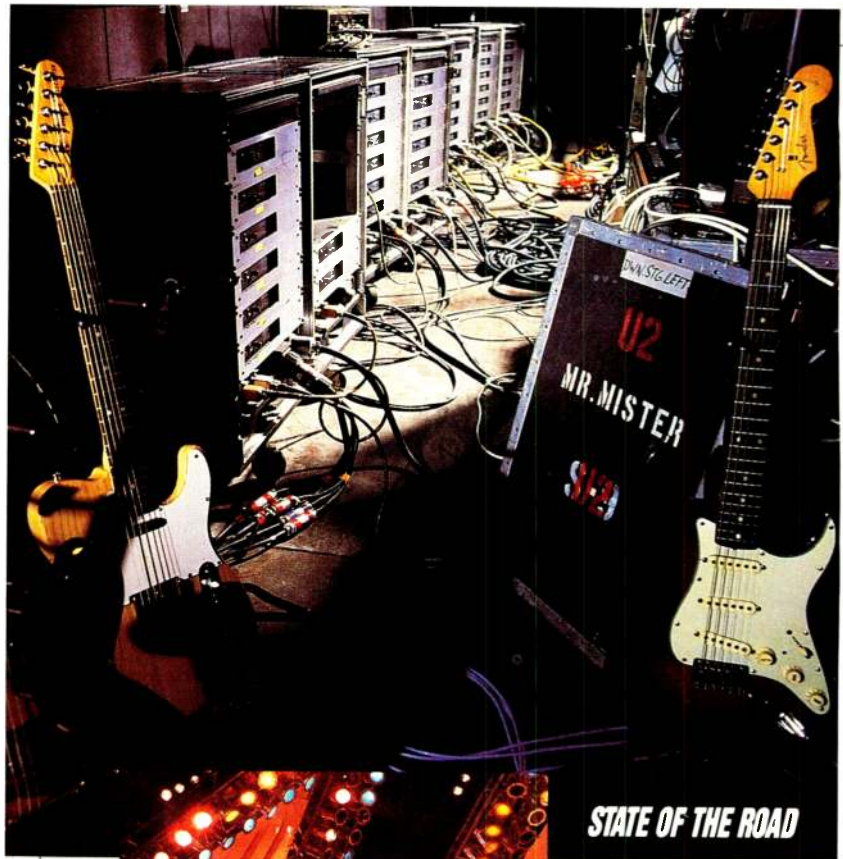
Bryon Low of Long and McQuade's Vancouver store shares a different angle: "I'm seeing the yuppies to an extent, but I don't see them as much as I see the whole new wave that's coming up — the kids that are 14-18. A lot of them are my main customers. They're coming in and they're asking all over again, 'What's a porta-studio?'. The only thing is, they grasp it and catch on much, much quicker than some of the others. They're also willing to actively jump right into MIDI land — grab the latest synthesizer, keyboard, sequencer, sampler, and tie it all together with a multi-track situation — and also use video. Also they're perfect customers in that they don't want to go on the road, they want a record deal. They're not willing to circle around and play the clubs. They'll do that for exposure but the end thing is they want a deal, and we do a very good multi-track business with these people. And it never ends because they always need something else.

"There has been an absolute generation change. I'm dealing with some children of customers I had when I first started. And it's probably very yuppie parents who are providing the money for this. The parents are maybe too busy, maybe they're encouraging the kids to do it. You know, 'I was too busy making money to do it, but if you want something, go for it, and I'll support you.'

"As far as the techno backlash, we've got a lot of that here with the, you can't even call it alternative, just today's music, that's happening. But groups playing those things are also using MIDI tube pre-amps to perform, and MIDI patchbays to change their effects on stage — there's your backlash! They're still using the gear. I don't think it's a front of not being into it, it's just that people associate MIDI and all that with banks and banks of synth sound and 100 percent keyboard oriented groups. A lot of these are guitar groups but they might be using S900s to trigger their drum sounds from a real drum kit. The bass player might be using a MIDI bass unit to project an extra lower octave and when they go in to record, they're using all kinds of MIDI based equipment for mixdowns and multi-track.

"There's also more interest now in home pianos and whatnot. We now have 1/2 the floor separate from our complete other store in the same building that's devoted

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specifically to it. A lot of parents are teaching very young kids. The piano in the home is coming back, but the thing is that now it's an electric piano because the home is an apartment instead of a house in a lot of cases. The little portable keyboards are also a growth thing. I personally never paid too much attention and I thought they were a fair joke at one point, but now when I look at the stuff we actually get into the store, some of it is amazing."

So that's where we've come. What about the future? How much more can there be? We have everything we need now, don't we? We return to Jim Burgess, always a forward-looking sort of guy, for some insights and speculations. "One trend is on its way now and will bear itself out in the next 3-5 years. MIDI will become a home item in the same way the VCR has. Every home will have one, every family will use a MIDI system to some degree, and musical education of children will be based around MIDI as opposed to the piano as it has been traditionally.

"As far as the professional market is concerned, a dozen significant things are going to happen in the next year. We now have the first emergings of practical digital audio workstations based around computers. Specifically, for the Macintosh we have products now from Digidesign and other suppliers that allow you to record directly to the hard disc of your Mac and edit much the same way you would a 2-track tape: splice, dice, EQ, and mix it down right from the computer itself. That's in its infant stages just as MIDI was 4 years ago but it will develop over the next couple of years and become very commonplace not just in music, but also in film and post audio and so on.

"The other major thing is the evolution of the software we're using in the sense that the state of the art is moving more and more toward systems with some form of intelligence. While true artificial intelligence is not a reality in a lot of music products yet, the ideals and concepts that are being developed in the AI field are going to be applied increasingly to music. We'll see intelligent instruments and have computer programs even smarter than the ones we have already to help us compose music. They'll suggest ideas, develop variations and even carry out mundane tasks. All of that will make the instruments and systems easier to work with. There will be voice recognition so we can speak to our gear and all that kind of stuff. That sounds really sci-fi, but it's right on the edge of happening and a couple of years from now we'll just talk to our gear and won't have to punch buttons anymore."

Hmm... like it or not, the future is already upon us. There is no doubt some will rebel against the iron heel of progress while others leap to embrace it. Thus has it always been, and will always remain. However you feel about it, just remember — you read it here first!

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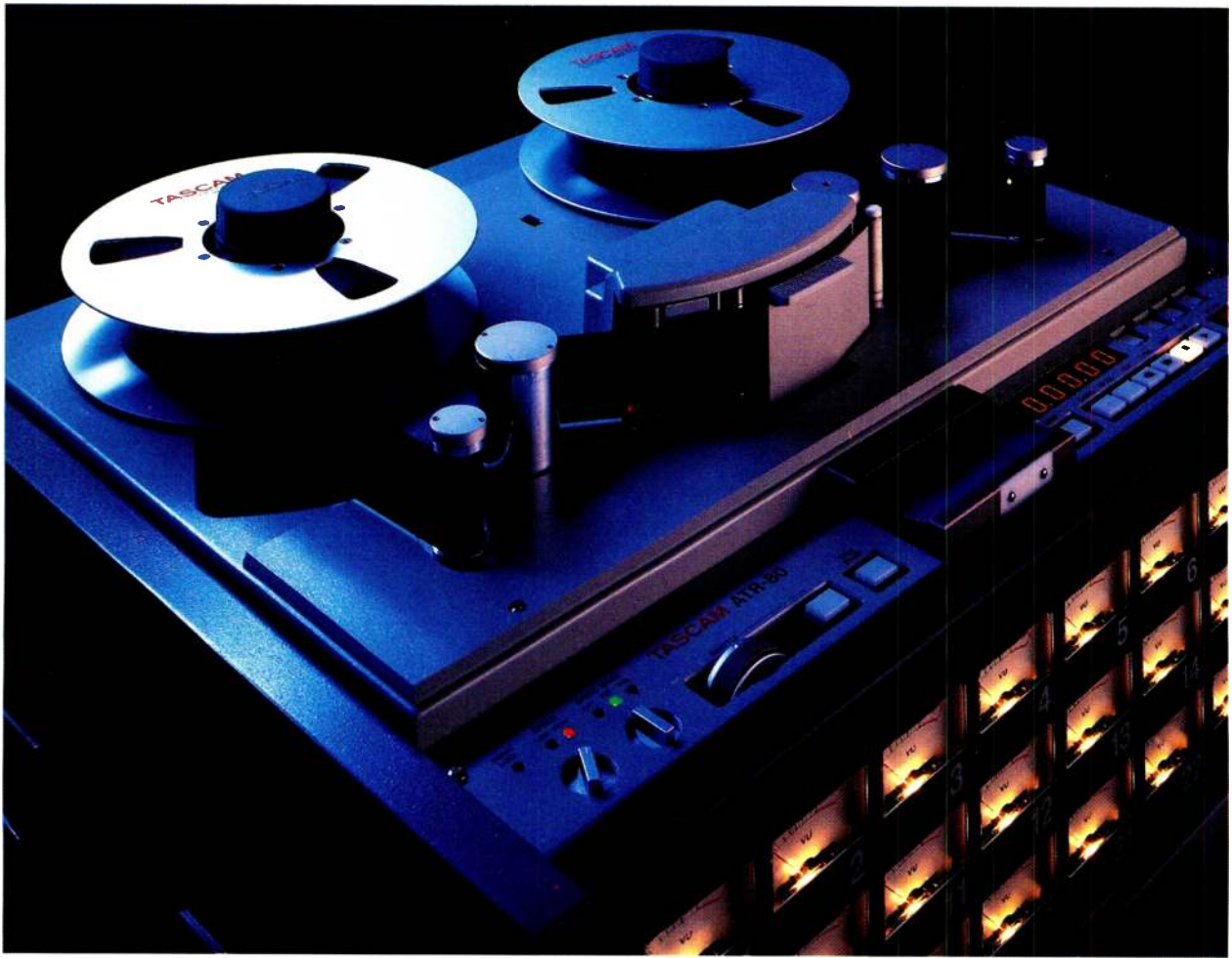
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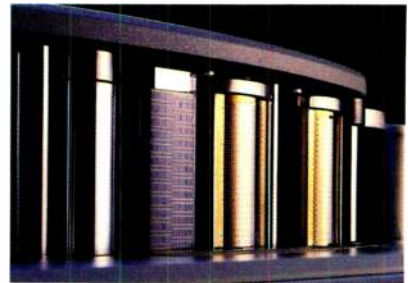
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Leonard Cohen As A 'Baffled' Writer

An Interview With A Legend

by David Henman

Q: Do you see the world from a 'writer's' point of view, in the same way that, for example, a cartoonist or comic might develop a habit of looking for humour in all they see?

