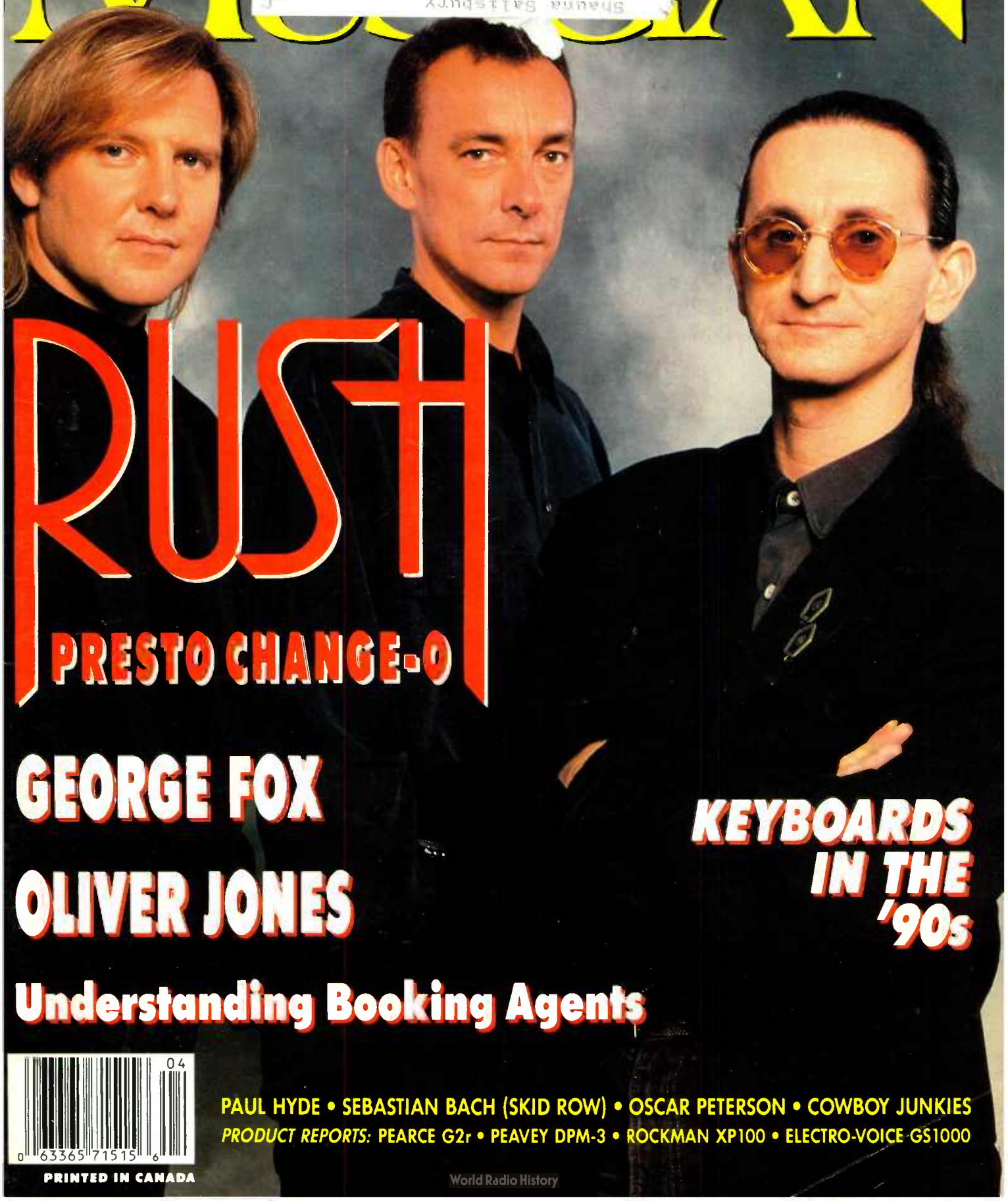


Shanna Salisbury
3342 Flagstaff Place
Vancouver, BC
V5S 4K8



RUST

PRESTO CHANGE-O

GEORGE FOX
OLIVER JONES

KEYBOARDS
IN THE
'90s

Understanding Booking Agents



PAUL HYDE • SEBASTIAN BACH (SKID ROW) • OSCAR PETERSON • COWBOY JUNKIES
PRODUCT REPORTS: PEARCE G2r • PEAVEY DPM-3 • ROCKMAN XP100 • ELECTRO-VOICE GS1000

TAKE YOUR FIRST STEP TOWARD A CAREER IN THE MUSIC BUSINESS.



- Highly selective, two-year training program
- Campuses throughout North America
- Current theory mixed with practical hands-on training
- Modern state-of-the-art 24-track recording studios and digital audio labs
- All classes taught by qualified, working professionals
- Job placement assistance
- Financial assistance available
- Fully accredited by ACCET

TEC
TECHNICAL EXCELLENCE & QUALITY

AWARD 1989
NOMINATED BEST
RECORDING SCHOOL
IN THE WORLD

TREBAS
INSTITUTE OF RECORDING ARTS

6464 Sunset Blvd., The Penthouse, Hollywood, CA,
U.S.A. 90028 (213) 467-6800

112 East 3rd Ave., Suite 305, Vancouver, B.C.,
Canada V5T 1C8 (604) 872-2666

410 Dundas St. East, Toronto, Ontario,
Canada M5A 2A8 (416) 966-3066

290 Nepean Street, Ottawa, Ontario,
Canada K1R 5G3 (613) 232-7104

451 St. Jean St., Montreal, Quebec,
Canada H2Y 2R5 (514) 845-4141

Explode Into the '90s

Performance. Creativity. Simplicity.

That's what the new Rhodes Model 760 and 660 multi-timbral keyboards are all about. Creative performance made simple, for you, today's keyboard artist. Harnessing state-of-the-art RS-PCM technology, in a performance-friendly manner, sets the Rhodes 760 and 660 apart from all other synthesizers you may have played. The new Rhodes Model 760's 76 note keyboard provides maximum expressive capability and operational ease for all of your performance applications. With 128 sounds built right in, and on-board digital reverb, chorus and panning available at the touch of a button, the Model 760 enables you enormous creative flexibility. Layering up to six tones across the keyboard, and having separately assignable MIDI channels for external sound sources, the Rhodes Model 760 provides you with virtually limitless performance potential. And to significantly expand your innovative possibilities, two card slots on the rear panel accept the optional Rhodes SN-U01 Sound Card Library. The 61-note Model 660 has similar performance-oriented benefits, and both instruments feature velocity and aftertouch sensitive keyboards, with pitch bend and maximum controls, once again giving you superior, musically expressive options. So whatever your performance requirements may be—the rigors of live concert, the demands of the studio, or simplified creativity at home—the Rhodes Model 760 and 660 are ready to perform!



Rhodes "THE BRAND FOR PERFORMERS"

Long & McQuade
Toronto / Downsview
Oshawa / Windsor
Steve's Music
Toronto / Montreal / Ottawa
Music Mart
London

Musique Richard Gendreau
Quebec City
Centre Musical G.D.
Jonquiere
Mother's Music
Vancouver / Edmonton
Calgary / Saskatoon / Winnipeg

Musicstop
Halifax
Tempo Trend
Victoria
Tom Lee Music
Vancouver
Centre Musical Italmelodie
Montreal

World Radio History

Lakeshore Music
Burlington
Reggie's Music
Hamilton
HiFi Express
Williams Lake, BC

Major Minor Music
Winnipeg
A.L. Collis & Son
St. John's, NF
Central Music
Welland / St. Catharines
Niagara Falls

Before After



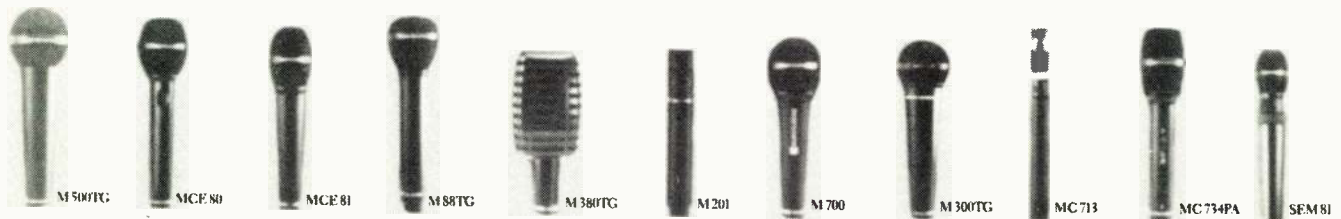
Before a microphone can qualify as a great road mic, it has to be a great mic, period. Above all, it must deliver the natural sound of voices and instruments accurately.

Beyer TourGroup microphones like this brand new M 700 are designed to do just that. Beyer engineers apply a range of approaches—dynamic, ribbon, condenser—with the single-minded dedication to uncolored reproduction that characterizes the entire Beyer line. Whether you're miking voices or instruments, acoustic or electronic sounds, there's a TourGroup mic designed to do the job as well as it can be done.

After we make TourGroup mics sound great, we design them with the durability to handle the road. After 158 setups and load-outs with The Fabulous Thunderbirds' stage crew, 158 overnight long hauls, 158 high-energy shows, it's hard to see the difference between the out-of-the box M 700 on the left and this one—the one that was "Tuff Enough" for Kim Wilson.

More importantly, it's even harder to *hear* the difference. But that's something you'll have to prove to yourself. Fortunately, every time you put a TourGroup microphone to the test, you can take advantage of unparalleled Beyer sound.

Whether the road takes you across the country or across town, there's a Beyer TourGroup microphone designed to enhance your performance. For further information on Beyer TourGroup microphones, call ELNOVA or audition one at your Beyer TourGroup dealer.



TourGroup

beyerdynamic

ELNOVA

325 Clement Street, west / LASALLE, Québec / H8R 4B4
Tel. (514) 364 2118 / Facsimile (514) 364 0791

World Radio History

COVER STORY: RUSH "WITHER THE MERRY MIDI MACHINES?"

Back to basics with Canada's most famous trio; By Nick Krewen 32

F E A T U R E S

GEORGE FOX By David Henman
A true country gentleman..... 38

OLIVER JONES By Brian Rabey
A player speaks..... 42

**BOOKING AGENTS:
WHAT MAKES THEM TICK?**
By David Henman
Getting the most out of an agent-artist relationship... 46

KEYBOARDS IN THE NINETIES
By Don Breithaupt
We're not in Kansas anymore 49



PHOTO: ANDREW McNAUGHTON

RUSH



PHOTO: DENISE GRANT

GEORGE FOX

D E P A R T M E N T S

Inside CM Forced retirement in rock 'n' roll?.....	9
Feedback War of the words; pharmaceutical biases and proclivities; re: the union; and more	10
First Takes <i>Make Music Expo</i> ; <i>Guitar Warz '90</i> ; topping last year's JUNO Awards show; CAPAC + PROCAN = SOCAN; <i>Afrofest '90</i> ; and more	13
Product Reports Rockman XP100; Peavey DPM-3; Electro-Voice GS-1000; Pearce G2r; and more.....	20
Centrestage Sebastian Bach (Skid Row); Paul Hyde; Terry Carisse; William Ellwood.....	22
Guitar An affection for effects.....	25
Keyboards The moxy to move.....	26
Bass Right hand man.....	28
Percussion Taming 'the horses'.....	30
Brass Miles to go.....	54

Woodwinds Practicing breath control.....	56
MIDI Playing GOD.....	57
Recording Equipping a four-track demo studio	59
Business Road Warriors.....	61
Live Sound Mixing the JUNOS	63
Vocals The Joys of Touring.....	64
Product News E/V N/DYM Series II mics; Sigma 1 acoustics; Akai sampling keyboard; Rhodes synthesizer; Korg sample playing keyboard; and more.....	67
Showcase Amazing discoveries	72
Marketplace Advertising section.....	73
Classified Buying or selling?.....	74

COVER PHOTO: ANDREW McNAUGHTON

THE SINGING MACHINE
THE SINGING MACHINE
THE SINGING MACHINE

THE ULTIMATE SINGER'S COMPANION

Improve your vocal skills and expand your repertoire by singing along with professionally recorded background tracks of the world's most popular songs. More than 2400 titles available. Cassette and CD Singing Machine models start at under \$100.

THE SINGING MACHINE
THE SINGING MACHINE

THE SINGING MACHINE

THE SINGING MACHINE

THE SINGING MACHINE



THE SINGING MACHINE

THE SINGING MACHINE

THE SINGING MACHINE

THE SINGING MACHINE
3447 Kennedy Rd., Unit 9,
Scarborough, ON M1V 3S1
(416) 754-SING FAX: (416) 297-1824

CANADIAN MUSICIAN

EDITOR
David Henman

ART DIRECTOR
Christopher Offen

CONTRIBUTING WRITERS
David Armstrong, Don Breithaupt, Jane Bunnett,
Richard Chycki, Larry Cramer, Adrian Davison,
Scot de Smit, Howard Druckman, Richard Fortin,
David Houghton, Ian Kojima, Nick Krewen,
Gerry McGhee, Brad Murphy, Brian Rabey,
Sharon Tracy, Greg Wells

PRODUCTION ASSISTANT
Scott Lonergan

ART ASSISTANTS
Matt Lumsdon
Darren Macartney

PUBLISHER
Jim Norris

BUSINESS MANAGER
Maureen Jack

ADVERTISING REPRESENTATIVE
Jeff Stiles

SPECIAL PROJECTS COORDINATOR
Penny Campbell

PRODUCTION MANAGER
Katherine Whitney

ADVERTISING COORDINATOR
Lori Lavolette

OFFICE ASSISTANT
Donna Barber

Free Product Info

For more information on products advertised in Canadian Musician, please use the reader service card located opposite page 59.

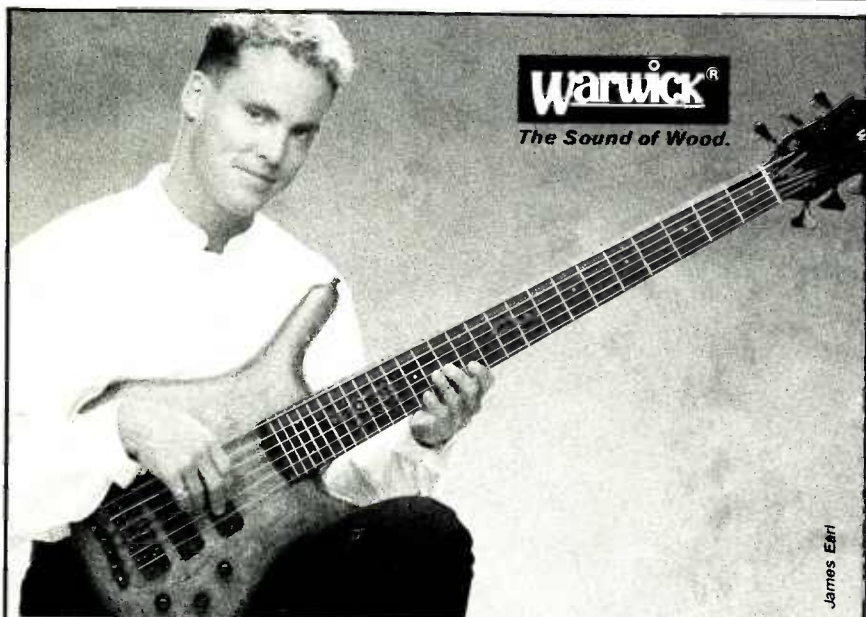
Reader Enquiries:

Contact Penny Campbell at (416) 485-8284, or write to Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7.

Canadian Musician is published bi-monthly by Norris Publications, a division of Norris-Whitney Communications Inc., at 3284 Yonge St., Toronto, Ontario M4N 3M7. All rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year \$15.00, 2 years \$26.00, 3 years \$35.00, 5 years \$51.00 Outside Canada: 1 year \$19.00, 2 years \$34.00, 3 years \$47.00, 5 years \$71.00 Single copies \$2.95. To change your subscription address, please send your new address with your old address (including former postal code) to Subscription Dept., Canadian Musician at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 3284 Yonge St., Toronto, Ontario M4N 3M7 (416) 485-8284 FAX (416) 485-8924. Back issues of Canadian Musician are available in Microform from Micromedia Limited, 158 Pearl St., Toronto, ON M5H 1L3. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. Canadian Musician takes no responsibility for return of any unsolicited material. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Toronto, Ont.

ISSN 0708-9635

Indexed in the Canadian Periodical Index.

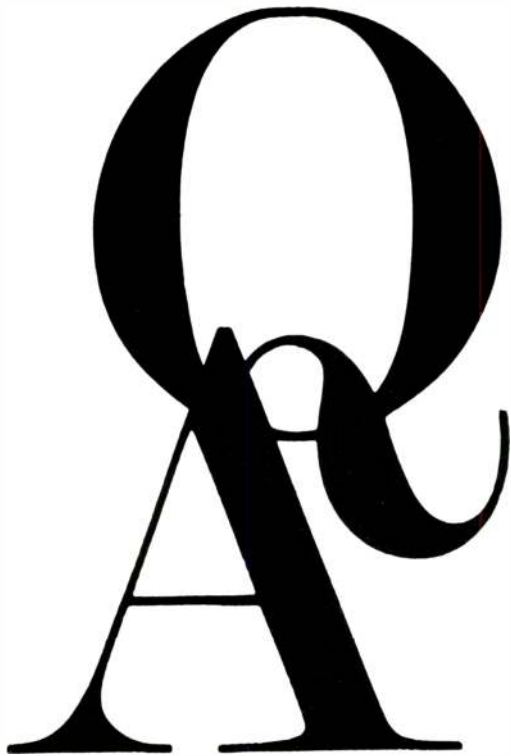


The Streamer Bass is a masterpiece of German craftsmanship. Its stylish body is contoured to fit you like no other. Its slim neck plays like a dream. It has the sound you've been waiting for.

Available exclusively at all Long & McQuade Stores:

925 Bloor St. W., Toronto, Ont. (416) 588-7886
828 Wilson Ave., Downsview, Ont. (416) 630-1625
1311 Tecumseh Rd. E., Windsor, Ont. (519) 252-3442
757 Corydon Ave., Winnipeg, Man. (204) 284-8992
445 Simcoe St. S., Oshawa, Ont. (416) 686-0663
10204-107th Ave., Edmonton, Alta. (403) 423-4448
1664 West 4th Ave., Vancouver, B.C. (604) 734-4886

2812 Quadra St., Victoria, B.C. (604) 384-3622
8790-120th St., Surrey, B.C. (604) 594-9421
1505-17th Ave. S.W., Calgary, Alta. (403) 244-5555
2424 Dewdney Ave., Regina, Sask. (306) 569-8501
814 Broadway Ave., Saskatoon, Sask. (306) 664-1966
1744 Midland Ave., Scarborough, Ont. (416) 751-9709



MUSIC INDUSTRY MUDDLE? MUSIC DIRECTORY CANADA!

- 1** These days, the Canadian Music Industry is SO BIG, SO SPREAD OUT, SO CONFUSING that finding the contact, product or service you need can be a NIGHTMARE!
- 2** COMING SOON—to save the world from music industry muddle—bigger and better than ever before—the all new, all improved, all inclusive: MUSIC DIRECTORY CANADA (5th edition).
- 3** It's the only resource you'll need to keep tabs on the who, what, when and where of the music business in Canada.
- 4** More than 6,000 listings, clearly organized into over 60 categories, cover every aspect of the biz. It's easy to use and completely updated AND still a terrific deal at just \$26.95 plus \$3 shipping and handling.
- 5** Don't wait for copies to reach the stores—order your copy of the new Music Directory Canada NOW and be prepared to take on the music industry in the '90s. Use the handy order form below or call us at (416) 485-1049 and use your credit card.



NO MORE MUDDLE FOR ME! PLEASE ORDER MY NEW MUSIC DIRECTORY CANADA.

I would like to reserve ____ copies of the Music Directory Canada, 5th edition, at \$29.95 each (including shipping and handling).

- I am enclosing a cheque/money order for \$_____
- Please charge my: VISA MasterCard American Express

Card No: _____ Expiry Date: _____

Signature: _____

Name _____

Address _____

Prov/State _____ Code _____ Telephone () _____

Complete and return to: CM BOOKS, 3284 Yonge St., Toronto, ON, M4N 3M7 (416) 485-1049, FAX (416) 485-8924

QUEST

FOR

JAZZ



Canadian Broadcasting Corporation
Société Radio-Canada

presents the

ALCAN JAZZ Competition

ELIGIBILITY

Canadian groups of 2 to 6 musicians aged 35 years or under as of April 4, 1990, who have performed in Canada during the year preceding the entry period at recognized venues. They must be able to present a performance of at least 60 minutes, including a minimum of 30 minutes of original material. No group should be signed exclusively to a label. For complete regulations and entry form, please contact your regional CBC Stereo/Radio-Canada FM Stereo Network producer.

SEMI-FINALS

Three groups will be chosen from each of five regions (Pacific, Western, Central, Eastern and Atlantic) for the semi-finals in Vancouver, Edmonton, Toronto, Montreal and Halifax. Semi-finals will be presented on April 26, 27 and 28, 1990, and will be recorded and broadcast by CBC Stereo/Radio-Canada FM Stereo Network on such programs as *Jazz Beat/Jazz sur le vif*.

PRIZES

- The Alcan trophy.
- \$ 5000 bursary awarded by Alcan.
- Record released of the winning performance produced by CBC Stereo/Radio-Canada FM Stereo Network and distributed by *Justin Time Records*.
- An appearance at the closing concert of the Festival International de Jazz de Montréal 1990.
- An invitation to appear at the Festival International de Jazz de Montréal 1991.
- A special mention and a \$500 bursary to the most promising new talent chosen among the finalists.
- Plus fees from CBC Stereo/Radio-Canada FM Stereo Network given to the winners, finalists and semi-finalists.

ENTRY DEADLINE:

APRIL 4, 1990, 5 P.M.

Send a good quality cassette of 3 pieces including one original composition, a biography, a black and white photo and the entry form to:

Alcan Jazz Competition
For information and entry form,
Please contact your Regional CBC
Stereo or Radio-Canada FM
Stereo Network

This Jazz Competition was created in 1982 by Le Festival International de Jazz de Montréal and is organized by La Corporation du Concours de Jazz de Montréal Inc. with the collaboration of Le Festival International de Jazz de Montréal.

*A great opportunity for young jazz
bands in Canada.*

Bop 'Til You Drop



With Burton Cummings at his Capitol Records press conference.

Burton's back! Canada's walking encyclopedia of pop history has returned to the playing field. By now you will no doubt have seen the video and heard the lead-off single from his new Capitol album, *Plus Signs*. "Take One Away" is the chilling account of a runaway girl.

Recently we members of the press were treated to a reception at Toronto's Four Seasons Hotel by Capitol Records to announce Burton's signing to the label and to preview the album and video. An upcoming cross-country tour was also announced.

This is not the place for album reviews, but I must tell you that this record shows a wonderfully mature, self-assured and in-control Burton Cummings in the company of some fine players. It's also the first time I've heard him resist the temptation to over-sing.

I managed to say hello to Burton amid the crush of media folk, and reminded him of a scene twenty years ago of the two of us sitting under a lamp post in front of a Montreal night spot and musicians' hangout called Laugh In. He looked at me for less than a second, then proceeded to list such trivia as who was performing that night, who was in the club and what time of the year it was. Unbelievable!

In his early forties, Burton is trim, healthy and full of enthusiasm and optimism. His live performance will no doubt reflect those qualities. But, like The Who, The Rolling Stones and Paul McCartney, I fully expect to see Cummings sauted by the media for...what?

Being too old to rock 'n' roll? Where is it written, I often wonder, that rock 'n' roll musicians have a shelf life? Is it somehow an unspoken rule that after a certain amount of time and fame has been experienced, our heroes should just...go away somewhere? (Well...maybe in Phil Collins' case...) Then, of course, the media could claim they are washed up.

I have also been made aware recently of the reluctance on the part of many record companies to sign "older" rock musicians. This flies in the face of several factors:

- Chances are, someone who is still involved in music after age thirty is fairly sure of their commitment, has learned many valuable lessons and probably takes their career pretty seriously.
- It is a well-documented fact that many, if not most, men are at their best in their forties and fifties.
- Not all rock 'n' roll fans are crazed heavy-metal head-bangers or gum-chomping pop-star of the hour teenoids. Not all of us who loved Elvis in the fifties, The Beatles and The Stones in the sixties, Led Zeppelin in the seventies or Bruce Springsteen in the eighties are ready to switch to Barry Manilow and Barbra Streisand.
- The father of rock 'n' roll was Bill Haley. In the early fifties Bill Haley and The Comets released perhaps the first rock 'n' roll hit record, "Rock Around The Clock." He was not young. He was not skinny. He did not have a full head of hair.

So to the brilliant, battle-scarred and often boisterous Burton, who so obvi-

ously has not run out of creative steam, but rather comes to us with a renewed sense of purpose and a head, heart and soul full of music, I say, "Go get 'em, Burt!"

(Not one to let the grass grow under him, Burton dropped into Q.E.D. Media while visiting Toronto to help out old friend Bobby—formerly Bobby—Curtola, who has been doing some recording with The Good Brothers. Would I kid you?)

RUSH

A prime example of this argument is Rush—specifically their new album, *Presto*, which is already well on the way to becoming their most successful record, and bringing a lot of new fans into the fold. Nick Krewen of *The Hamilton Spectator* interviewed Geddy and Neil to get a perspective on Rush in the nineties.

GEORGE FOX

Although not quite an overnight success, the rise from obscurity to celebrity in Canadian country music was relatively quick and painless for George Fox. And although he describes himself as being "not highly developed, socially", I found George, in a series of interviews and meetings we conducted over the past year, to be the real thing—a genuine straight-shooter, and possessing the kind of class, integrity and pride that is often indigenous to country living.

OLIVER JONES

Montreal Gazette writer Brian Rabey was more than a little impressed by the words of wisdom and experience offered by the subject of his interview, jazz hero Oliver Jones. You will be too!

BOOKING AGENTS

Having difficulty setting up a rapport with a booking agency, or dealing with the one you already have? We spoke with agents from Halifax to Vancouver to find out what makes them tick.

NEW KEYS ON THE BLOCK

We are extremely excited about this issue's equipment feature, "Keyboards In The Nineties." Writer Don Breithaupt, whose insightful MIDI columns have been gracing recent issues, spoke to everyone from Bobby Wiseman (Blue Rodeo) to Oscar Peterson, and this rigorously researched piece is informative, thorough and provocative.