A: As the alternatives in your life begin to dissolve or evaporate — you know you're not going to be a forest ranger, you know you're not going to be a brain surgeon, you know you're not going to run for office — you realize that you really are this being, you really are this 'writer'; and you enter into that understanding either swiftly or slowly, depending on your nature. Once you're in it, as I'm in it now, you react to everything from the point of view of that function. There's nothing that comes at you that is not available for transcendent function. You can raise it up to a song, or lower

it to a song, but it is all material, and you can't escape. And I think it is this sense of not being able to escape that builds the pressure up on the psyche, that makes it need to express itself in the work. I think a writer is among the more 'baffled' of the human species, and he doesn't really have a point of view. And I think that the more of a point of view he has, the less valuable he is as a writer. In other words, it is the rawness and the bewilderment of the writer that makes this function important to us, because in that way he can authentically reflect or manifest or communicate his responses to this baffling world. The more he has a point of view that is developed, the more he is a politician, or an editorialist.

Q: Where do song inspirations usually come from?

A: As you get older you develop a style that is 'cooler' and more integrated and more sophisticated. That happens to everybody. But inside of course you get wilder and more bewildered, and the whole range of emotions gets very, very wide; so that you're in a continual state of a kind of anxiety, a kind of openness, a kind of rawness that is continually resounding to the stimuli. And just where that takes you is anybody's guess. The great song, the great poem, the great remark... the great spontaneity that is behind all that stuff, that makes us love it...is truly connected to resources that we don't command. Doctors call it the unconscious, or the subconscious; I don't have a word for it.

Q: In what form do song inspirations usually appear?

A: I think a lot of it comes from the instrument that you play. If you're working on a guitar, there'll be certain kinds of riffs,

there'll be certain kinds of movements of your fingers on the fretboard that are, again, beyond your command. You're just 'working' the instrument.

Q: Will that suggest to you the musical 'feel' for the tune?

A: Yes, I think that a certain chord change with a certain tempo, maybe just going from I to IV but in a certain tempo and in a certain voicing will suggest something, along with all the other billion variables that are going on at that particular moment. I think in that kind of meditative operation the fingers are going to produce sounds that connect with all the other variables and produce a little rise in the hair on the back of the neck.

Q: Do you have to push yourself to finish a song?

A: There is a certain point in the making of a song where sedentary toil and diligent labour are indicated. You've just gotta sit there and work, and get those verses finished, get the rhymes right and get the metre right, and marry it to the music. That's a long process with me — some people do it in the back of taxicabs — and that's at a certain moment, when there's enough of a song to work on.

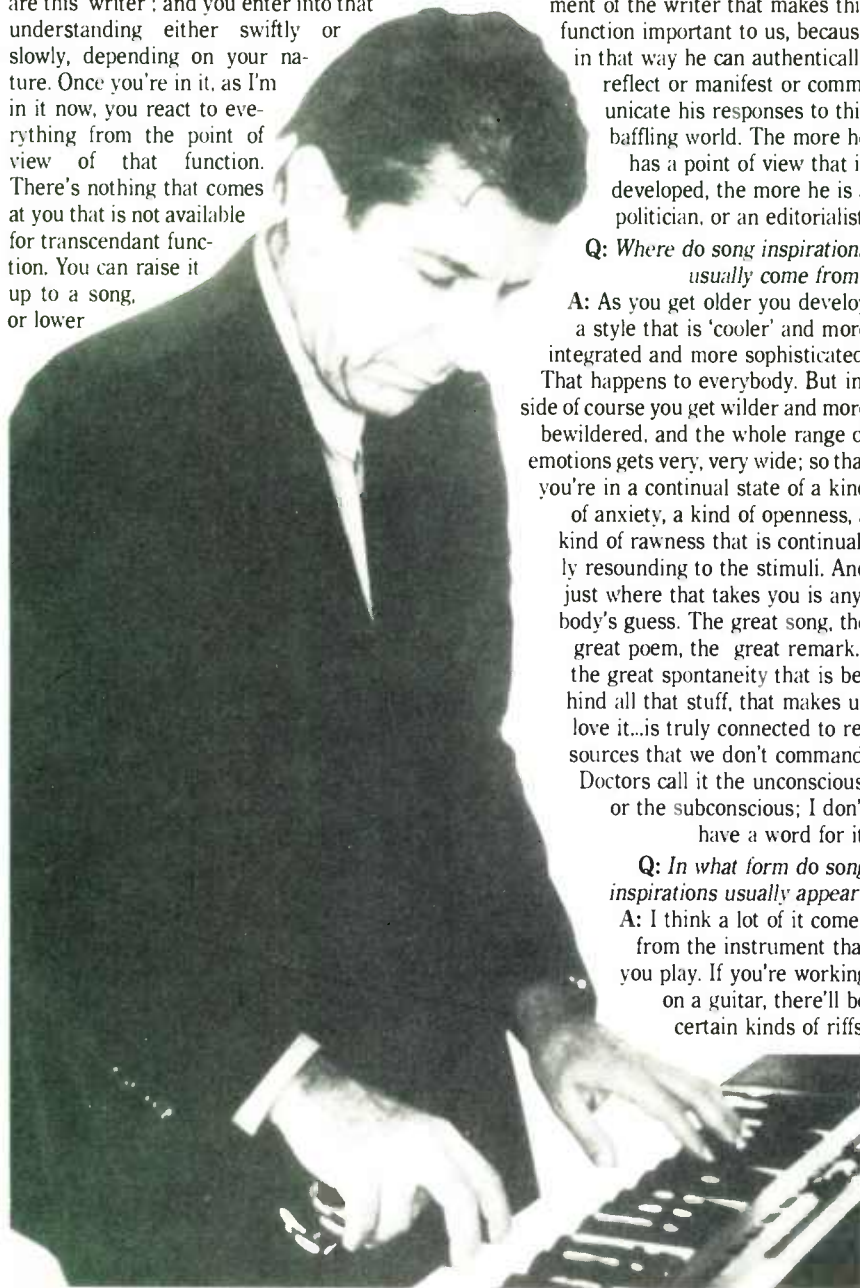
Q: Does a song ever arrive 'complete', in a 'rush' of inspiration?

A: It's happened very, very rarely. I know the feeling and I know writers who get it a lot. I remember I was having a cup of coffee with Dylan after one of his concerts in Paris and we were comparing lyrics. This is a few years ago. I told him this lyric of a song I wrote called "Hallelujah" that he liked very much and as a matter of fact is singing in his concerts. And he said, oh, that's a wonderful song. How long did it take you to write it? I've got about five notebooks full of verses for that song. I said it took me at least a year to put it together. And it came up where he recited to me the lyrics of the song "I and I". I said, that's a great tune, how long did it take you to write it? He said, fifteen minutes.

One or two songs have come to me that way. The only song I really remember coming to me that way is "Sisters of Mercy", where I sat down, and I got up with the song.

Q: Are you a prolific writer? Do you have a backlog of unrecorded material?

A: I have thousands of pages of unpublished material in boxes stacked up in a room, and I don't know what will ever happen to those things. I guess they'll go to the University of Toronto library (laughs), if anybody's interested. I tend to only be able to finish a few songs every year, but I start a thousand.



Leonard Cohen

Continued on page 89

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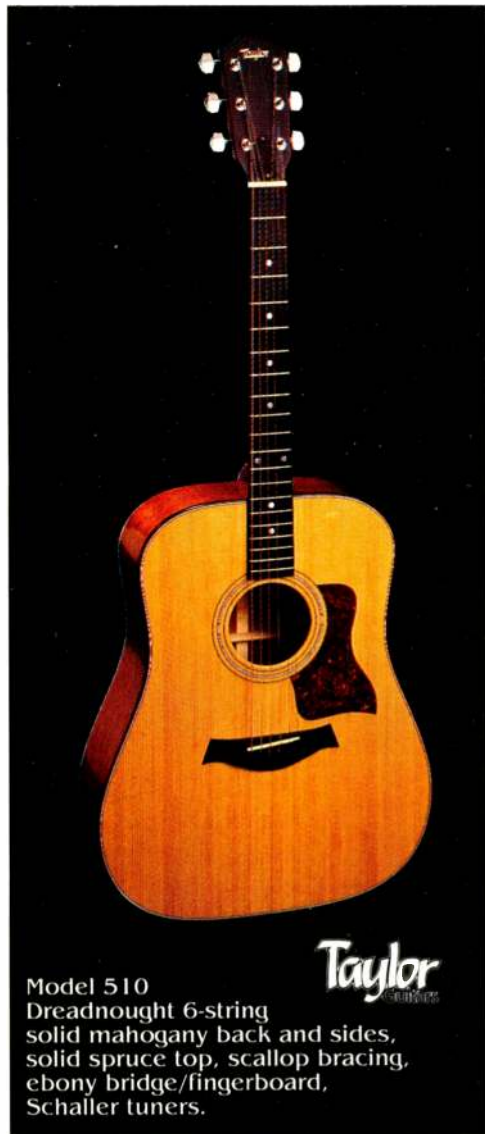
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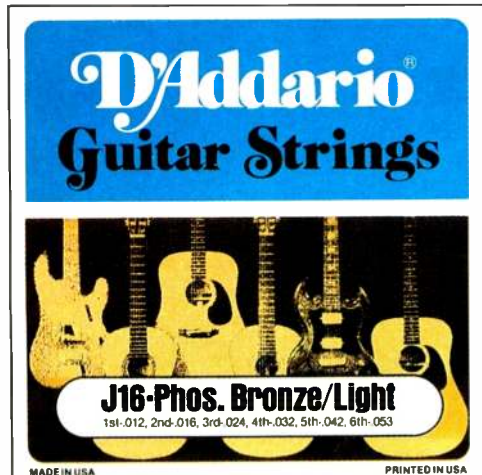
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Serendipity: Writing is a Team Effort

by Jeremie Arrobas

Writing a song is like painting a picture, cutting a sculpture or writing a book. It's essentially a creative process. Wherever creativity is involved, the faculty of discovering what is not sought for becomes an important part of the creativity. From the minute a song starts taking shape, there will be an amazing series of consequences leading to the final master.

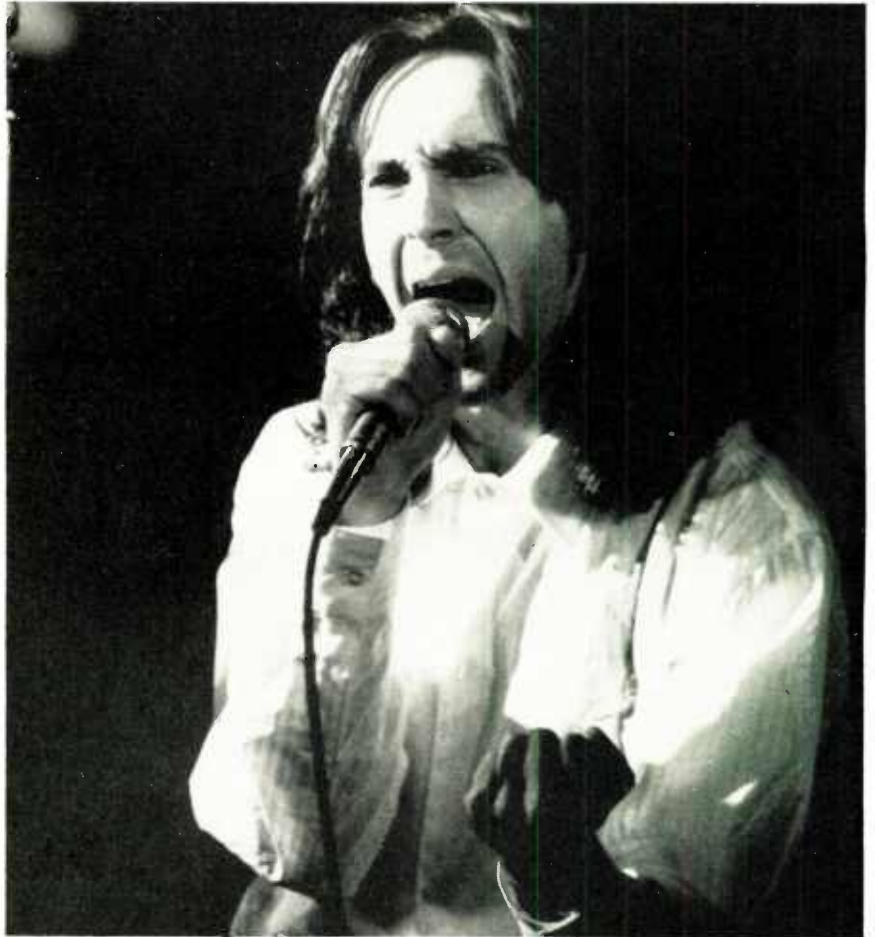
A song is never entirely the result of one's own work. It is a team effort. It is the chemistry between an established group of musicians. Everybody knows that in order to obtain the best results possible, you need the best possible combination of people. Once you are a part of a team in which you know and trust each different member, writing a song becomes a joyful event. And that's what songwriting should be about — the constant thrill of discovery.

In Favorite Nation, songwriting happens in two parts. First, the song is put together on a 4-track; and second, it is played by the band. The first phase is a solitary one. Although our next album will include co-written material, I do like to write alone. But once the chord structure, the vocal line and the lyric are figured out, the song takes a new dimension in its live version. From the 4-track demo, only the chords and the lead vocal will remain untouched. It is almost like starting a picture with a pencil sketch and only adding the colours and the perspective once the idea is established.

What happens to the song as we develop the arrangements is more difficult to describe. Each band has its own unique way of working out this aspect of songwriting. There are no rules, no formulas, no secrets — only discovering.

When Favorite Nation plays a new song for the first time, every band member is on his own. This is why I once described the band as "different outlaws who decided to rob the same bank at the same time." Each member looks for his own part within the song without caring about what the other members are playing. It is during this time of chaos that 'serendipity' takes its course. Accidents are always direct results of foreign causes. The song navigates between all kinds of styles and emotions until it finally finds its own identity.

Once each of us has found the right part, it doesn't always gel together. It is then that we start listening for what parts stay and what parts go. This is the passage between the initial chaos to the more controlled 'organization.'



Jeremie Arrobas

In short, we go from all of us talking at the same time, to everybody listening, to having a conversation with each other. It is in the conversation state that a song will best express itself.

A song has to set free the original emotion from which it originated. When that is achieved, the song will stand the test of time and finally end up being selected to be part of an album. This doesn't mean that a song will be recorded as it was performed live. The studio is a place where everything exposed earlier comes into place and where a song becomes a final entity. This is why it is important to be creative while cutting a song in the studio. Although the song is written, it still has to groove.

Playing your part of a song (bass, drums, guitar etc.) is giving life to that song. I consider the way a song is performed, be it live or in the studio, as part of the writing process. The playing is what is going to give soul to the

song. It is going to set it apart from the other songs and established the sound of the band.

Songwriting does involve a lot of steps, but you need the spark of creation to start a fire. How you get that spark doesn't really matter; it's how well you control the fire that counts. Anyone can write a song, paint a picture or write a book. All you need is the idea within yourself. But what turns a song, painting or a book into a work of art is the artist inside you. The artist doesn't *think*, he feels, translates emotions and turns them into music. All good songs generate true emotions and most importantly, something everybody can relate to.

Even in its final state a song continues to be submitted to serendipity. It can stimulate someone else and therefore inspire that person. Aren't we all constantly inspired and challenged by the best?

(Jeremie Arrobas is a singer, songwriter and keyboardist with the Montreal-based band Favorite Nation.)

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A Conversation with Rita MacNeil

by Catherine Schulz MacArthur

Q: Some people say your music is country, some say it's rock or folk. What is it?

A: There's a bit of country flavour in some of my songs. I've written *specific* country songs — that's the way they've come out. But they can come out *any* way. A lot of people are more comfortable with labels. If they can categorize you then they feel a little more secure. I've never been that way, myself. I've never put a label on the music. I think you have to hear it and if you like it, you know, then it's something you will listen to. It may or may not be something you want to listen to. A lot of it has universal appeal. Sometimes you get labelled. 'You're from Cape Breton, so you're a Cape Breton singer/songwriter?' I'm not quite sure what all that means. (There are only a few songs) in my repertoire that even refer to the Maritimes.

Q: What advice do you have for new artists?

A: It's very important to believe in yourself. It's a very big factor in this whole business, I find. Keep going in what you believe in and stick by that. That's definitely what I'd say because I was told throughout the course of my career some very bizarre things. People will try to change you. (But) when you're a

singer/songwriter you're being accepted for yourself, for the writings that you have — to be able to present that to an audience is a wonderful feeling and what they give back is a wonderful gift.

Q: What's the worst piece of advice you've ever been given?

A: Do other people's songs. Not that there's anything wrong with other people's songs. I do other people's songs sometimes — not very often. But no, I've never taken that advice to heart. It was very important that I be able to do my own.

Q: Anne Murray has recorded one of your songs ("Flyin' On Your Own"). Will that hurt or help you in terms of attracting new listeners, specifically in the U.S.?