David Henman

David Henman
Editor



ONTARIO INSTITUTE OF
AUDIO RECORDING
TECHNOLOGY

500 NEWBOLD STREET
LONDON, ONTARIO N6E 1K6
(519) 686-5010

SOUND EDUCATION

The audio recording technology program is an intensive one year course of study designed to prepare the student for a career in the audio and music recording industry. Courses of instruction begin at an introductory level and accelerate rapidly, combining to provide the student with knowledge and practical skills in all aspects of audio recording.

COURSES OF STUDY INCLUDE:

RECORDING ENGINEERING*
MUSIC THEORY/ANALYSIS
ACOUSTICS*
STUDIO MAINTENANCE
MUSIC BUSINESS*
MUSIC PRODUCTION
EQUIPMENT ALIGNMENT
LECTURES/SEMINARS
COMPOSITION ANALYSIS
AUDIO FOR VIDEO*
LIVE SOUND ENGINEERING
DIGITAL TECHNOLOGY/MIDI*
and much more...

*Available as part-time studies.

Our 2 in-house 24-track studios provide the professional facilities necessary for practical hands-on training. For further information, full program description and admission requirements, please contact the registrar.

- Registered and approved as a Private Vocational School under the Private Vocation Schools Act.
- Financial assistance may be available to those who qualify.



SOUND RECORDING STUDIO
500 NEWBOLD ST.
LONDON, ONTARIO N6E 1K6
(519) 686-5080

- TWO FULLY COMPLEMENTED 24-TRACK STUDIOS
 - AUTOMATED MIXDOWN
 - AUDIO/VIDEO/MIDI SYNCHRONIZATION
 - ON-STAFF ENGINEERS AND PRODUCERS
 - PROJECT & HOURLY RATES
 - HOME OF SIGNATURE RECORDS
- CONTACT: GEOFF KEYMER

FEEDBACK

What Kind of Proclivities Do You Use?

Your feature on getting a record deal was informative, but like all other similar pieces on the subject it lacked detail about what is really in the contracts Canadian bands are signing these days. One wonders about the financial details; about the kind of commitment a record company makes in terms of publicity, distribution and tour support; about renewal clauses; about American release. It seems that the content of a contract is more deeply personal and closely guarded than sexual/religious/pharmaceutical/biases and proclivities. Nobody writes songs about cross-collateralizing or mechanical rates.

If a reputable Canadian entertainment lawyer were to do a column discussing actual contracts and real clauses (without revealing the identities of the principles) we would all be better informed when the happy day finally comes. I think a lot of readers would be interested.

Joe di Raoul
Outremont, PQ

Thanks for some terrific suggestions, mate!—Ed.

Only Rock 'n' Roll?

I have now received my second issue of *Canadian Musician* and I am very disappointed. When I saw the advertisement to become a subscriber to this publication, I was very pleased because it was the first time I felt I had found a magazine that would give me the music scene in Canada.

From the two issues I have now seen, I can see that it is purely directed to only one small part of the music produced in Canada and that is rock and roll.

I feel that it is very unfortunate that you do not cover all other aspects of music.

Ian V. Dubienki
Toronto, ON

Pay attention, son.—Ed.

Union-ited We Stand

Regarding your December, 1989 issue, specifically "How To Avoid Getting Ripped Off:" In defense of the Musicians' Union I belong to, Local 355 A.F. of M. here in Sydney, Nova Scotia, I take exception to the remarks made by John Marks of Brighton Rock. The union is not an employment agency to find work—agents do that. A young band starting out pays out more to equip the band than to belong to a union.

We here in Cape Breton have a union which is probably one of the better run unions in the country. If indeed they have to come out to gigs to collect money it is because someone is delinquent with their work dues and has to be reminded. If someone is fired from a club here, the business agent or president will investigate. The cancellation of a contract is done only by mutual agreement. The word contract is significant: This is a business, and must be treated as such. I have personally been involved in two claims. One was a test case in small claims court. The president and business agent both travelled one hundred miles through dense fog and rain to represent the union and myself. I won the case. The club in question was denied union entertainment while the claim was in progress. The powers of negotiations and contracts speak for themselves.

Roger Mercer
Sydney, NS

Meg To The Rescue

My name is Meg, and I can bet that I'm one of your youngest readers! I saw your mag, and I read it from cover to cover; I thought it was great! I love Canadian music, all of it (really love GLASS TIGER). People say you don't put a lot of what they like in your mag, but you can never please everybody all of the time. Just because you print about Canadian jazz and somebody doesn't like jazz. So what? Your mag is titled *Canadian Musician*, and jazz is part of Canadian music!

Meg Bailey
Sauble Beach, ON



When you need more than four

The Sansui WS-X1 is more than a multi-cassette recorder—it's a complete 6-track studio with mixing, eq, effects and mastering all in one. The WS-X1's six tracks give you 50% more creative freedom than 4 track recorders. Plus, the WS-X1 is the only cassette studio that can be called complete—with a full-featured 8 channel mixer and on-board 2-track mixdown deck.

WS-X1—the first all in one 6-track studio...

And the only multi-track studio with these exclusive features:

- High speed 6-track deck with 40Hz-15kHz response
- Sansui in-line 6-track record/playback head
- 2-track standard speed mixdown deck
- Full-featured 8-channel mixer
- Dual mode meter bridge
- 2 processor loops, 3 aux inputs

Ask for a demo at your authorized Sansui dealer.

Do a New Sansui Six-Track

Distributed in Canada Exclusively By:

omnimedia corporation

9653 Cote de Liesse
Dorval, Quebec H9P 1A3
Phone: (514) 636-9971 FAX: (514) 636-5347



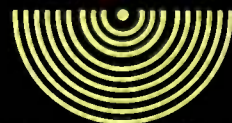
ROD MORGENSTEIN AND SABIAN AA. HEAR THE DIFFERENCE.



Rod Morgenstein pushes the limits. From the Dixie Dregs and the Steve Morse Band, his powerful drumming has delivered him to a new space. Winger. And a new cymbal. Sabian AA. Cymbals with the power... Cutting rides, explosive crashes and searing hi-hats...The power to overdrive.

Expect to hear great things from Rod Morgenstein. And Sabian.

SABIAN



Cymbal Makers

HEAR THE DIFFERENCE

Sabian Ltd.
Meductic, New Brunswick
Canada E0H 1L0
Phone 1-506-272-2019
Fax 1-506-328-9697

Photographed in New York by Don Henze for Sabian.

Trebas Establishes Pierre Juneau Scholarships

Trebas Institute has just established the Pierre Juneau Scholarships for outstanding academic achievement in the Music Business and Recording Arts & Sciences. The scholarships, in total, are valued at \$10,000 annually.

These scholarships are named in honour of Pierre Juneau, an exemplary contributor to the success of the music industry in Canada over the past few decades. As Chairman of the CRTC, he pioneered a policy to encourage the development of Canadian talent in the recording industry. Later, as president of the Canadian Broadcasting Corp., he maintained his leadership in developing Canadian artists and craftsmen, to the point where Canada is recognized throughout the world for its innovation and creativity in the music industry.

For more information, contact: Schol-



Pierre Juneau

arships Committee, Trebas Institute, 1435 Bleury, #301, Montreal, PQ H3A 2H7 (514) 845-4141.

The JUNOS Live

If you missed last year's phenomenal Juno Awards show, you missed some memorable, time-stopping live performances by artists like Rita MacNeil, Colin James, k.d. lang and the Jeff Healey Band, not to mention a special closing number featuring members of The Band and Blue Rodeo.

This year's live performers, as we go to press, will be Cowboy Junkies, The Jeff Healey Band (with special guests), Kim Mitchell, Alannah Myles, Rod Stewart and Milli Vanilli. (Additional performers to be announced.)

Show your support for live music. Watch the 1990 Juno Awards on CBC Television, Sunday, March 18. Hosted by Rick Moranis, the show will be simulcast on CFOX (Vancouver), K97 (Edmonton), CKIK (Calgary), 299 (Regina), CHUM-FM (Toronto), CHUM-FM (Montreal), and Q104 (Halifax). (More stations to be announced.)

For more information, contact: CARAS, 124 Merton St., 3rd Floor, Toronto, ON M4S 2Z2 (416) 485-3135.

Roadkill



Ramona (Valerie Buhagiar) of Roadkill

“A rock 'n' road movie about a girl named Ramona who learns to drive,” *Roadkill* involves a mythical band called The Children of Paradise. Shot in black and white, the movie, which will debut in March, includes a soundtrack that features such artists as The Ugly Ducklings, The Paupers, Graeme Kirkland and the Wolves, Handsome Ned and the Sidewinders, The Cowboy Junkies, The Leslie Spit Tree-o, Nash the Slash, The Razorbacks and Stompin' Tom Connors.

For more information, contact: Mr. Shack Productions, 345 Adelaide St. W., #601, Toronto, ON M5V 1R5.

Make Music Expo Start Your Summer with Music

Make Music Expo, Canada's only consumer show for people who like to make music, takes place on Saturday, May 5, 1990, from 10 a.m. to 9 p.m. at the Automotive Building, Exhibition Place, Toronto.

Produced by the Music Industries Association of Canada (MIAC), *Make Music Expo* has something for everyone—from the serious musician to children just beginning to explore music. There will be over eighty exhibits of every kind of musical

instrument—everything from a piano for the home to the latest developments in keyboard technology and the hottest new guitars. Seminars and workshops throughout the day will cover everything from percussion tips from the pros, to fun-filled music making for the whole family to enjoy, plus opportunities to discover what goes on behind the scenes in the music business and how a song is written.

Make Music Expo will also feature surprise celebrity appearances, live music, contests, demonstrations and more. Admission is just \$6—\$3 for seniors and children 12 and under—and includes all the workshops, seminars and live presentations, plus complimentary child care at the Casio Musical Play Area.

For more information, please call (416) 485-8295 and ask for the *Make Music Expo* Hotline number.



West Coast Music Conference 1990

The dates for this year's West Coast Music Conference are March 22-25, at the downtown campus of Simon Fraser University in Vancouver, BC. In addition to a multitude of seminars and workshops, there

will be thirty or forty live showcases, and several tape critiquing sessions with A&R reps from Canada and the U.S.

For more information, contact: Ellie O'Day (604) 873-9686.

POP Strategies Appointment

Jim Norris, president of POP Strategies, has appointed Penny Campbell as Special Projects Coordinator. Her responsibilities will include promotion, publicity and programming for *Make Music Expo* and promotional activities for Norris Publications, CM Books and other POP Strategies clients.

Penny brings to her new position several year's experience in marketing, promotions and publicity, including two years with a major Canadian record label.

Contact: Penny at POP Strategies (416) 485-8295.

New Society Named CAPAC+PROCAN=SOCAN

The name of the new performing rights society, established as the result of the merger between CAPAC and PROCAN, will be Society of Composers, Authors and Music Publishers, or SOCAN.

For more information, contact: 41

Valleybrook Dr., Don Mills, ON M3B 2S6 (416) 445-8700; 600 de Maisonneuve W., 5th Floor, Montreal, PQ H3A 3J2 (514) 844-8377; 1201 West Pender St., 4th Floor, Vancouver, BC V6E 2V2 (Phone # unavailable at press time.)



Guitar Warz '90

Over 1500 Hopefuls

With Labatts Blue throwing their support behind the competition, Fender Guitar Warz '90 is set to roll through the Canadian landscape. Nearly three dozen clubs will host over fifteen hundred hopeful



guitarists in a contest that has been endorsed by Kim Mitchell and Jeff Healey, culminating with televised national finals in April/May. In addition to the prizes listed in *First Takes* in the February issue of *CM*, various winners will receive tour jackets, a mini concert tour with the Jeff Healey Band, "The Ultimate Guitar Library" (courtesy of *Canadian Musician*), and a one of a kind Fender guitar signed by Jeff Beck, Stevie Ray Vaughan, Kim Mitchell and Jeff Healey. Over \$60,000 in cash and prizes will be awarded.

Open to all styles, contestants are judged in four categories: technical merit, dynamics/feel, originality and audience response.

For more information, contact: PromoCo, 1534 West 2nd Ave., Third Floor, Vancouver, BC V8J 1H2 (604) 734-5945.

Afrofest '90

Toronto

May 3 -26

Once again, Toronto will play host to North America's only African Music Festival, from May 3 - 26. The festival, more popularly known as Afrofest, is a joint presentation of Highlife World, a Toronto-based African music promotions company, and the Bamboo Club. Afrofest, now in its second year, is being held at the Bamboo Club, 312 Queen Street West, Toronto.

While the list of performers has not yet been finalized, the following artists are currently scheduled to appear: Baba Maal (Senegal), Loketo (Zaire), Sonny Okusuns (Nigeria), Jewel Ackah (Ghana) and Native Spirit (Ghana).

For more information, contact: Highlife World, 250 Harding Blvd., Box 32023, Richmond Hill, ON L4C 9R0 (416) 886-7665.

YOU CAN JUDGE A KEYBOARD MIXER BY THE NUMBER OF PLUGS IT RECEIVES.

Twenty eight. Count 'em, twenty eight different inputs into the MM-1 keyboard mixer from Tascam.

That includes 12 mono channels, 4 stereo channels, 4 effect sends and 4 stereo returns. You're not going to run out of channels any time soon with the MM-1.