A: I don't know what kind of impact it will have, if any at all. I think it's wonderful that she wants to do the song, and it's wonderful for me to be able to turn on the radio or whatever and hear Anne Murray do one of my songs. I've been an admirer of hers for a long time. That's what music is all about — sharing. If she can get the song out to more people than me, that's wonderful, because I think it was meant to be heard.

Q: I recently heard that one of your long time fans laments the increased electrified sound of your band. She said she thought it detracted from the power of your voice and lyrics. What do you think?

A: I've heard that. The new arrangements and the new feel are beautifully, sensitively handled. And the songs that lend themselves to ballads — they basically have been very much left alone, and just lifted up. I mean, there's some people that just want to hear singers with a guitar. And I think that's what they should go and seek out. But they shouldn't criticize performers that go for change. I want to grow and to learn and to do more things with our music, and to have input by people like Declan O'Dougherty who make it so wonderful and put such a sensitive touch on the arrangements. And if they don't want to hear that sort of thing then they should just stick to listening to people who perform with a smaller instrumentation. For me, I love the new changes; and to me they're more improvements than anything else.

(Catherine Schulz MacArthur is a freelance writer who resides in Chester Basin, Nova Scotia.)

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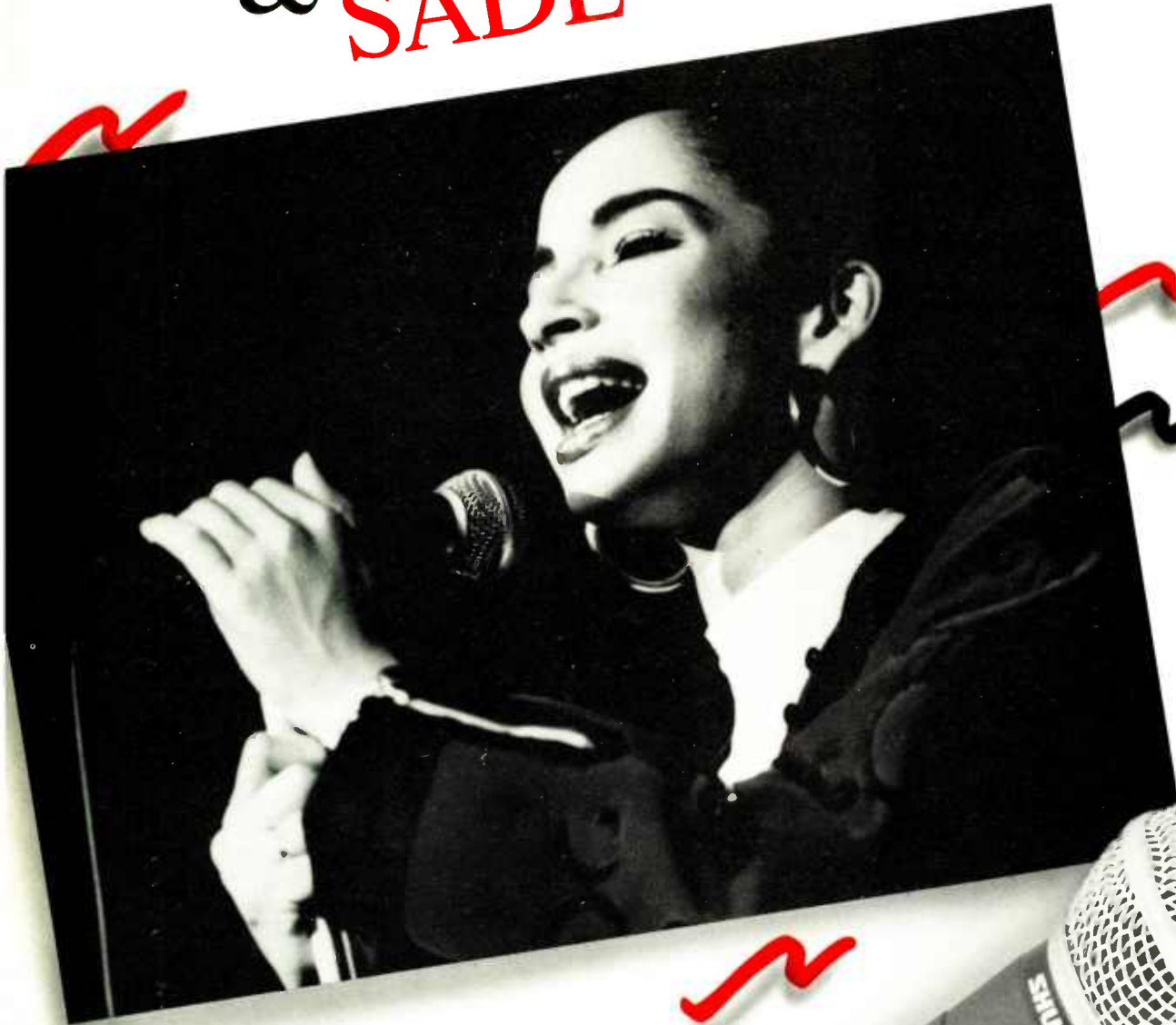
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Q: *On what instrument do you prefer to write?*

A: Synthesizer keyboards; I like toy synthesizers, in other words not the really highly developed synthesizers, but synthesizers that have programmed rhythm tracks that I can just set up.

Q: *If you're filling out some kind of form, what would you put next to 'occupation?'*

A: Writer. I'd be hard pressed to put singer.

Q: *Does your singing come from a desire to be a singer, or more from the need to communicate your songs?*

A: It's just to show off.

Q: *How do you feel about the way others have recorded your songs?*

A: My whole critical apparatus goes into immediate suspension when anybody covers one of my tunes. I love every version of every song of mine I've heard.

Q: *How do you feel about the state of song and lyric writing in this country?*

A: I'm not one of those who deplores the "decline" of affairs. I tend to believe, as one of the old books puts it, that 'there's good wine in every generation.'

Q: *Any examples of good songwriting?*

A: I think there's always people that are just

telling the truth about their situation, and they're always producing good songs: I mean like that song "Lady In Red"...you may not like that genre of song, but that's a beautiful, romantic song; a song like "What's Love Got To Do With It?"...Tina Turner's song...okay, put it down as disco or whatever you want, but the lyric is dynamite. It's deep, it's a good song. I could think of many country songs that are great right now.

Q: *How does Canadian songwriting today compare with ten years ago, when this magazine began?*

A: Some of those writers are still there; there's Joni Mitchell, Neil Young... I haven't heard much from Gordon Lightfoot, but there's Ian Tyson, there's myself, there's Robbie Robertson. Those old guys, of which I number myself, a lot of us are still cookin'. Now you've got a whole 'nother range of things, from Blue Rodeo to Bryan Adams. It looks to me like there's been nothing lost, and a lot has been gained.

Q: *Do you have any songwriting heroes?*

A: I like Stephen Foster. I happen to love George Jones, as a singer and as a writer. But, I mean, there's so many guys that are good out there... from my own generation, from

Joni Mitchell or Bob Dylan or Phil Ochs right down to Roy Orbison. It just keeps on goin'.

Q: *Do you make a conscious effort to write for your vocal range or style?*

A: I don't have any real strategy. I tend not to think of myself as an opera singer. If I was writing a song for Jennifer Warnes, like "Song of Bernadette", it can move all over the scale 'cause I know that she can hit all the notes. I'll tend to design the songs for myself, within a certain range; but that's not because I can't sing them, that's because that's the 'voice' I hear. That is my voice. It isn't that I'm designing the songs for this voice... this voice is designing the songs.

Q: *Did you start out intending to have a career in music?*

A: I never used the word 'career' to myself until very recently. I never thought of having a career. I had some work to do.

Q: *Any advice for aspiring writers?*

A: The only thing I ever learned about writing, or about the dismal racket called 'show business' is that... perseverance is the only form of advice that I'd give. I think that all you can say is 'hang in there'. There's no guarantee, but there's certainly no guarantee if you leave.

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Rheostatics' Irish Tour October '88

by Dave Bidini

We were on our way to Montreal in our drummer's company car when I thought of Ireland. Since I had attended school at Trinity College in Dublin in 1985, I knew that there was rock and roll there. I also knew that we needed a new adventure to enliven the future of our band, so we huddled around the map of the world and decided for good to go where no self-supporting Canadian musician since Stompin' Tom had gone before. We would tour Ireland.

A few days after I told my family about the trip, my stepmother bought me a ticket to Dublin. I travelled there for a week in June, following the cobblestone for an agent to book our tour. There I was, standing with my Rheostatics album and an envelope of press clippings, feeling ridiculous in the lobbies and offices of major Irish promoters. I had no luck with the big fish of the industry, but on the last day of my trip, I met Edwina — Oh, Edwina! — the 21-year-old director of entertainment for my old school, Trinity College. She dragged me out for a pint and said, "Yah! Let's do it!" I returned home having made an ally.

I communicated with Edwina throughout the summer, gathering gigs by long-distance until we had filled the calendar with enough performances to last two weeks. We played our 4th Canadian tour in August, then returned home to ready ourselves for what we assumed would be an Irish tour in November. Not a week had passed when Edwina phoned to tell us that she could guarantee six shows in October, varying in payment from 200 to 300 Irish pounds each. Bereft of sugar daddies, tour support, or a major record label, we scrambled to organize and hype our journey. We licked stamps and mailed away press packages, delivered memos to the Canadian media, purchased guitar strings and bought plane tickets. Because our tour had been moved to October, we were too late for the seat sales, so our budget immediately doubled and our bank account emptied. I was a nervous wreck.