Once you've got the input inside, the rack-mountable MM-1 gives you full EQ on all channels. That's the kind of fine tuning control that other keyboard

mixers try to tell you isn't necessary. Probably because they don't have it.

In addition, the MM-1 can memorize up to 100 channel-muting settings, or "scenes," which are then MIDI-addressable for instant recall right from your keyboard.

See the rugged, compact MM-1 at your Tascam dealer.

And then take a look at the incredible suggested retail price of \$1695.

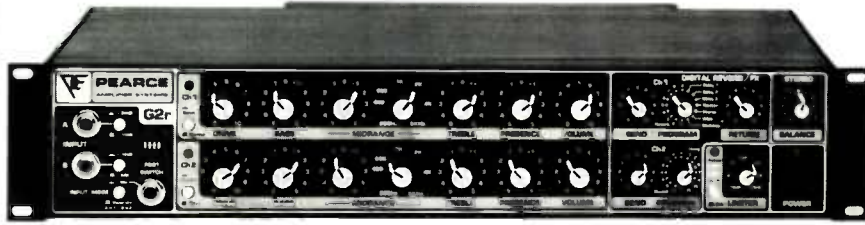
At that price the only question is, when will you plug in the MM-1?



TASCAM

TEAC CANADA LTD., 340 BRUNEL ROAD, MISSISSAUGA, ONT. L4Z 2C2 (416) 890-8008

Pearce G2r Stereo Guitar Amplifier



by Richard Chycki

Pearce has created a powerful, versatile amplifier system. The overall construction of this unit is impeccable. It oozes reliability and ruggedness; thorough manual, too.

The G2r offers an impressive stereo preamp section. Channel A is tailored more for distortion tones, while channel B is optimised for clean and crunch styles. As well as the normal A/B switching function, there is the unique option of running both channels in parallel or from two independent input sources—great for stereo guitars or Chapman sticks. Both channels offer a comprehensive EQ section as well as a selection of DIP switches to customize gain, overdrive and frequency characteristics to personal tastes. Very cool. There is a neat sounding compressor/limiter included in the B channel as

well.

The effects section has three loops in all—two are mono, the last is stereo. The internal effects are digital, by none other than Alesis—nine preset reverbs plus delays, thickeners and stereo generators. Score high points here.

In the power amp section, two amps each deliver a hefty 100 watts/channel into 4 ohms (65 W/8 ohms). There is also facility for mono 200 watt "death" operation.

So how does it sound? Great. The distortion character is very pleasing, the clean sounds are tight and focused, and with the internal digital effects, we have some very respectable tones indeed.

For more information, contact: Pearce Electronics, Inc., 255 Great Arrow Ave., Buffalo, NY 14207 (716) 873-0226.

Electro-Voice GS-1000 Wireless Guitar System

by David Henman

This is a 'can do' wireless system, with true dual-receiver space diversity. It features fifty milliwatts of transmitter output power, a ten-segment LED audio VU bargraph display, and it's rackmountable! The sound is clean as a whistle, and the audio preamp and output are adjustable to prevent overloads.

The question is, of course, does it perform in a live situation? We put the GS-1000 to the test at several gigs, and the verdict? High marks, indeed. Check it out.

For more information, contact: Mark IV Audio Canada Inc., PO Box 520, 345 Herbert St., Gananoque, ON K7G 2V1 (613) 382-2141.

Peavey DPM-3 Synthesizer

by Scot deSmit

So you think that the American music product companies have given up trying to give their Japanese counter-parts a run for their money, eh? Not so, says Peavey of Meridan, Mississippi.

Peavey is not normally known for being a "high tech" company, but with their new Audio Media Research Division in full swing, they are about to turn a few heads. Take their new synthesizer, the DPM-3 for instance.

The engineers at Peavey have designed the DPM-3 so that it is totally software (disc and EPROM) updateable. Using six micro-processors on board, the DPM-3 has an 'open architecture' design that will allow it to be updated for all types of musical uses in the future. Heavens! Finally a synth that won't be out of date before you pull it out of the box!

As well, Peavey seems to have looked at all the current hot synths on the market and taken the best from all of them.

The DPM-3 has a standard five octave velocity sensitive keyboard complete with Mini-Moog style mod and pitch wheels. Getting around on its display panel is a dream, as Peavey has included single increase/decrease buttons, data entry slider, data entry 'alpha' wheel and a 'direct access soft key' type keypad.

Like the Roland D50, the DPM uses over a hundred 'waveshapes' in 4 meg of onboard ROM.

Like the Kawai K4, you can edit, mix filter and resynthesize any of these sounds; you'll find many moons will go by before you run out of sonic choices!

And if you do get the yearning for sounds that Mr. Peavey hasn't thought of yet, the DPM can act like a playback

sampler—you can dump your own 'samples deluxe' into its RAM waveform memory.

Like the Korg T3, it has a built in 3.5" disc drive that can handle anything from system exclusive patch dumps to all sorts of sequence storage.

Did I say sequence? The DPM takes a bow due to its built-in 9-track, 20,000 note multi-timbral sequencer. Hey, and surprise! It's actually very easy to get around on! The large backlit LCD display prompts you all along the way, so it's hard to get lost.

Add to this not one, but two digital multi-effects units to flesh out the sound, and you've got one killer synth/workstation.

For more information, contact: Peavey, 5373 Aspen Dr., West Vancouver, BC V7W 2Z7 (604) 926-9367.

THE AUTOMATIC ANSWER



Fostex

280 MULTI TRACKER

MULTITRACKING FOR THE NINETIES

THE QUESTION?

You asked for the best value in a full featured MIDI 4 track recording station.

The 280 is your answer and it's loaded!

- 8 channel mixing console
- 2 auxiliary sends
- 3 band EQ with sweep MIDS
- input mutes • flexible monitoring
- high speed Dolby C recording
- optional MIDI control

AND AUTOMATION

- Auto Locate (3 programmable points)
- Auto Return ("Now where was that second chorus?")
- Auto Play ("look ma, no hands!")
- Auto Repeat ("one more pass and I'll have it.")
- Auto Punch ("let's go back and fix just the bridge")

...and all at a price well below what you'd automatically expect.

Any other questions?
Please contact:

**ERIKSON
PRO AUDIO**

Montreal
378 Isabey
St. Laurent, Quebec
H4T 1W1

Toronto
111 Granton Drive, Units 404 & 406
Richmond Hill, Ontario
L4B 1L5

Vancouver
3496 Vanness Avenue
Vancouver, B.C.
V5R 5A9

SAMPLE THE BEST.



SPECS — "... quietest silent-sample playback."
USER-FRIENDLY — "... logical, clear, concise and easy to use."
PERFORMANCE — "... lowest overall distortion average."
SOUND — "... prime contender for overall best."

Today's music requires the best tools to achieve the quality sound we are used to on C.D. recordings. The Akai S1000 Family of 16-bit digital samplers provides the best quality sound at an affordable price. The S1000 is also available with a 40-megabyte internal hard disk, (S1000HD), and in a play-back only version, (S1000PB). All S1000's combine 16-bit resolution with a 44.1 kHz sampling rate for stunning reproduction. Sample an S1000 today. Write for information.

AKAI
 professional

P.O. Box 2344 Fort Worth, TX 76113-2344
 Phone: (817) 336-5114 FAX: (817) 870-1271

	OVERALL RATINGS
AKAI S1000	7.34
E-MU EMULATOR THREE	7.22
ROLAND S-550	6.14
AKAI S950	6.07
SIMMONS SDX	5.89
YAMAHA TX16W	5.69
SEQUENTIAL PROPHET 2002	5.60
ROLAND S-330	5.38
E-MU EMAX	5.09
AKAI S900	5.01
KURZWEIL 250	5.00
KORG DSM-1	4.84
CASIO FZ-10M	4.36
ENSONIQ EPS	3.99
ENSONIQ MIRAGE MULTI-SAMPLER	1.74

NOW FEATURING!
 • OVER 6.3 MINUTES OF SAMPLING TIME (3:3 MINUTES STEREO) AT 44.1kHz WITH 32MB MEMORY • DIGITAL INPUT/OUTPUT • TIME STRETCH/COMPRESSION • LIBRARY OF 1800 SOUNDS/350 DISKS! • OPTIONAL

That's a Lot of Talent for Fifteen Bucks!

That's just a sample of the talent covered by Canadian Musician in the last year.

As Canada's only magazine devoted to the needs of Canadian musicians everywhere, we cover more product news, more pro practice tips, and give you more business advice, in most cases prepared exclusively for you by the pros themselves. Canadian Musician tracks the progress, attitude and techniques of Canada's most promising artists.

Get in on the action!

SUBSCRIBE TO CANADIAN MUSICIAN TODAY!



Name _____

Address _____

City _____

Prov. / State _____ Code _____

(Please check one)

Inside Canada

1 yr. \$15.00 2 yrs. \$26.00 3 yrs. \$35.00 5 yrs. \$51.00

Outside Canada

1 yr. \$19.00 2 yrs. \$34.00 3 yrs. \$47.00 5 yrs. \$71.00

Enclosed is my cheque or M.O. for _____

Charge to my Master Card Visa American Express or Bill Me (please check one)

Card No. _____ Expiry Date _____

Signature _____

Complete and mail today to:

3284 Yonge St.,
Toronto, ON M4N 3M7

Professional Musician

Amateur Musician

Music Educator

Renewal

Music Dealer

Recording Studio

Other _____

New Subscription

All credit card holders, call today (416) 485-8284.

James Jamerson Biography

by Dave Freeman

Standing in the *Shadows of Motown: The Life and Music of Legendary Bassist James Jamerson*, by Dr. Licks, consists of three parts—a biography, an equipment and discography section, and a transcription section, complete with two one-hour cassettes.

The biography gives an extensive and interesting look into the life of Motown bassist James Jamerson. It's complemented with many photographs and comments from those who knew him.

The transcription section is very clear and easily read. The selections are played on the two one-hour cassettes, by twenty-four world renowned bassists. The

cassettes have been well-recorded, with the bass in the left channel, and the other instrumentation in the right channel.

This book allows one to fully comprehend and learn the well-written bass lines of James Jamerson. It is an invaluable education tool, and an absolute must for all bassists. It should be considered by music schools, colleges, etc., as required text for bass students, because of its historical and education content. I recommend its purchase and use.

For more information, contact: Hal Leonard Publishing Corp., 7777 W. Bluemond Rd., P.O. Box 13819, Milwaukee, WI 53213 (414) 774-3630.

Nady 201 VHF Receiver

by David Henman

The first thing you notice when you perform with one of the new, highly affordable and incredibly accurate generation of professional wireless systems is the freedom of movement—you'll never want to perform with an instrument cable again.

The Nady 201 is a true-diversity system. The receiver features fold-down retractable antennas, a membrane (touch-sensitive) on-off switch, adjustable output volume, and separate mute adjust for each channel. The bodypack transmitter has an input level control, low battery LED, and an on-off switch.

Although I'm concerned about the instrument cord being permanently attached to the transmitter (how do you replace it if it breaks down?), I found the Nady system to be trouble-free, accurate and delightfully easy to set up and use.

For more information, contact: S.F. Marketing Inc., 3254 Griffith St., St. Laurent, PQ H4T 1A7 (514) 733-5344.

Rockman XP100



by David Henman

To many guitarists, Tom Scholz walks on Holy Ground. With the original Rockman™, he somehow figured out how to pack the wallop, response and sensitivity of a stack of Marshalls into something that fits in your pocket. (When I first plugged into the original Rockman™, I literally fell on the floor!)

Recognizing the demand for a stage version of his trademark sound, he developed the Sustainor™. (Not surprisingly, I bought one.)

Scholz (who, incidentally, was the mastermind behind the band Boston) has now introduced the XP100, which consists of a 100 watt stereo amp with two 6-1/2 inch speakers, and the XPR processing unit (available separately), essentially a combination Sustainor™, analog chorus and echo/reverb. MIDI programmable.

You don't need to be a computer scientist to understand, operate or prog-

ram the XP100, and an array of LEDs shows you at a glance how your sound is being affected. The 99 presets are, of course, MIDI accessible and user-programmable.

Although there is limited control (by today's standards) over the analog chorus and reverb/delay (available simultaneously), the tone is rich and deeply satisfying.

There's more, *lots* more, but not the space to elaborate. My best advice is to find a Rockman dealer, and plug into an XP100 (or XPR rackmount) and find out why your humble reviewer is making such extravagant claims about a mere piece of equipment. The key here is the sound. It's thick, like honey, and just as sweet. You'll see. This bird sings. (Thanks to Jeff Sazant at Steve's Music for loaning us the test unit.)

For more information, contact: Scholz Research & Development, 1560 Trapelo Rd., Waltham, MA 02154 (617) 890-5211.

The Guitar Glove

by David Henman

This rather clever (and good-looking!) invention accomplishes several things. First off, it acts as a support to reduce hand fatigue and cramping, and to alleviate or deter tendonitis pain. It absorbs perspiration and keeps the hand warm and the muscles tight. As well, it has an absorbent felt pad in the palm that you dab with a special lubricant. This increases speed and allows for continuous lubrication of your fingertips (and, therefore, your strings) and reduces squeaks.

What at first appeared to be a novelty quickly became an indispensable part of my equipment inventory. It makes more sense than spray or wipe-on lubricants.

For more information, contact: J. D'Addario & Co. (Canada) Ltd., 50 West Wilmot St., #13, Richmond Hill, ON L4B 1M5 (416) 889-0116.

Masterpieces are Made not Born...

Rhodes instruments have become legendary as masterpieces. And the new Rhodes pianos—the MK-80 and MK-60—fulfill the legacy of their predecessors.

The new Rhodes MK-80 digital stage piano, is performance-ready with 64 preselected tones, including a variety of well-loved Rhodes and acoustic piano voices, as well as clav and vibraphone.

For customized sounds, the MK-80 has 56 user-memory locations, to store settings for on-board chorus, tremolo, phaser and parametric EQ effects. Unique to the MK-80 are such features as stretched tuning and selectable velocity curves.

The MK-80 stands alone as the only 88-note, weighted-action performance piano with pitch-bend and modulation, along with full MIDI implementation, allowing a wide range of creativity when used as a master MIDI controller.

The sporty Rhodes MK-60, designed for ease of use and portability, is the only 64-key weighted action piano to incorporate an octave shift feature to access the full 88-note range. The MK-60 also boasts chorus, tremolo and EQ effects, as well as stretched tuning selectable on any of the eight preset voices.

The MK-80 and MK-60 carry on the tradition of excellence and expressiveness which have come to be synonymous with the name "RHODES." Not only being worthy successors, but masterpieces in their own right. Join the prestigious group of Rhodes artists today!

To audition the complete line of Rhodes pianos and synthesizers, see your nearest Rhodes dealer:



Rhodes
"THE BRAND FOR PERFORMERS"



RHODES: SIMPLY THE BEST

Long & McQuade
Toronto / Downsview
Oshawa / Windsor
Steve's Music
Toronto / Montreal / Ottawa
Music Mart
London

Musique Richard Gendreau
Quebec City
Centre Musical G.D.
Jonquiere
Mother's Music
Vancouver / Edmonton
Calgary / Saskatoon / Winnipeg

Musicstop
Halifax
Tempo Trend
Victoria
Tom Lee Music
Vancouver
Centre Musical Italmelodie
Montreal

Lakeshore Music
Burlington
Reggie's Music
Hamilton
HiFi Express
Williams Lake, BC

Major Minor Music
Winnipeg
A.L. Collis & Son
St. John's, NF
Central Music
Welland / St. Catharines
Niagara Falls

by Howard Druckman

CENTRESTAGE

How much of their publishing should an artist be prepared to relinquish in a first-time deal?



Terry Carisse

Terry Carisse

Terry Carisse is a country singer-songwriter in Southern Ontario, who also owns and operates his own publishing company.

"I think an artist starting out should be prepared to give up publishing in order to get his foot in the door," says Carisse. "As a songwriter, I often relinquished total publishing in order to make the pot sweeter for the people supporting me. You have to give to get.

"If you're publishing your songs in order to have them recorded by somebody else (a songwriter's contract), then the publisher is earning his share by placing them. But if the writer is recording their own songs, they should try to hold on to a little.

"As a publisher, sometimes I'll try to work a new writer's song and not even send out a contract until I get a commitment from somebody to record it. Too often, publishers will say they like a tune, get a contract on the writer, and then use the song just to fatten their catalogue—not working it at all as an active part of their pitching. A lot of that goes on, and it hurts the young songwriters.

"If the record company is laying out a lot of money, sometimes their only way of recouping is to get a piece of the publishing—so they can get some of it back on airplay. If a band starts to turn over sales, they can ask for a greater part of publishing on the next album. If the investment's been covered, and the record sells well enough, they should do that."

Paul Hyde

After many years with The Payola\$ and later with Bob Rock, Vancouver veteran singer-songwriter Paul Hyde has recently gone solo with his *Turtle Island* album.

"I think holding on to half of the publishing would be the way to go," says Hyde. "A lot of bands give it all away the first time, then less and less each time, but that's not a good idea. Unless you're going to get a hell of an advance in exchange, it's not worth it. You're not obliged to sell your publishing at all, so you should use it as a tool to get more money if you can.

"Publishing can be a huge amount, if the record goes. If you already have a proven track record, the only reason for giving up your publishing—if you go into a situation later in your career where you can renegotiate, or shop for publishers—is for the advance.

"I don't see the sense in that 'something-versus-nothing' argument, because giving away your publishing doesn't really change your situation. It's still the same songs, and if you've got an album deal, they're still going to get out there.

"I think a band starting out should go for anything they can get their bloody hands on. If somebody wants you badly enough, you can get whatever you want. It depends how confident you are in the music."

Paul Hyde



PHOTO: PAUL COX

William Ellwood

William Ellwood, a Canadian artist who records for (and publishes with) the Narada label out of Wisconsin, is one of the hottest young names in what's usually termed "new age" music.

"In general, I'd go for a fifty-fifty deal," says Ellwood. "The artist has to balance off what he's getting out of the deal, and there are many factors involved.

"One of the big considerations is how likely it is that royalties will recoup album expenses. For an artist who isn't likely to do that, they should keep some publishing. If the label is spending \$200,000 on a mainstream album, it's not going to recoup unless the LP goes double platinum. So I'd want fifty percent of the songwriting royalties, hoping that they'd bail me out for awhile. You really have to use publishing as collateral, as a bargaining tool.

"But if your music is more catalogue, long-term kind of stuff—like jazz, or classical, or what I do—it doesn't even peak for the first year it's out.

"If you're going with a publisher who's got their administration and policing together, and they're going to work the stuff, you have to give them some publishing as an incentive—a reason to get out there and push your work. The bigger their piece, the more the incentive. If you're not prepared for all the hassles of doing it yourself, then it's worth it to leave that to a publisher."

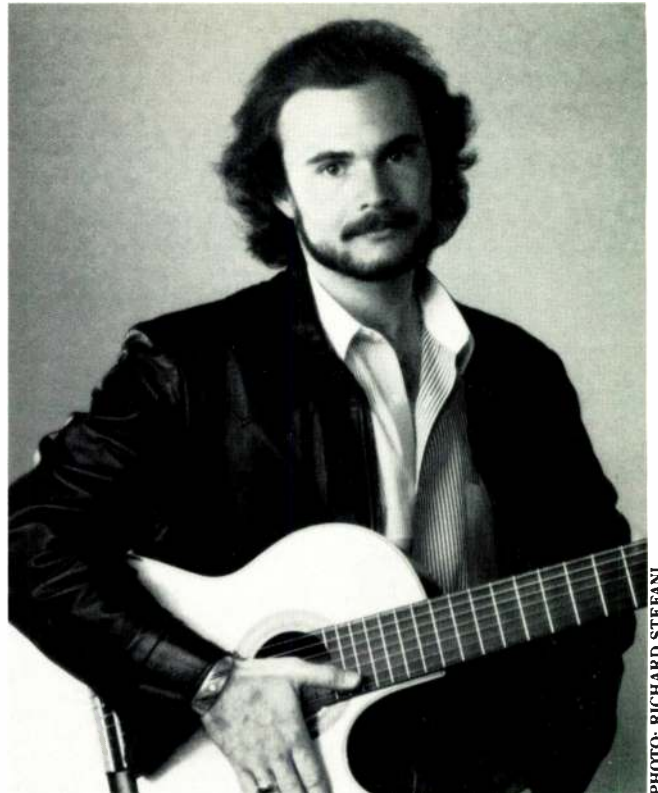


PHOTO: RICHARD STEFANI

William Ellwood

Sebastian Bach (Skid Row)



PHOTO: RON BOUDREAU

Sebastian Bach (Skid Row)

Skid Row's lead singer, Sebastian Bach, has seen major label muscle take him from Toronto heavy-metal club The Gasworks to opening for Aerosmith at the SkyDome—all within two short years.

"Don't look a gift horse in the mouth," says Bach "I gave away a lot in order to get a lot. We got on to the biggest tour of the year (opening for Bon Jovi), and got a chance to go around the world. I could've done that, or I could've played The Gasworks for the fortieth time.

"But never sign a contract that isn't renegotiable. If someone's going to take advantage of you for a year, you can let 'em do it as long as you get to renegotiate the following year. Going on the road and selling three million albums in America gives you a lot of bargaining power.

"Our first album was divvied up so a lot of people could make their money back, but the second should be all ours. I could have had all the publishing in a flop, or two points on a record that sells five million copies worldwide. A hundred per cent of nothin' is still nothin'.

"There's mechanical or performance rights, and songwriting royalties; we get one and our production company, The Underground, gets the other."

Meet The Team.



Mobile and Installed Sound Systems

If sound is important in your life, sooner or later you will own a Bose Sound System. Whether you compose, listen or perform, it takes just one experience to know the highest quality comes from Bose.

- Concerts Churches Music Videos Dance Bands Solo Entertainers
- Schools/Universities Sports Events Disc/Video Jockeys
- Corporate Functions Clubs and Discos Restaurants/Lounges
- Nightclubs/Ballrooms Concert Hall/Auditoriums
- Conference Centres/Meeting Halls Cruiseliners Cinemas/Theatres
- Outdoor/Environmental Applications Recreational Facilities
- Entertainment Stadiums/Sports Arenas

BOSE
Better sound through research.

Meet The Team.

Call your nearest
member of the
Bose Team
of Professional
Product dealers
for sales or service:

**ABI Audio Video
Systems Ltd.**
Dartmouth, N.S.
902-468-2807

Electrosound
Victoria, British Columbia
604-389-0005

Hirtle's Stereo
West Royalty, P.E.I.
902-894-7666

Kostar Limited
Montreal, Quebec
514-271-1564

Necessity Sound
Toronto, Ontario
416-248-9925

Orchard Sound
Norval, Ontario
416-451-2804

Stage Sound Productions
Toronto, Ontario
416-532-2569

The Watt Shop
Regina, Saskatchewan
306-525-5497

**Transi-Son Sonorisation
Inc.**
Quebec City, Quebec
418-527-3377

Ultrastage Inc.
Niagara Falls, Ontario
416-356-0499 or
Toronto, Ontario
416-531-7845

United Light & Sound
Edmonton, Alberta
403-455-6482

Tech Tips for Guitar

The Uneffect FX

by Richard Chycki

When we guitar players are deprived of any time-domain effects, like reverb, echo and chorus, we may perceive this as an unprocessed sound, but usually this just ain't so! We can make our guitar sound more user-friendly to soundmen, studio engineers and especially our listeners through judicious use of what I call "the uneffect FX"—equalization, compression, and noise reduction.

Equalization is arguably the most powerful and widely used sound modifier. A comprehensive pre- and post-distortion EQ setup is responsible for many of today's contemporary guitar sounds (e.g. Rockman, Mesa-Boogie). Don't be fooled: EQ can be disguised by a variety of different names like "pull mid-shift" or "bright switch" or "pull thick".

So what do we look for in an add-on EQ? As always, good solid construction and quiet performance are of paramount importance. Level matching is significant. Don't expect good sound quality by plugging your guitar directly into a line level EQ and then into your amp unless it is specifically designed for such a hook up, i.e. additional high impedance/low level inputs and high/low level outs.

Selecting between a graphic and parametric EQ is largely a matter of taste. A graphic EQ is somewhat easier to use than a parametric EQ, but the parametric EQ offers more versatility in tonal modification.

Although radical compression is indeed an intense effect, a la Trevor Rabin's ultra-squashed picking in Yes's "Owner Of A Lonely Heart", slight compression will gift our listeners with a dynamically stable performance without unpleasant artifacts. We also profit with added sustain, smoother transition from clean to dirty sounds and less harsh clipping in places where we really don't want it—in digital effects and mixing consoles, for instance. Bassists in particular benefit from compression, enhancing the percussive attack of slap and pick players and rounding out the rest of the notes, creating a solid low-end foundation.

Assuming that we may be compressor

shopping, we want no noise and good construction, of course. Variable attack/release times and compression ratios would be nice, and if these parameters are exclusively program dependent, let's be sure that the unit responds exactly as needed in our setup. Not all "automatic" compressors react similarly under the same conditions.

Once considered a luxury, quiet performance and the corresponding noise reduction circuitry are fast becoming the norm in the contemporary guitarist's setup. Generally speaking, we can break noise reduction down into two categories: 1) noise gates, and 2) voltage/frequency devices.

The noise gate is essentially a level-sensitive switch; when an input signal exceeds a set threshold, the switch opens, allowing the signal to pass to the output unaffected. The noise gate uses the powers of illusion and masking to give us the impression of a quieter overall signal. Sounds kinda magic, huh? Not really. The guitar usually hides or masks any noise under it and by removing the noise between the notes, we perceive the signal to be quieter.

Voltage/frequency controlled noise reduction systems are a more sophisticated method of killing noise. Instead of using a switch to interrupt the signal path, these devices employ variable frequency/gain amplifiers that track the input signal. This technology allows us to actually remove the noise from a signal, something that a noise gate just can't do. However, the sloping action may prove to be problematic should you desire a total signal off situation, such as a noise gate offers.

It is evident that plenty is done to a guitar signal before we add reverbs, echoes, or a ton o' chorus. The "uneffect FX"—EQ, compression, and noise reduction—will help us to serve a palette of consistent, useful, "just like the record" sounds.

If you would like to see a certain subject covered in Tech Tips, or if you have some comments or questions, please feel free to write to me c/o *Canadian Musician*.