We arranged for Edwina to rent us a room in a Dublin hostel for one month and prepared cassette copies of our album for sale in Ireland.

We lived on five Irish pounds (roughly ten dollars Canadian) per day taken out of band funds, which also covered equipment rental, accommodation at the hostel, and train fare around the country. Edwina let us use her kitchen and cook food. The hostel was clean and cheap and we hired taxis to take us from gig to gig. We soon made friends who got us



Dave Bidini

shows opening for local bands. We picked up one gig at an old schoolhouse outside of Dublin, where we played to 80 first-year teacher's college students, all women, who served biscuits and tea as we wailed Gordon Lightfoot and Neil Young songs on our acoustic guitars. We shared the bill with a young Irish traditional group, Kila, with whom we jammed on "Takin' Care of Business," replete with pipes and bazoukis and tin whistles.

We loaded our equipment on a train and streaked across the countryside to Cork, where we played at a discotheque as part of a college's orientation week for students. The next morning, we moved on to Limerick, piling our gear into the baggage car with the help of the conductor. When we arrived at the college, we discovered that our promoter had failed to hire amplifiers for the concert. Over the first few weeks of our trip, we had discovered that rock and roll in Ireland was low-tech, with beaten-up amps, noisy p.a. systems and wobbly stages used by musicians unspoiled by the quantity and quality of North American product. It was in Limerick where we were sobered to this truth. Since no amps could be located, we plugged directly into the p.a., glumly beginning a performance that would have been disastrous if not for Dave the drummer, who wrapped his body in the Canadian flag and rallied us to play our best set of the tour.

We survived touring in Ireland without signing contracts, mostly because the promoters were friends of Edwina's. Through her elaborate network of musicians, promoters and media, we encountered a studio engineer with whom we recorded a song in Temple Lane studios, across the street from where U2 were mixing B-sides for their next album. Our gigs were briefly written about in the college press, though no major publicity was garnered from the mainstream.

We received some airplay on private radio stations and jammed with traditional musicians, teaching them the riffs to BTO songs in exchange for lessons on the tin whistle.

For our final show at a small club in Dublin, we attracted a pack of fans, most of whom had bought our tape and were now calling out songs during our set. It also became obvious during the last gig that we would lose money here. A few club dates were performed for free, simply because we wanted to play. Our per diems soaked the rest of the cash out of our thinning billfold, but not even the spectre of an empty bank account back home could discourage us from believing that touring was a good idea. It was all part of our education. Besides...we did it. Just like we said we would.

(Dave Bidini plays guitar with The Rheostatics in Toronto.)

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There's No Business Like Slow Business

Part One

by Glenn Reid

So you want to be a musician, do you? You want fame? Fortune? Women (or whatever your opposite sex happens to be) falling all over themselves at you? Me too.

This article, however, isn't about that, exactly. It's about some of the minor obstacles that you're bound to encounter in the early stages of your noble quest. Here are a few to watch out for.

The Club Owner

Despite what you're going to think after the first five minutes of trying to deal with a club owner, they weren't placed on this planet solely to make a musician's life miserable. That's just an unfortunate by-product of their calling.

For starters, you've got to understand that their job is to take in as much money as possible, while shelling out as little as they can get away with. They generally see bands as a good place to cut a few corners. You're bound to get a bit p-o'd the first time you realize that the owner's guard dog is earning more than you, but in the beginning you'll have to live with it.

Take heart in the knowledge that when you finally do outsell the Beatles (you gotta believe!), you can return to this guy's joint with an entourage of forty or so people and he'll insist on picking up your gang's fourteen-hundred dollar tab at the end of the night. A move that, no doubt, will cause him to break out in hives the next morning when he sobers up.

For now though, you need him more than he needs you. As well as establishing a regular rehearsal schedule, a band that's just starting out has to air their stuff out in front of a live crowd. Things that work well against a basement wall don't necessarily stand up live.

In my opinion, a musician whose only knowledge stems from rehearsal is like a pilot who's learned all he knows about flying just by reading about it. I'd personally rather not be in the latter's plane or the former's audience.

The Club Manager

This person will inevitably feel compelled to exercise his authority over your group at some point, in order to make it perfectly clear to you who's employing whom.

This may take the form, for instance, of asking you to turn down, i.e. "We can't hear the crickets in the field next to the club. Our customers are used to hearing those crickets every night. That's one of the reasons they come here. We had a band here last week

who were great, and we could hear the crickets through their whole show. The crowd loved them."

Of course, their objections to your show won't always take such a reasonable slant. Sometimes a complaint can seem downright arbitrary. They'll approach you on stage with some request, usually in the middle of a lead solo, or while you're singing that song that the band just added to its repertoire — the one with the lyrics you're not quite sure you've memorized yet.

At such times, my advice is to nod your head and smile, for the same reasons you'd give in to the club owner. Besides, why dent a perfectly good mic stand?

Agents

An agent's priorities are fairly straightforward and simple to understand. They have to have as many bands as possible, working on as many consecutive nights of the week as possible, in order to earn as many and as large commissions as possible.

In the beginning, this may translate into gigs for your band that land you in Whitehorse one week, and Pointe-au-Pic the next (with an unconfirmed one-nighter in Winnipeg on the way back east). These are all fine places to play, but the logistics of doing them all over a four-day period present some problems.

Your first inclination will probably be to try to contact your agent. Forget it. His office doesn't open up till Monday, and his service

is not authorized to give out his home phone number to just any musician who says he's in trouble and needs it.

Never mind that they've never heard of you at the club you're supposed to be playing in Winnipeg. On Monday it'll turn out that your agent set the gig up with the club owner's brother, who promptly went fishing for the weekend, neglecting to let his sibling in on the arrangement. Hardly your agent's fault, is it? Did I mention that this kind of thing builds character?

The Day-Gig

Up until the time you're crowned as the obvious successor to Springsteen (you still gotta believe!), you'll find it necessary, from time to time, to eat. Shelter from the elements is also nice, and a day job can go a long way towards helping you sidetrack these nuisances. There's no shame in doing any kind of honest work you can find while the world takes its sweet time recognizing your genius. You're going to have to buy strings and rent rehearsal space, and you'll find that Mom and Dad tire of underwriting the cost of this kind of thing after the first year or so.

Do whatever you find you have to in order to keep yourself healthy and robust. There'll come a time when you have to draw on your body's reserves, trust me. Just try to keep your nights free.

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



"aw crap! the club manager's a weasel!"

The Science of Acoustics

by Martin Pilchner

Acoustics is an area that is often overlooked and is essentially the most important aspect of the way we perceive sound. With all of today's electronic devices that enable us to record and reproduce audio with ever increasing accuracy, we must not overlook the fact that the way we perceive sound is still as a pressure fluctuation in air. In other words, until we can plug a cord in the back of our heads, we must contend with the physical nature of sound in the medium between the source and our ears. This is the science of acoustics.

What is sound? Sound is what happens when air is pushed. That may sound silly but in essence is very true. Sound as we detect it with our ears is a mechanical vibration of air, or pressure variations above and below the atmospheric pressure caused by a vibrating source. If the frequency of these vibrations roughly fall between 16 times a second and 16 thousand times a second, we will perceive them as sound. Sound can exist above and below these frequencies, however we will not be able to detect them with our ears. As an example, the highest frequency that can exist in air as a mechanical vibration (not electromagnetic or radio) is based upon the distance between air molecules and is approximately 1,720,000,000 vibrations per second (1.72 GHz).

The loudness of sound is based upon the extent to which the air is compressed and opposingly rarefacted by the vibration. Surprisingly to some there is a limit to how loud a sound can be. This limit is based upon local air pressure, which the sound source increases with a compression and reduces with the other half of the vibration cycle called rarefaction. The pressure reduction caused by the rarefaction can reduce the local air pressure to zero only, therefore the loudest a sound can be is based upon the local air pressure which is greatest at sea level. This level is approximately 190 dB SPL (dB SPL is a logarithmic ratio of sound pressure level with 0 dB SPL being the threshold of hearing, or the quietest we can hear and 130 being the threshold of pain).

What exists in air as a vibration and can be detected with test equipment, and what we actually perceive with our ears can be two entirely different events. Our physical ear structure may vibrate according to these pressure fluctuations, however the way in which our mind analyzes them is still for the most part a mystery. The science of studying how our ear-brain mechanism works is the science of psycho-acoustics. There are

numerous interesting discoveries that have played a major role in how speakers and rooms are designed based upon work in this field. As an example there is a phenomenon known as "The Haas Effect" documented in the 1940s by Helmut Haas. This dealt with hearing a sound from a left speaker and then with a short time delay hearing the identical sound from a right speaker; the listener would assume the sound came from a left direction, (or in acoustics terms "would localize to the left"). However should the same event take place with the exception of the right speaker being 10 dB louder the listener would localize to the center. Our brain would be confused by the contradiction of hearing the sound from the left speaker first yet hearing it louder from the second speaker later in time. As long as the time delay of the second sound is within about 50 milliseconds (50 thousandths of a second) it would not be perceived as a separate sound or echo; our brain would fuse the two sounds into one sound with directional information.