Don't Be Afraid

Part Three: Make The Move

by Greg Wells

Moving from a small town to a large metropolis isn't for everyone. But if you want to pursue a career in music, move to a major city. There, you will find plenty of two things—inspiration and opportunity. If you want to be a good keyboardist, you'll find there's nothing more inspiring than being around lots of good keyboardists. And spending time in a big city exposes you to new musical influences that can't be found anywhere else in such abundance.

It helps if you're in the right place at the right time. From my experience, you can find "the right place" in a city like Toronto. Let me tell you my story, and you might find your situation to be similar. Growing up in Peterborough, Ontario, my first piano training was classical piano and boogie-woogie. But after a short time, my piano teacher moved away and no one else in my hometown taught any kind of jazz—it was all classical or nothing. I continued studying classical piano with other teachers in Peterborough.

Then I entered my teens and felt stifled. So I bought a cheap drum set, an old Simpson-Sears electric guitar, a distortion pedal, turned everything up and proceeded to ROCK!

I didn't let the fear of upsetting my folks, deafening my neighbors and temporarily chucking all my classical training down the drain stop me. I wasn't afraid! There's a certain amount of selfishness involved in pursuing a musical career, and a thin distinction between a dedicated artist and a *pompous goof*.

I considered going to Toronto and enrolling in the Humber College music program. Then I became terrified of moving. The security you feel in a small town can't be replaced.

After painful deliberation, I moved to Toronto when I was seventeen and spent the next two years at Humber College. I discovered jazz and fusion, and played with a lot of great musicians from all across Canada.

Three years have passed since my move to Toronto, and I've been fortunate enough to play with some of Canada's top musicians. In the summer of 1988, I joined one of my favourite rock bands, the Kim Mitchell Band. I played keyboards and co-arranged some tunes for his latest album, *Rockland*.



Greg Wells moved from Peterborough to Toronto in 1986. He is actively involved in live and studio work in Toronto on several different instruments. A member of the Kim Mitchell Band, he has backed up jazz artists such as Rob McConnell and pop artists Billy Newton-Davis and Liberty Silver. Greg was awarded a Canada Council Grant to study music privately in Los Angeles last fall.

Make Your Own Lucky Break

The number one priority is to be as good a musician as you can be (which I talked about in parts one and two of the series). But if you want to make a decent living from music, you need more than that. You have to be dependable and easy to work with, and you need to know the right people.

Who are these "right people"? Ultimately, the right people are the ones involved in making the records you love to listen to. They are at the top of their profession—singers, players, producers,

composers, arrangers and teachers. You will find that these people are reachable, and that (in nearly all cases) they are willing to offer helpful advice.

Where are they? In cities like Toronto, Vancouver, Montreal, Los Angeles, New York and Nashville, for starters.

Humble Advice

- Be confident. At the same time, don't take yourself too seriously.
- First impressions last a long time.
- After all is said and done, it's just music..... *don't be afraid!*

Number
One!



SM58

SHURE[®]

THE SOUND OF THE PROFESSIONALS® . . . WORLDWIDE
A.C. Simmonds & Sons Ltd., 975 Dillingham Road, Pickering, Ontario, 416-839-8041

World Radio History

BASS

Two Hand Tapping Part Two: The Right Hand

1a)

1b)

○ = Right hand fingers used

2)

○ = Right hand fingers used ~ ~ Hammer Ons and Pull Offs

Adrian's debut album is now available through Prodigy Music; P.O. Box 572, Stn. "R", Toronto, ON M4G 4E1. Also, a Hot Licks Instructional Video will be available this summer.

by Adrian Davison

In the first part of this series, concern and attention was paid to the importance of the left hand in two hand tapping. When you think of tapping, pictures of your plucking hand (right hand) furiously hammering the fretboard usually come to mind. In this article I will be dealing with the tapping hand (right hand). The exercises outlined are important for finger independence and finger strength, for hammering-on and pulling-off from one note to the other. By utilizing these techniques, you create a strong legato-sounding right hand technique. If you are right-handed and hold the bass in the traditional way, you will find that applying your right hand to the fretboard will be much easier than anticipated. It has

much more strength than the left hand, primarily because you rely on it more in everyday life.

Your tapping hand should be held so that the fingers hang parallel to the frets. A comfortable fret (to start the following finger groups) is the 12th fret. When ascending, your fingers should be hammering on the preceding note (see 1a). In 1b, the descending pattern requires the right hand fingers to pull off to the next notes. In exercise 2, the run features both hammer-ons and pull-offs. For all three exercises, each right hand finger holds its designated position, and plays its corresponding fret. (Example: 1st finger - 12th fret, 2nd finger - 13th fret, etc.)

Approved for Foreign Students

Our Graduates Work
A practical education in audio and video recording arts and sciences for anyone who takes recording seriously.

Institute of Audio-Video Engineering
1831 Hyperion Ave., (CM) Hollywood, CA 90027
Call Toll-Free: National 1-800-551-8877
State 1-800-972-1414 Local (213) 666-2380
Telex 910 240-4388 IAVE HLWD
Accredited by The National Association of Trade & Technical Schools

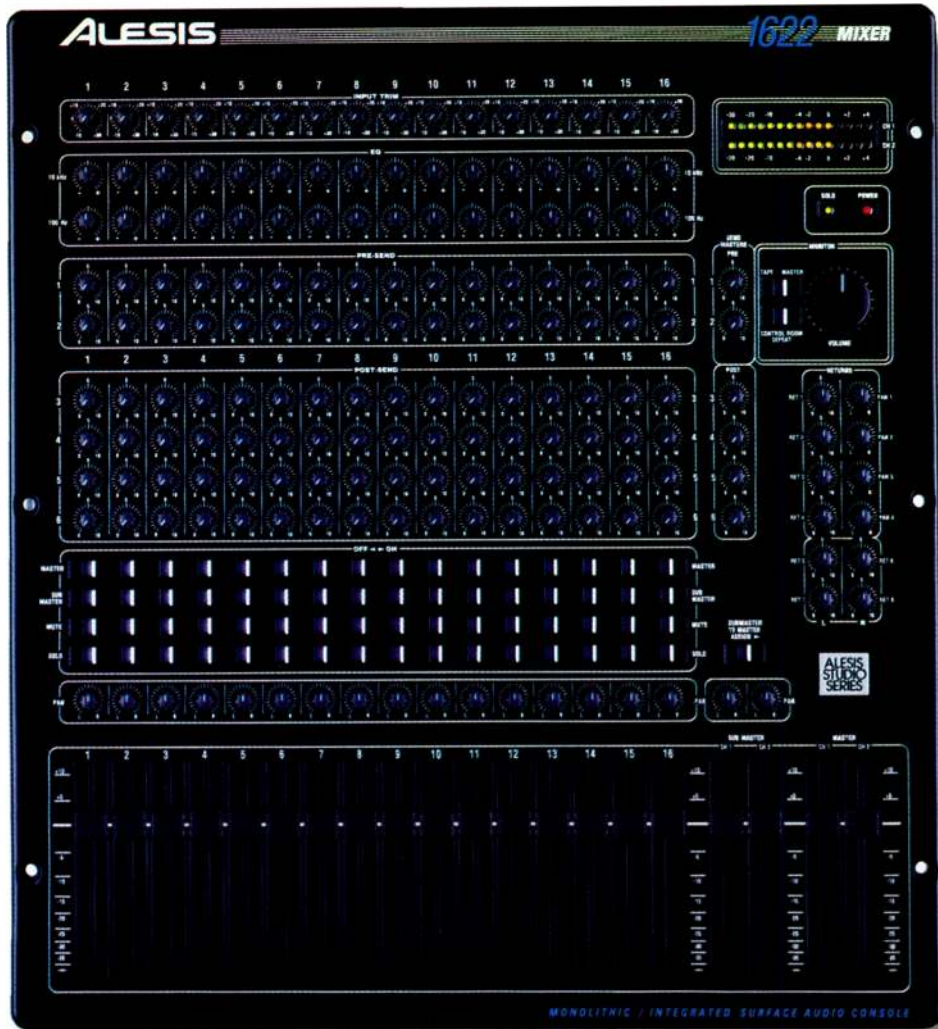
mr. **entertainment** ★
is presently recruiting
MANAGEMENT
★ **TRAINEES** ★

Successful candidates must play two of the following instruments:
★ Guitar, ★
★ Piano, ★
★ Portable Keyboards, ★
★ Singing an asset.

CALL
1-403-437-0508

THE INDUSTRY'S
LEADING TRAINING PROGRAM

SOUND. ALESIS HAS IT ALL!



MIDIVERB III. Award Winning, Easy to Use.

Today's hottest recording sounds. Combines the technical award winning design of Midiverb II with user-friendly programmable features. The 16 bit stereo digital effects processor is capable of generating Delay, Reverb, Chorus, and EQ **simultaneously**. 15kHz bandwidth, 200 memory locations, and complete MIDI implementation.



QUADRAVERB. *Product of the Year.

The number one selling multi-effect processor in the world. Provides 4 effects simultaneously. You can process reverb, delay, chorus, flanging, pitch detune or phasing. Add 3 band parametric or 11 band digital graphic EQ. All in stereo. 20kHz bandwidth, 24 bit processing, 90dB dynamic range. Digital recording to live sound. **Quadverb has it all.** *Music and Sound Retailer



DATADISK. Universal MIDI Storage System.

Those magical sounds created on your Midiverb and Quadverb, store fast and safe on Datadisk. Uses universal 3.5" floppy disk. Unlike other units with

storage limited by their data buffer, Datadisk stores and retrieves up to 640K of data. 32 character LCD. Datadisk is the universal storage system for use with all your MIDI equipment.

1622 MIXER. Space Age Design, Superb Performance.

Alesis 1622 Mixer is designed to do more things for more people. Delivers 16 power-packed channels to put you in total command of your music. Alesis invented a new way to build mixers called monolithic composition. The result: a production centre with more sends (6), more returns (8), more input points (54), and superior control for a cleaner, more powerful mix. All at a price that sounds as good as your music will sound! **Alesis has it all.**



Alesis Corporation • 3630 Holdredge Avenue • Los Angeles, CA 90016
LONDON: 15, Letchworth Point • Letchworth Point, Hertfordshire S56 1ND.



IN CANADA: P.O. Box 279, Port Coquitlam, BC V3C 3V7
PHONE: 604-464-1341 • FAX 604-464-9275
Toronto: PHONE 416-881-7555 • FAX 416-881-7469

TORONTO RECORDING WORKSHOP

The Toronto Recording Workshop believes that sound engineering is best learned through direct hands-on training in a fully-equipped, working studio.

Recording engineering, at the Workshop, is taught in our in-house, 24-track studio. Our programme includes MIDI/sampling and computer-related technology. We offer three month certificate programmes and job placement assistance. Call for our free brochure.

We have three exciting new courses available:
"Making Music Make \$en\$e" - conducted by a top Toronto entertainment attorney and artist manager and focusses on important music business elements such as contracts/copyrights/publishing/merchandising.
"An Introduction to Recording"
"Production & Mixing Techniques"

Call today for registration details!



374 BERING AVE. TORONTO, ONT. M8Z 3A9 CANADA
TEL. (416) 237-0101 TELEX. 06-984570

PERCUSSION

Taming The Horses

Junkies' Percussionist Explains Recording Techniques

by David Houghton

Cowboy Junkies' new album, *The Caution Horses*, has much in common with the band's previous release, *The Trinity Session*. *The Caution Horses* was, for the most part, recorded 'live' off the floor with a Calrec Ambisonic mic at Eastern Sound's Studio One. The Calrec's uncoloured sound allows the immediacy of the performances to come through.

The band's sound, however, has evolved since *The Trinity Session*. The addition of percussion and an increased emphasis on groove are two of the new elements to be found on *The Caution Horses*.

When I began working with the band last year, I realized that the challenge of adding percussion to the Junkies' eclectic instrumentation was to maintain the music's understated quality. Gentle percussion textures worked well with the pedal steel, accordion and harmonica; more intense percussion sounds were clearly too abrasive.

From the outset, I tried to determine which songs would benefit from percussion that strengthened the groove, and which needed a more sparse approach. "Sun Comes Up, It's Tuesday Morning" and "Rock and Bird" demonstrate the former approach. The percussion parts underline and emphasize the drum patterns, maintaining a strong momentum throughout. On "'Cause Cheap Is How I Feel," drummer Peter Timmins plays only kick and snare until the final verse; cabasa fills in the consistent 16th-note pattern traditionally played on the hi-hat.

"Where Are You Tonight" and "Mariner's Song" illustrate the second approach. In these songs, incidental percussion parts weave in and out, accentuating the mood evoked by the lyrics. "Mariner's Song," for example, features bell tree, mark tree, key chimes, metal guiro, cabasa, kokiriko, shaker and Chinese cymbal...all on the same track! (The most difficult part of playing several instruments without overdubbing is not the playing itself but picking up each instrument and setting it down without a sound. These instruments were made

to rattle!)

During the recording, the percussion was positioned behind and to the left of the drum kit. This allowed good visual contact with Peter throughout. I also made sure that the drums were up front in my headphone mix, so that the other instruments were audible but not distracting. This allowed me to concentrate, visually and aurally, on connecting with Peter's drumming.

Although several takes of each song were recorded, in almost every case the second take was the 'keeper'. First takes were generally not quite settled and third and fourth takes often began to sound too controlled.

Because the Junkies' music is a hybrid of diverse styles, I didn't hesitate to mix the instruments of varying origins. Brazilian, Japanese, Tibetan and African percussion were all used in different combinations.

I also used several instruments I made myself; I encourage other drummers and percussionists to explore this, too. The best thing about creating your own instruments is that the sounds they produce are uniquely your own. No one else can reproduce them exactly!

Lately, I've been collecting all kinds of metal, building up a vocabulary of 'industrial' sounds. Pipes, chains and engine parts may look strange, but they all create evocative percussion sounds.

The boundaries between what is considered 'noise' and what is considered 'musical' sound are constantly being redefined. So keep on the lookout for new sound discoveries. Just let your imagination be your guide.

The Caution Horses

Percussion Instrumentation

Congas, shekere, ensense, triangle, crotale, metal guiro, caxixi, bell tree, mark tree, key chimes, piccolo wood blocks, kokiriko, emory boards, various bells, shakers, tambourines and cymbals.

David Houghton plays percussion with Cowboy Junkies. He has also worked with Jane Siberry and Daniel Lanois.

THE NEXT STAGE IN WIRELESS

Stage 22: True Diversity Wireless With dbx* At A Price That Won't Hold You Back

Stage 22 is the first affordable *no compromise* true diversity wireless system for musical performance and sound reinforcement.

Samson True Diversity technology with built-in dbx Noise Reduction yields superb high-fidelity wireless sound in every application.

The best news? Stage 22 comes fully equipped at a price so low *everyone* can afford to go wireless with the most thoroughly professional system available.

Don't be left out of the wireless future. Cut the cables of the past now with Stage 22.

SAMSON
WE ARE THE WIRELESS FUTURE™

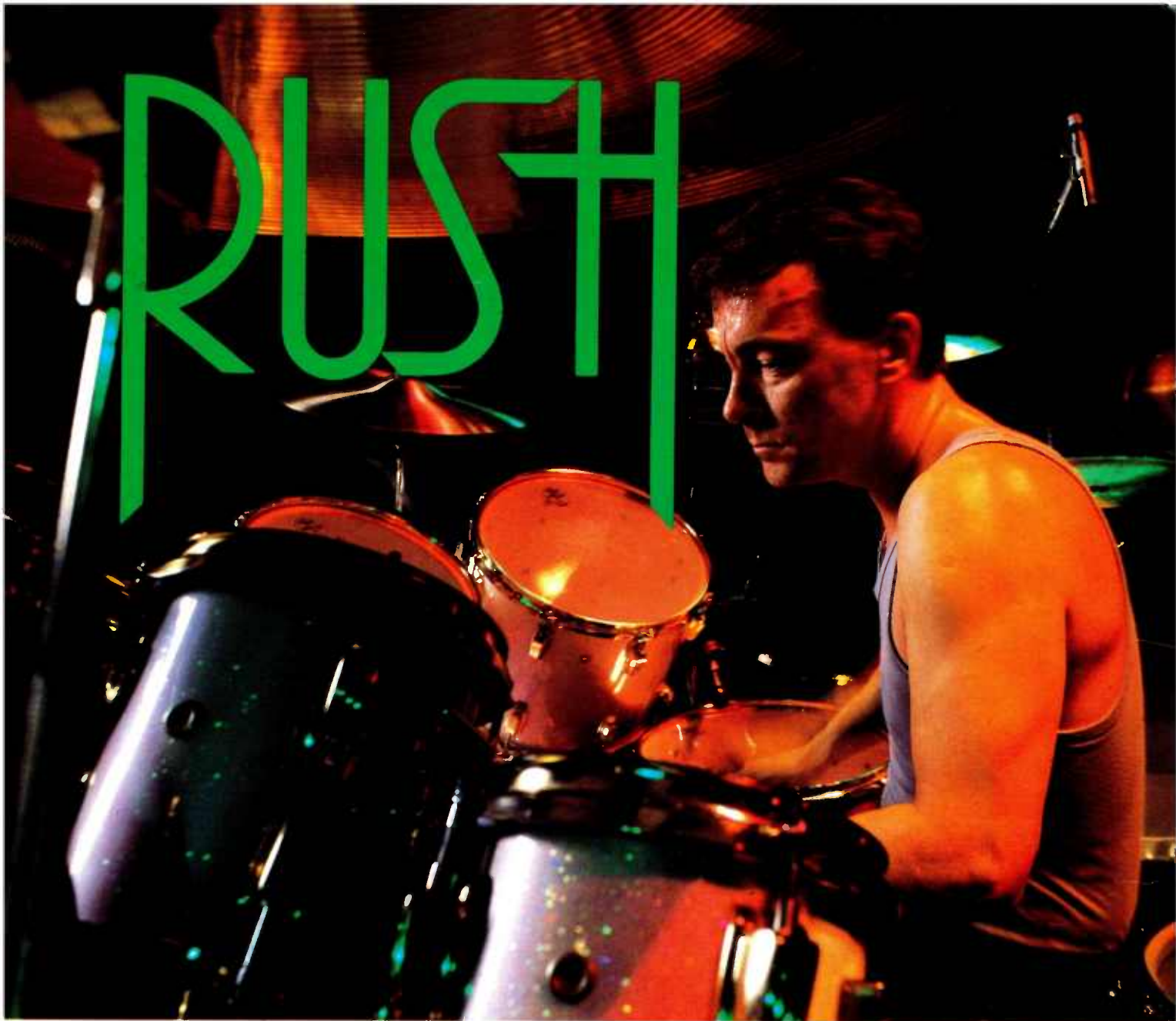
omnimedia corporation

9653 Cote de Liesse, Dorval, Quebec H9P 1A3
TEL: (514) 636-9971 FAX: (514) 636-5347



Stage 22 is available with the Electro-Voice N/Dym 757 microphone sold exclusively in wireless by Samson.

*dbx is a registered trademark of BSR North America © 1988 Samson Technologies Corp.



by Nick Krewen

PRESTO CHANGE-O

Oh, those wascally wabbits that adorn the cover of the latest Rush album, *Presto*. They're everywhere they shouldn't be.

After escaping the confinements of a magician's chapeau—curiously suspended in mid-air—the bevy of bunnies is having a grand old time, munching grass and generally sniffing out new territory.

It's no mere coincidence that the

same parallels connotated by the Hugh Syme cover art can be drawn to the lengthy and successful career of Rush, Toronto's megapower rock trio, whose superconducting of intellectual analysis within the designs of contemporary rock concepts has been nothing short of revolutionary.

For compatriots Geddy Lee, Alex Lifeson and Neil Peart have seemingly had to pull rabbits from their hats and wave their magical wands in order to

overcome obstacles placed in their paths—from reluctant radio programmers to resistant rock critics. Through inexhaustive toil and spirit, relentless determination and a touring schedule that would stunt hair growth and promote curvature of the spine under normal circumstances, Rush has captured the unwavering loyalty and well-earned respect of music lovers around the globe—to the point where their worldwide sales for sixteen al-

Is it a coincidence that Rush's best-selling album is a back-to-basics masterpiece that was written and recorded with "real" instruments and relies on traditional elements like melody and feel? The eighties, doomed to be remembered as the age of technological overkill, really are over.

bums over a recording profession spanning seventeen years has topped the thirty million mark.

More significantly, some of those defiant ivory towers that once stood immobile to the band's musical overtures are now teetering and crumbling. The reason? *Presto*.

Buoyed by new North American distribution agreements with Atlantic Records in the U.S. and CBS in Canada, *Presto's* sales figures have been skyrocketing since the starter pistol's been fired. Even radio has been cheering: the lead-off track, the put-your-money-where-your-mouth-is anthem "Show Don't Tell", topped the persnickety Album Rock Tracks chart of music industry bible *Billboard* as the most played rock radio song in the northern Hemisphere for a couple of weeks.

But just the general feel of *Presto* is enough to allow Geddy Lee, the shrill-voiced multifaceted architect who manages to co-ordinate bass playing, lead vocal and keyboard duties without imploding, to wax optimistic.

"*Presto* is kind of a renewal to me," says the Toronto-born Lee, thirty-six. "It's a renewal of energy and a positive outlook, in musical terms and in personal terms, both in my place in the band and my feeling about recording."

Recorded last summer at Le Studio in Morin Heights, Quebec, and McClellan Place in Toronto—and mixed at London's Metropolis Studio with coproducer Rupert Hine (Tina Turner, The Fixx)—Lee said the focus of the album was decided within the seeds of its creation.

"From the word go, there was an emphasis on strong melodies and rich choruses," explains Lee. "We wanted it to be more of a singer's album, and I think you'll notice that the arrange-

ments musically support the vocal."

Neil Peart, the professor of polyrhythms and Rush's resident prosemaster, also notices a difference about the new record.

"*Presto* doesn't have a thematic message," he states. "There is no

for a Juno Award for Producer Of The Year. "Presently, they're experience-oriented. I think they deal with living, and I find them inspirational because I think they're still ambitious. Whenever he's written something good, I feel it's more emotional."



The Hamilton-born Peart, 37, has blazed a literary path for Rush since he joined the band in '74 after original drummer John Rutsey departed for health reasons. Ironically, his talents as a wordsmith were largely undiscovered—even by Peart himself.

"We had no clue whatsoever that Neil would be a lyricist," said Lee, speaking for himself and guitarist Alex Lifeson. "He joined the band strictly on his percussive skills. He was in the band less than two weeks before our first U.S. tour. It was as we were getting to know each other on the road that Alex and I noticed a few differences.

"Alex and I were teenage idiots together, but we didn't know who this strange creature was. We did notice his incredible appetite for books and for reading.

"He also spoke English better than anyone we knew—in fact, better than anyone we had ever met," recalls Lee.

Geddy maintains the duo suggested Neil try his hand at writing, but Peart has a different recollection.

"I don't think anybody ever asked me," he said. "I think I became lyricist by default. I saw a vacuum and worked on a couple of things that I submitted and were accepted."

Inspired by socialist author Ayn Rand, Neil Peart became the catalyst for establishing Rush as master musical interpreters of literary giants, and for teleporting certain ideas into the stream of rock consciousness.

Further adaptations of Rand's work—as in *Careless Of Steel's* "The Fountain Of Lamneth" suite and the futuristic sci-fi fantasy epic *2112*—were

manifesto, although there are many threads and a strong motif of looking at life today and trying to get inside it."

Humanity and the different aspects of human nature have formed the basis of several Rush albums—*A Farewell To Kings* and *Grade Under Pressure* among them—but rarely has the listener been able to make the connection so clearly with the introspective nature of "Scars" or the ecological alert flashed by "Red Tide".

"Neil's lyrics to me are a lot more heartfelt," acknowledges Lee, who with his counterparts have been nominated

AVAILABLE NOW

AKAI MAKES DIGITAL MULTI-TRACK AFFORDABLE

Akai Digital is now delivering the A•DAM System: the first professional, expandable digital recording system in a compact package. A•DAM utilizes the advanced tape technology of the 8mm video tape, which is easily available at stores everywhere. A•DAM offers 12 to 36 digital audio tracks in a modular system that can be rack-mounted for portable operation.

The A•DAM System consists of the DR1200 Digital 12-Track Recorder, DL1200 Programmable System Controller, and DM1200 Meter Bridge. The DL1200 not only serves as a 104-memory autolocator, but as the control center for up to three DR1200 recorders! No external synchronization is required for 36 track operation. But, of course, the DR1200 is fully compatible with SMPTE synchronizers.

The A•DAM System has the specs you expect with a professional digital multitrack system: 16-bit linear resolution, 44.1 kHz and 48 kHz sampling rates, and more than 90 dB dynamic range. Best of all, the A•DAM System is the most **affordable** digital multitrack system on the market.

A•DAM has arrived. See the new standard in digital technology **today** at your Authorized Akai Digital Dealer.

A•DAM



ADCOM Electronics Ltd.
Audio Systems Group
Unit 1 - 310 Judson Street
Toronto, Ontario M8Z 5T6
Phone: (416) 251-3355
Fax: (416) 251-3377

TMI
AKAI
DIGITAL

WRITE FOR A FREE BROCHURE

P.O. Box 2344 Fort Worth,
Texas 76113-2344 U.S.A.
Phone: 817-336-5114
FAX: 817-670-1271
Telex: 163203 DMRTX UT

RUSH

PRESTO CHANGE-O

creative forays that expressed a thirst for knowledge. Cliffhanger adventures like those of "Cygnus X-1", which was begun on *A Farewell To Kings* and concluded on *Hemispheres*, challenged the imaginations of fans who were tired of well-worn rock clichés.

"Initially, lyrics were never that important to me, internally or externally," confesses Peart. "But dealing with words changed the way I read, and introduced me to some new worlds."

"It's also important that you see different points of view. I've read a lot of American literature from the '20s and '30s, and what was interesting was that all the authors of the time—Hemingway, Steinbeck, Fitzgerald and Faulkner—saw it all so differently, yet they manage to strike at some universal theme."

"It's important to be conversant with other people's views, even if you don't agree with them."

Notwithstanding Peart's gift with words, Alex Lifeson's fabulous fretwork and intricate bass playing from Lee, Rush's self-confessed baseball fanatic, Geddy also feels that the band's personal objectives played a

large part in their early success.

"We had lofty ambitions," notes Lee. "I think, at that age, you have visions of rock glory. Neil's lyrics dealt with things that appealed to our sensibility—a noble kind of rock 'n' roll. It was always a bone of contention that there was a kind of integrity about them that was great to stand behind."

"It feels very good as a young band to feel you're doing something important. It's a motivating factor."