What are good acoustics in a performance space? First of all a good performance space will allow all the musicians to hear themselves correctly. This is critical for all styles of music whether classical or hard rock (acoustic or amplifier driven). To achieve this, the sound from the different sources must average together so that they are as near uniform as possible; this is called diffusion. The best diffusor is volume; the larger the space — the more diffusion, (the more space the sound has to average out); it is also dictated to some extent by room geometry. Diffusion technically is spreading out energy over space and time.

Acoustic performance of a venue itself is important from the listener's perspective. A good space should have a relatively uniform reverb time free of any particular resonances. Reverb time is the time it takes for sound to

decay in the room after the source has stopped. Differences in reverb time at different frequencies give performance spaces their characteristics. One should point out that different types of music would require different reverb times. As an example, organ music was written for churches with high reverb times; these high reverb times would completely smear a piano concerto, or rock music for that matter. This is why halls have reputations for being good spaces for particular types of music. Reverb time is a function of which materials the walls are composed of and how much of the sound they absorb at particular frequencies.

On the other side of the coin, in a recording studio control room, there are different acoustic requirements. The objectives are to let the engineer/producer accurately evaluate the artist's performance, and then effect changes including level, equalization, panning, and echo/reverb in a way that would translate to home playback systems. Many times people will spend hours in the studio getting just the right sound and then bring the tape home and have it sound completely different. This is a function of how well a room transfers. Therefore do not judge a control room by how good it sounds but rather how similar the product sounds outside as compared to what you heard inside the room. Technically a good control room is one that can deliver a flat frequency and time response with excellent imaging over a wide area in the vicinity of the console at all sound pressure levels.

Future articles will be focused on a case study of building a acoustically optimized home production room.

(Martin Pilchner is president of Pilchner Associates Acoustical Planners and Contractors, partner of Systems Solution Group, and an instructor at Trebas Institute of Recording Arts in Toronto.)



DAT and The Musician

by Betty DeSousa

The Digital Audio Tape Recorder — DAT — is making a lot of noise among musicians. Based on CD hardware, it pushes digital technology one step further to introduce recording capability. DAT is now being marketed exclusively to the audio professional — musicians being one of the key groups taking advantage of this new technology.

In short, DAT offers studio quality recordings at a cost that is accessible to the musician with a home studio.

The introduction of the Compact Disc (CD) created quite a stir among the recording industry, record companies, retail outlets and consumers. The explanation behind the instant acceptance of CDs is simply that the new format offers the highest quality yet achieved in a consumer audio product, and that they offer a virtually unlimited life span.

In this era of continuous technical evolution we would certainly expect that associated hardware would quickly evolve to match the outstanding capability of the CD for use in recording. That technology is the Rotary Digital Audio Recorder, R-DAT or DAT.

Musicians and studio personnel have already found that making use of Pulse Code Modulation (PCM) devices can give them a digital signal output which can be recorded on a VCR, with audio quality beyond that of most analog audio tape recorders. DAT combines the PCM encoder and the VCR into a single multi-function recorder.

DAT shares with PCM and CD the concept of converting the analog audio information we hear into a digitally encoded stream of data — a fast-flowing string of zeroes and ones. Since all that is recorded and played back is the data comprising the sound signal there is, theoretically, no noise of any kind mixed with the signal. And in reality lower noise levels, and therefore higher signal-to-noise ratios, are recorded in the digital realm than were ever possible in analog recording and playback.

DAT offers sound quality directly comparable to that of CD, and includes the ability to record and to edit digitally recorded sound. The frequency response figures for DAT recorders typically are 10Hz to 22kHz \pm 0.5dB, dynamic range is >90dB; signal to noise ratio is >93dB; total harmonic distortion is less than 0.05%; and wow and flutter are unmeasurable. All these numbers add up to superb, high quality recordings that surpass those achievable in almost any analog recording studio, on a purely technical basis.

With signals at these kinds of quality levels



Betty DeSousa

being recorded, the post production side becomes important as well. Every dub performed in the analog realm adds noise and increases distortion as well as multiplying wow and flutter. But in the digital world, only the encoded data stream is re-recorded, resulting in succeeding generations that are virtually identical to the original. This is most important in complex post production when 10 generations may not be uncommon.

DAT also offers benefits of convenience and size. The DAT cassette is only about $\frac{3}{4}$ the volume of a regular compact cassette, and the new format holds over two hours of music. It is about 1/10 the size of a 10.5" reel-to-reel tape.

In Canada manufacturers such as Sony and Panasonic have recently started delivering DATs to the professional market. The DAT format is standardized like the VHS video format, so tapes are compatible between manufacturers' tape decks.

So what does this mean to musicians? It

means that DAT offers the highest quality of recording, equal to that of digital reel-to-reel, at less than 10% of the cost. It is now affordable for musicians to achieve studio quality recordings.

Money is also saved on tapes. Comparing DAT to analog reel-to-reel, the two-hour DAT cassette at \$22 is about the same as a one-hour reel.

The portable DAT machines are ideal for field recording, and can help in those home/studio environments where space is at a premium. A portable DAT recorder is about the size of a paperback novel. And the DAT cassettes are easy to store, as well.

DAT machines also make use of a sub-code which enables the recorder to find the beginning and the end of a piece of music on command, and allows a programmed piece of music to repeat for rehearsals or dubbing.

(Betty DeSousa is a freelance writer and public relations consultant.)

The Changing Studio

by Robert Di Gioia

Ever since recording began, the engineer's role has been one of constant change and a continuous learning process. We have come a long way from the days of live to mono. Four tracks came along, eight, sixteen; nowadays a single multitrack machine can offer forty eight tracks.

Recently, computers have begun to play a very important role in the recording process and have become as common in the studio as any other piece of equipment. With a computer it is now possible to have an unlimited number of tracks. There is a catch though. This feature can only be used with tracks coming from a MIDI instrument.

As MIDI has evolved, moving also into drums and guitar, it has become more complex along the way. Many have not kept up with its growing changes and endless possibilities. As there is a definite need for expertise in this area some people have taken on the role of MIDI programmer. These people will provide their expertise and equipment to studios as needed, usually on a freelance basis.

The Metalworks recording studio has recently expanded on this note by adding a second studio with its own resident MIDI system within the control room. It can work

on its own without having to work with the main console, or the system can be interfaced to run in sync with the rest of the studio. There is a room for live recordings; the only difference with this studio is that MIDI has been part of the design right from the beginning rather than something brought in later. As overdubs are being done, somebody can be preparing for keyboard parts if they are not already done when you come in the studio. There is a separate line mixer for the keyboards so as not to interfere with the session going on, but you would have to work with headphones.

For those musicians with a computer at home, this was built with you in mind. The system works around an Apple Macintosh II computer with Performer software, connected via a MIDI patchbay to all of the synth modules and samplers. For those of you with an Atari or any other computer, you would have to bring it along. What you also bring is your floppy discs with your songs already programmed if you have gotten that far already. With preproduction at home or in the rehearsal studio, you can walk into this studio knowing that half of your work is already done.

At this point you can begin recording what

you have done so far and then proceed with vocals and other overdubs that can't be done with MIDI. What is laid down by way of computer can always be changed should you decide later on that the sound is not right. Once your part is on the computer, you can experiment with sounds until you are satisfied without worrying about losing your performance.

Probably every engineer can tell you about an instance where they went for one take too many to achieve technical perfection, even though the performance was fine, only to sit back later and realize that they ended up compromising on the actual performance that was going down. Working with a computer allows you to capture a performance from any MIDI instrument when you, the performer, are ready, and you can always decide on the final sound later. How many times have you done quick demos and then not been able to capture that same feel when you went in to the studio to record it properly?

Another point to mention is sequencing itself. At the slightest hint of the word sequencing, many people instantly associate it with very mechanical rhythms that lack any human feel. In its infancy, this was the

Continued



Robert Di Gioia (l.) with Harvey Wolfe

Flexible Way of Recording and Making Music

Continued from page 95

downfall of sequencers. A sequencer would play at a set tempo and not drift from there at all. A computer based sequencer works in a much different way. A good analogy is to look at it as a tape recorder. It can play back for you exactly what you put into it. The difference is that you are not recording analog information as you are on a tape recorder. What you are recording is a digital representation of what was played from your MIDI instrument. Now that it is in this form you have the option of editing it in any number of ways that you couldn't do if it was on analog tape.

Quantizing is the term used for shifting the information around to achieve a steady tempo if your meter was out. This can be done in very small amounts without losing the integrity of the performance. Another very interesting feature is being able to change the actual tempo without changing the pitch or vice versa. With analog tape you would have to re-record your parts.

As part of the Metalworks MIDI system,

there are two keyboard controllers available. One is a Roland D50, for those who are comfortable playing a synth. For those who prefer piano action, this is provided by a Kurzweil MIDI Board. All types of synthesis are covered, with modules by Kurzweil, Roland, Oberheim and Akai.

The link between MIDI and multitrack is SMPTE time code. SMPTE is a linear code recorded on one of the multitrack channels, usually twenty four. This code is used for synchronizing two or more tape transports together. An Adam Smith Zeta Three is the synchronizer used for this function. SMPTE will also provide the link between the Mac and the multitrack, allowing the Performer to slave to the multitrack and chase it. A MIDI interface, which is another type of synchronizer, must also be used. This is what will tell your sequencer when to start and stop as it reads the SMPTE code on tape. The MIDI interface used is the Southworth JamBox 4+. If you decide at the last minute that you would like to add a keyboard part but you don't have any tracks available, it is

no problem to record your part onto the computer and have it play back over and over again while you mix, without ever putting it onto multitrack. You also save a generation by not going to tape.

What all of this adds up to for the musician is a very flexible way of recording and making music, hopefully music that other people will enjoy. With all the technology available today it can become quite easy to lose sight of this consideration.

For the engineer, we have a whole new world of possibilities to explore. MIDI has found its way into many pieces of processing gear, with no end in sight. The boundaries in the control room are becoming less defined, as everybody can have an enormous wealth of sounds at their fingertips.

As studios such as the new Metal-works room become more common, hopefully more artists will be encouraged to take advantage of MIDI for their own creative endeavours.

(Robert Di Gioia is a recording engineer at Metalworks Studio in Toronto.)

ULTIMATE CONTROL

Imagine this... you've got 2 CD players, a reel-to-reel, a cart machine, a "Hi Fi" VCR, a video disc player and 2 cassette decks, as well as 4 phono turntables and 5 microphones. Only one stereo mixer can efficiently control such a diverse setup... the Lantek MPX 9-31.

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For more info.: contact Gould, 6445 Cote de Liesse, Montreal, Qc H4T 1E5, (514) 342-4441.



16-Track Console From Hill Audio



New singers and musicians can now set up their own home recording studio, using this 16-track console. The Remix is aimed not only at bands, composers and songwriters who want to mix and

record music at home, but also at smaller, mid-priced, commercial music studios and film studios. It also has features that make it suitable for live performances, including the fact that the meter bridge on the top of the

console folds down so that the equipment can fit into a flight case for transit to concert venues anywhere in the world.

It is semi-modular, so that most parts are readily accessible, and the 'op' amps inside each channel are socket-mounted so that they can be quickly and easily changed, when necessary. Rigorous testing takes place at every stage of production to ensure dependability.

Although Remix, which is made by Hill Audio, has a multitude of sophisticated facilities, the company has designed it so that musicians and others who are setting up a home recording studio will find it easy to operate.

Features include: six auxiliary sends; separate tape inputs with select switches normalised to the monitor section that allow remixing without repatching; peak LEDs and status LEDs, +4 dB to -10 dB selectable; 8 buss with 16-track monitoring; monitoring with equalization and two auxiliaries; 100mm smooth action faders; eight effects returns; direct outputs on all channels, and send and return patch points throughout.

For more information, contact: Head-Water Imports, 635 Caron Ave., Windsor, ON N9A 5B8 (519) 256-2454.

Martin Expands Amp Line

C.F. Martin & Co., Inc., has expanded its FX line of Stinger amplifiers with the addition of the FX-1R, FX-3C, FX-3RC, and FX-3B.

With an output of 15 watts RMS, the FX-1R contains an 8-inch speaker, and offers tube synth control for a wide variety of distortion sounds.

The FX-3RC, with 30 watts RMS and a 12-inch speaker has two channel switching inputs, built-in chorus and a tube synth distortion circuit.

Model FX-3RC delivers 65 watts RMS with a premium 12-inch speaker, built-in chorus, tube-synth distortion, a U.S. made twin spring reverb unit and an effects loop.

The 15 watt RMS model FX-3B features a 10-inch bass speaker in a sealed enclosure, three band EQ, separate pre-amp, master volume and a built-in compressor.

For more information, contact: Martin Canada, 14-1080 Brock Rd., Pickering, ON L1W 3H3 (416) 831-8544.



Rickenbacker Introduces New Limited Edition

The John Kay Limited Edition incorporates elements of the Rickenbacker 381 he used in the early Steppenwolf days, with additions for active electronics and personalized appointments. The instrument features two HB-1s, Rickenbacker's newly designed humbucking pickup, and an active rotary switch which offers various combinations of single coil and humbucking pickup configurations. The guitar offers stereo and monaural outputs and includes unique appointments such as silver pickguard, Jetglo finish and silver nameplate.

John Kay offered over 25 years of professional experience in design specifications for this instrument. The Company considers the electronics as leading innovations in offering a variety of tonal qualities and electronic configurations. Only 250 of these instruments will be manufactured. Each instrument will be accompanied by a numbered Certificate of Authenticity and Origin. A hard shell luggage case is available. For more information, contact: Rickenbacker International Corporation, 3895 S. Main St., Santa Ana, CA 92707 (714) 545-5574.



John Kay

Pocket Products by Anatek

Needing no external power supply, Anatek's new Pocket products measure 1 1/4" x 3 1/4" x 2" and retail between \$129 and \$149 Canadian. They are an accessory item designed for the rapidly expanding MIDI industry.

Thus far, there are four models. The Pocket Merge lets you merge two MIDI signals into one and handles any MIDI message including system exclusive.

Pocket Pedal can be used with any volume pedal to introduce MIDI control over volume, pitch bend, modulation, and portamento time. Or, control sustain, sostenuto, start/stop, and portamento on/off with a footswitch.

Pocket Filter gives you control over the MIDI traffic in your setup. Each type of data can be filtered individually or in any combination at any point in a MIDI line.

Pocket Sequencer records several minutes of performance from any MIDI instrument, and an LED metronome indicates the tempo, which is easily adjustable.

For information: Anatek Microcircuits, 240 Brookbank Ave. N., Vancouver, BC V7J 2C1 (604) 980-7061 FAX (604) 980-2722.



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A AIIIR-*Power* of Denver, Colorado is now offering eight models of a new sound reinforcement bore insert named AcustiCoil, designed for trumpet, flugelhorn/piccolo trumpet, trombone (tenor and bass), french horn, bassoon, tuba and saxophone.

Fashioned of tough, moisture resistant acrylic plastic and resembling a small compressible sleeve with stepped interior dimensions, each model of this new accessory is adaptable to varying bore sizes and easily installed and removable from the instrument by following the instructions on the back of its see-through plastic tube container label card.

Operating on the same principle of constructive interference for induced standing-wave reinforcement as its parent AAIIRR invention, the AcustiCoil now makes the

AAIIRR formula's response, intonation, centering, endurance and range capabilities available to a wider range of instrumentalists.

Packaged with complete do-it-yourself kit, including a retriever/guage tool for adjustment of the coil's inner reflective edges, the

effectiveness of the device has been field-tested among top professionals.

For more information, contact: AAIIRR Power/AcustiCoils, 1234 S. Quince Way, Denver, CO 80231 (303) 751-0673.

Fostex D-20 Digital Master Recorder

The Fostex D-20 Digital Master Recorder is the first recorder to offer the original promise of the R-DAT format. The D-20 is fully synchronizable utilizing SMPTE/EBU time code, and also allows accurate +/-10% pitch control. Fostex's exclusive four head recording system allows off-tape monitoring and instant punch in/out. Other professional features include AES/

EBU digital in/out, balanced +4 analog in/out, four memory auto locate and double oversampling filters. SMPTE time code can also be added to previously recorded DAT without losing start/program IDs.

For more information, contact: Erikson Professional Products, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000.



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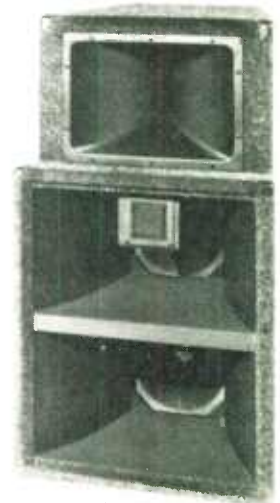
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Dealer Inquiries Invited

Zildjian ZMC-10 Cymbal Miking System

The Avedis Zildjian Company has announced the launch of a new model ZMC cymbal miking system, the ZMC-10. The ZMC-10 now makes available to the semi-pro and amateur drummer, the same features that have made the revolutionary ZMC-1 miking system standard equipment for top professional drummers and sound companies.

The ZMC-1 was launched in 1987, a joint venture between Zildjian and renown electronics experts Barcus Berry, Inc. The result of the combination of these two companies' expertise was the first ever miking system specifically designed and created for cymbals. Very rapidly the system has become a standard item in the touring setups of top professional acts like Rush, Aerosmith, Whitesnake, Jjohn Cougar Mellencamp and David Lee Roth among many others.

Like the ZMC-1, the ZMC-10 gives the drummer individual control over each cymbal in his setup. The ZMC-10 features the same unique, patented ZMC electret microphones that are a feature of the ZMC-1 system. The standard ZMC-10 system includes three of these mics for cymbals and one for

hi-hats.

The ZMC-10 powered mixer has six channels similar to the ZMC-1, but is a mono rather than stereo unit. The mixer also features a special hi-hat channel with extra EQ control that controls the clarity of the hi-hat sound by shaping the wave pattern of the microphone. Each channel on the mixer can power two mi-

crophones, which can be connected through the use of "Y" cords. Extra ZMC microphones are readily available from Zildjian for larger cymbal setups.

For more information, contact Avedis Zildjian Company, 22 Longwater Dr., Norwell, MA 02061 (617) 871-2200 FAX (617) 871-3984.



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Twister SA Software From IMG

Twister is a MIDI-based console automation system designed to work in conjunction with the well known Atari 1040ST and Mega ST computers. Offered in multiples of eight VCA channels, these 19" 1U chassis originally offered 100 snapshots capability operated either manually or automated with the help of an external sequencer. The new Twister SA Software is an automation package.

In multiples of eight channels, the system can be expanded up to 64 channels. SMPTE-based, it can read fader movement from either the actual console faders or the computer screen with the mouse's help and is retrofittable to any mixer, of any brand, with only minor modifications in a few hours, whatever the mixer's configuration.

The Twister SA features include: real time automation and SMPTE synchronisation of fader, mute and solo movements; 16 snapshots available; programmable noise-gate on every channel; 16 VCA grouping channels; eight switch groups; extensive cue list for editing purposes; on screen input VU-meters and peak LEDs; on screen bargraphs to monitor VCA movements; 16 editable fader jobs;

eight zoom pages; time calculator; session log; channel log; extensive help menu, etc. (A later software upgrade of 100 snapshots is on the drawing board for theatre operation.)

Disk-based mixes can be dumped on 3.5" disks for further reference. Print utilities are included for track sheets, channel lists, etc.

Systems can be purchased ready to go from 16 to 64 channels and will be available to the market at the beginning of 1989.

For more information, contact: The Imaginative Marketing Group, 1444 Hymus Blvd., Dorval, PQ H9P 1J6 (514) 685-2046 FAX (514) 685-2094.

New From Music Sales

The *George Mancini Instant Keyboard* is a cassette tape/instruction book combo with colour graphics that allows you to learn how to play along with 'backing' tracks. This 'play as you learn' system covers many styles of music, including rock, disco, funk, latin, blues, boogie, slow rock, swing, reggae, samba and several more.

The Complete Rock Guitar Player Chord Book by Len Vogles shows you — in large, clear diagrams — the fingerings for all chords in all keys that you'll need in most playing sit-

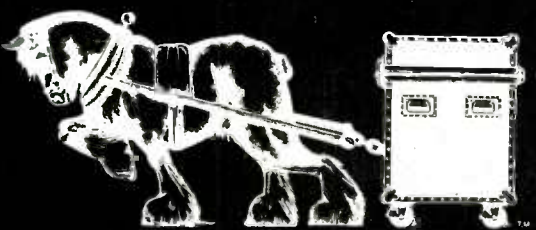
uations. For classroom or private use, it includes a special section on moveable chords.

The Classic Riff Collection for Rock Guitar: Book 1 by Ralph Agresta contains riffs in the styles of Jimmy Page, Stevie Ray Vaughn, Ritchie Blackmore, Trevor Rabin and many others in music tablature. It also includes practise and performance tips and a complete discography.

For more information, contact: Music Sales Corporation, 24 East 23rd St., New York, NY 10010 (212) 254-2100.

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New Martin Acoustic Basses

The Martin Guitar Company has recently introduced a completely new instrument, the Martin acoustic bass.

The B-40 is constructed with bookmatched rosewood back and sides. For players requiring a bright, crisp and clean sound, Martin offers the B-65 with maple back and sides. Both instruments are crafted with select solid spruce tops, hand-carved mahogany neck, and ebony fingerboard and bridge. With a total length of 48 1/8" and 23 frets, Martin acoustic basses provide a traditional bass feel and range. Featuring the jumbo-sized body of Martin acoustic guitars, the B-40 and B-65 are available with built-in Thinline 332 pick-up and volume controls to project the true acoustic sound of these basses. High ratio, close gear bass keys allow fast, accurate tuning.

For more information: The Martin Organisation Canada, 1080 Brock Rd., #14, Pickering, ON L1W 3H3 (416) 831-8544 FAX (416) 831-3445.



Thayer Bass Trombone Section

Thayer bass trombone bell sections, designed and built specifically around the Thayer axial-flow valve, are now available through O.E. Thayer Company.

The simple design of the Thayer valve reduces the required deflections of the sound wave, preserving the acoustic elegance of the natural trombone. By providing a direct sound path, superior tone, definition, response and dynamics are achieved.

Thayer bell sections are available for the bass trombone, with 9 1/2" or 10 1/2" one-piece yellow brass bell. They may be purchased with either single Thayer valve pitched in F, or double in-line Thayer valves pitched in F and D (Gb). Bell sections are supplied with a baked epoxy finish. Bore size is .594". All Thayer bell sections will accept Bach slide. Full warranty covering workmanship and satisfaction is provided.

For more information: O.E. Thayer Co., 173 Queen Ave. S.E., Albany OR 97321 (503) 928-8433 FAX (503) 928-0596.

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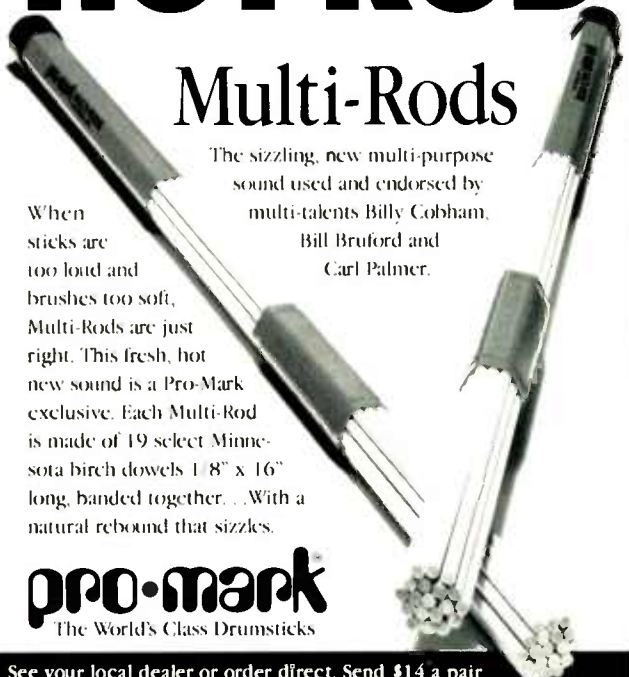
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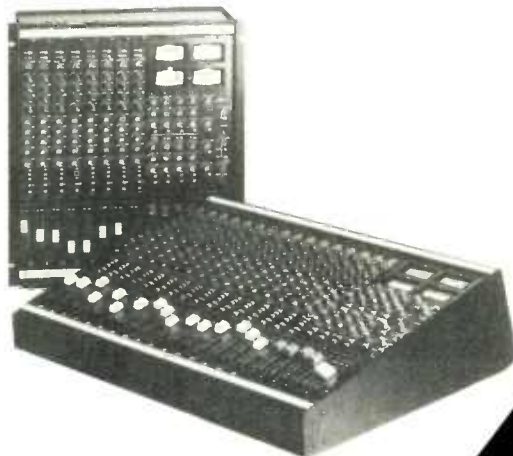
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Casio's Interactive Phase Distortion Synthesis



TMI, the exclusive distributor of Casio professional music products has announced the introduction of the Casio VZ-1 iPD synthesizer.

Unlike ROM based waveform synthesizers, the Casio VZ-1 is a modular designed synthesizer based on "Interactive Phase Distortion" (iPD). This new technology is used to create complex waveforms that are built from sine waves, then combined with other resident waves to create a vast array of new digital sounds.

The VZ-1 features 256 sounds and 256 key-

board setups on board complete with ROM card. Optional RAM cards can also be used to save up to 64 sounds and 64 personal settings.

All programming is clearly organized with the help of a large menu driven LCD screen and consists of structuring eight digitally controlled oscillators on four audio lines. Further waveform manipulation is performed with "Ring" or "Phase" modulation, which in turn is controlled through independent eight stage envelope generators.

Casio's VZ-1 features 16 note polyphonics

with aftertouch, where the 61 note keyboard can be split, layered, positionally cross-faded and dynamically cross-faded. Voice allocation is multi-timbral with both stereo and independent outputs. Performance controls include three programmable modulation wheels, volume and sustain, along with a host of other innovative features.

For more information, contact: TMI, P.O. Box 279, Port Coquitlam, BC V3C 3V7 (604) 464-9275.

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PUBLICATIONS

CANADIAN MUSICIAN - Back issues. 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, Mar/Apr '87, May/June '87, July/Aug '87, Sept/Oct '87, Nov/Dec '87, Jan/Feb '88, Mar/Apr '88, May/June '88, July/Aug '88, Sept/Oct '88, Nov/Dec '88, Jan/Feb '89, Mar/Apr '89. \$2.75 per copy. 20 Holly St., #101, Toronto, ON M4S 2E6 (416) 485-8284. Visa, MasterCard and American Express accepted.

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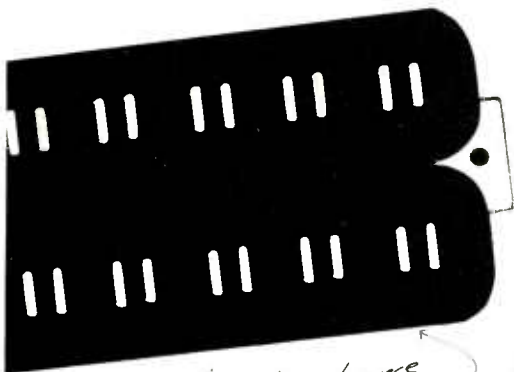
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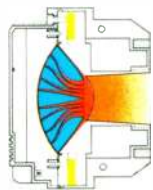
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