When it comes to composition, Lee says he and Lifeson split responsibilities, but balance each other out.

"The two of us take on many different roles," Lee explains. "If Alex has a strong idea that's very complete, I will act as the producer/editor. For instance, with 'Show Don't Tell,' Alex came to me with a guitar riff that didn't need to be touched. I contributed the chorus and we worked on the verses together."

"We each have our own different strengths. It works both ways and it's like a puzzle. Sometimes Alex and I even forget about writing the music ahead of time. A song like 'The Pass' needed to be written to the lyrics, which we used as a script."

Lee says the most satisfaction he gets from working on Rush albums these days is as a composer.

"Most rewarding to me is the writing," said Lee. "It's the single most in-

teresting thing I do. Everything else is downhill after the song is written. It's really the challenge."

"There used to be a lot more emphasis on the playing, but now it's very much the writing and arranging. It's a tremendous challenge and one that never grows old. You always think you have a better song in you than the one you just wrote. And there's always the tremendous fear of what if nothing comes out? What if the well goes dry?"

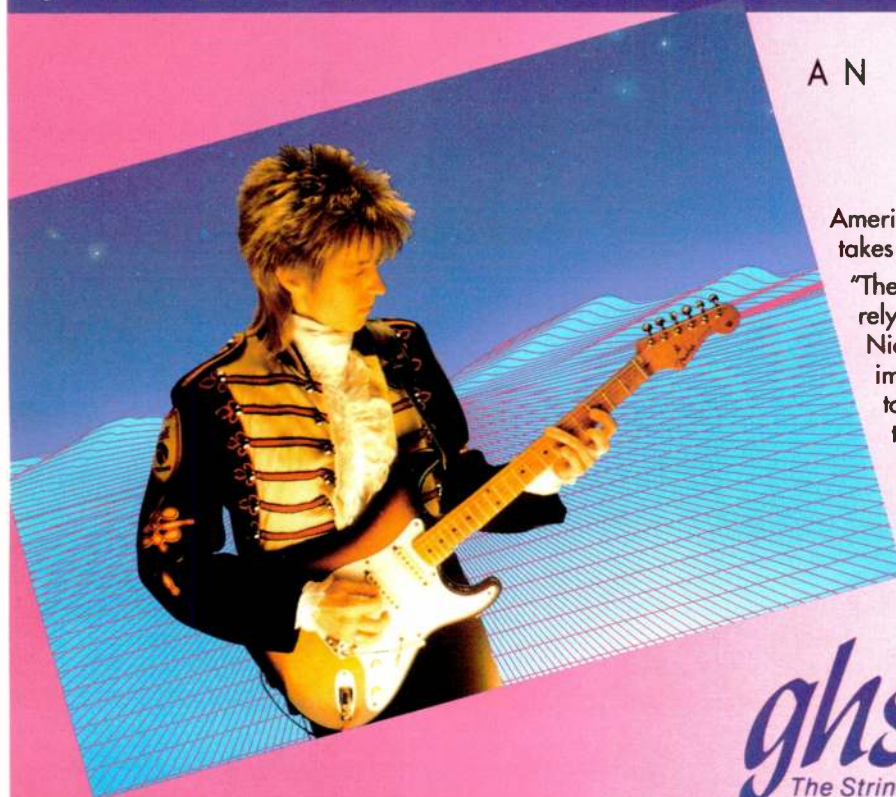
Lee admits he's satisfied with *Presto*, but then cautions that "You always feel much more positively about the last one you did."

Specifically for *Presto*, Lee said Rush decided to streamline the sound and steer away from synthesizers.

"We wanted to stay away from keyboards for this album," acknowledges Lee. "They can be quite a passive writing tool, and we wanted something more forceful and less pastoral. I wrote a lot more on bass, which reminded me of the old days when there was nothing more to write on."

"This album was a real reaction against technology in a sense. I was getting sick and tired of working with computers and synthesizers. Fortunately, so was Rupert. We were united in our rebellion, and decided to use a more organic approach. We made a pact to stay away from strings, pianos and organs—to stay away from digital

G H S & E R I C J O H N S O N



AN INTERGALACTIC ODYSSEY

Heralded as one of America's greatest guitarists, Eric Johnson takes listeners light years away...

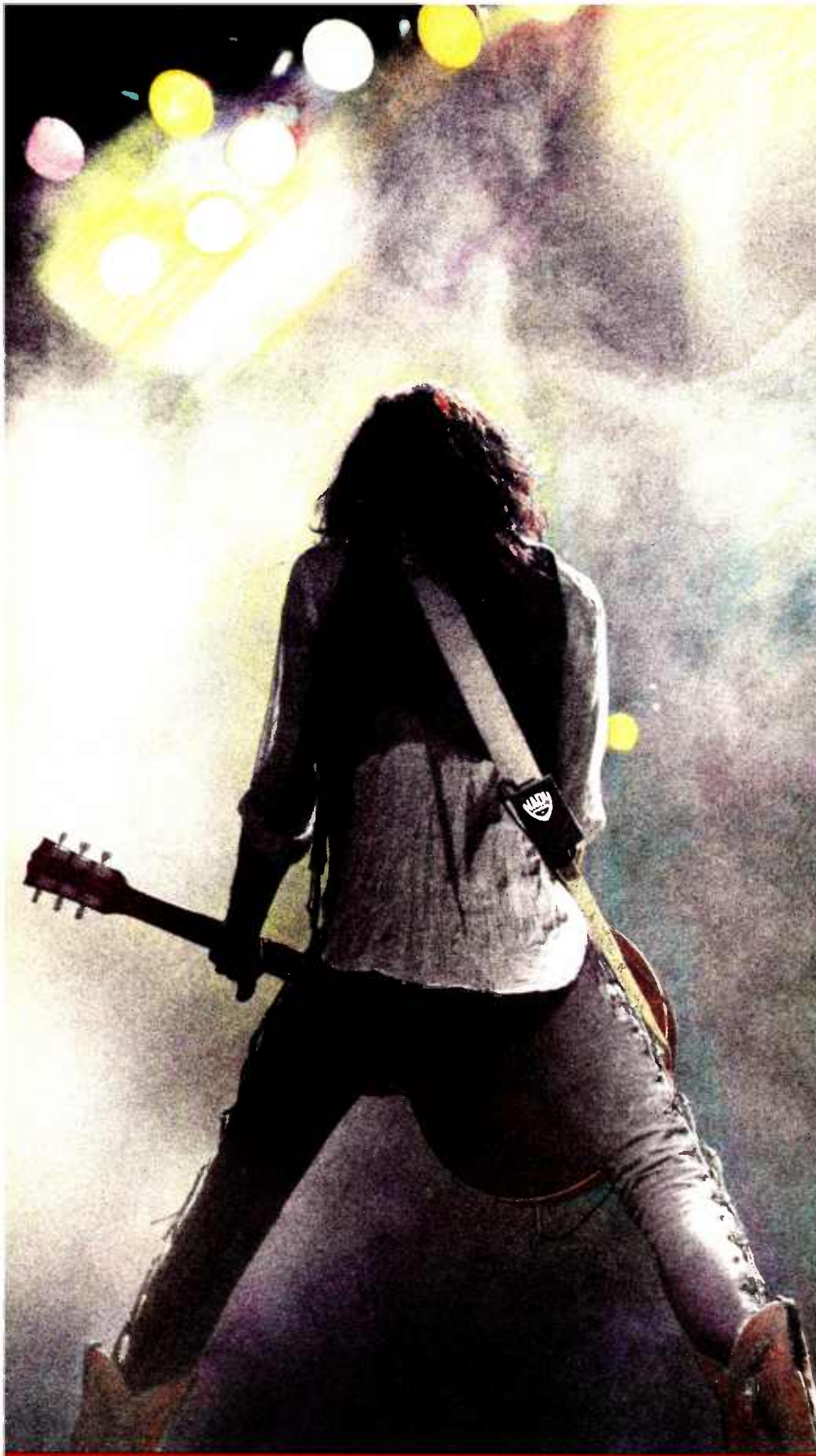
"There are certain key components that I rely on to shape the sounds I want. GHS Nickel Rockers are truly one of those very important ingredients. Their balanced tone and great intonation have made them a mainstay and preferred choice with me for many years."

Eric Johnson and GHS Nickel Rockers—off on an odyssey, transcending the conventional and exploring new galaxies in guitar sound.

ghs strings
The String Specialists



Manufactured by G.H.S. Corporation, 2813 Wilber Ave.,
Battle Creek, MI 49015, USA



You name the group—chances are they're running several channels of Nady Wireless on stage. These are the guys who can afford any wireless they want. Fact is, they insist on Nady.

So should you. For the same reasons. In a side-by-side comparison, no other wireless is as quiet (we're 20 dB below the competition), or sounds as good. Thanks to our patented noise-reduction circuitry.

And the Nady transmission link is the most dependable you can get. We have more experience with working bands than all of our competitors combined. Nine out of ten superstars rely on Nady Wireless—this was true a decade ago, and it's true today. Our cutting edge technology and unrivaled quality keep Nady customers loyal.

Choose Nady, just as the greats do.

Because the road to the top is a little smoother with Nady Wireless behind you.

Go for a hands on demo at your Nady Dealer. Or write us for more information.

S.F. MARKETING INC.

3524 Griffith, St-Laurent, Quebec H4T 1A7
(514) 733-5344 or (514) 345-8858



Choose a Nady 650 VHF for super features in a mid-priced Diversity Wireless System. Hand-held Transmitter available with most popular elements.

The Nady Instrument Transmitter is a familiar sight on stage.

Nady. The Wireless behind the greats.





technology. In the end, we couldn't resist using them for colour."

Lee also underlined the importance of Rupert Hine's involvement during the *Presto* sessions.

"He felt very strongly about the material," Lee asserts. "He didn't feel it necessary to force any of his ideas on us. He very much operated within the philosophy of 'if something works, don't fix it.'"

Apparently an extra set of ears were also appreciated in the studio.

"Very early in the writing, Rupert pointed out a few tendencies we had as writers which later proved to be important. Sometimes all you need is to be shown where you're going, by someone objective, just to remind you that you have millions of options.

"Because we're players—when we record we tend to go after perfect performances. That's not an area Rupert feels is important. We have a tendency to be so precise. It was very easy for us to get into a machine-like mode. We get so perfectly tight in synch that when we fall short, it hits our ear like an error."

Peart—who often sketches ideas out in a notebook before bringing them into the studio during preproduction—says he's unwilling to improvise for an album without being prepared.

"I'm not ready to do it," he confesses. "It took me so long to develop confidence and facility. Luckily, I'm not forced to publish or perish, so I always like the situation of refining what I have."

He refuses to cast a critical eye on his past efforts, although he admits he isn't perfect.

"There are tons of little bits I can't listen to without wincing," says Peart. "But there are no big mistakes in integrity or ethics, so you can't reproach yourself. They all fed something, and as long as you're satisfied with your current work, its purpose has been served. I don't think everything we've done is great."

Rather than name favorites, Peart feels his best lyrics are songs that have been landmarks as creative achievements.

"Vital Signs" was a pivotal point in Rush's career," said Neil. "It was the first time we tried a new style, which worked. 'Subdivisions' marked the first time I could be graphic and autobiographical. 'The Analog Kid' was my first attempt at non-fiction. For the longest time I stepped into characters until I had my own confidence and technique to be able to step outside them as a writer."

"For 'Show Don't Tell' I adopted an attitude and character," Peart reveals. "I took a stance and a good attitude and developed it. I think it's just a sense of growing power in my own confidence and ability. I hope it reflects growing technique. I find a trend for us since *Grace Under Pressure* has been cutting off abstractions.

"The song 'Presto' reflects me and life as a theme, although I invented the scenario. Irony is also a tool I used on this album. Most times I was careful not to dramatize the situation. When you step into true fiction, you use the fiction to explain the truth and reality."

Currently in the midst of a North American tour that hits Canada in

May, both Lee and Peart feel the question of Rush grinding to a halt is an obsolete one.

"There are a lot of challenges left," said Peart. "I'm still learning how to say personal things in an effective way—and I see this vast ocean in front of me."

Lee states that the only thing that will stop Rush from continuing is public demand.

"I don't see there being any reason to stop," Lee declares. "I think the age barrier in rock 'n' roll has gone. I think the bottom line is whether or not you sell records. If you stop selling, that can hasten the demise of any creative outfit."

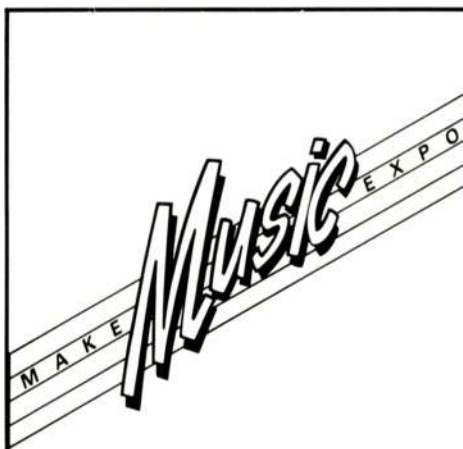
CM



STRINGS

24 carat gold

Maxima Strings Stay in Tune Longer and Keep Their Brilliance Try Them!



SATURDAY, MAY 5, 1990
10AM — 9PM
AUTOMOTIVE BUILDING
EXHIBITION PLACE,
TORONTO

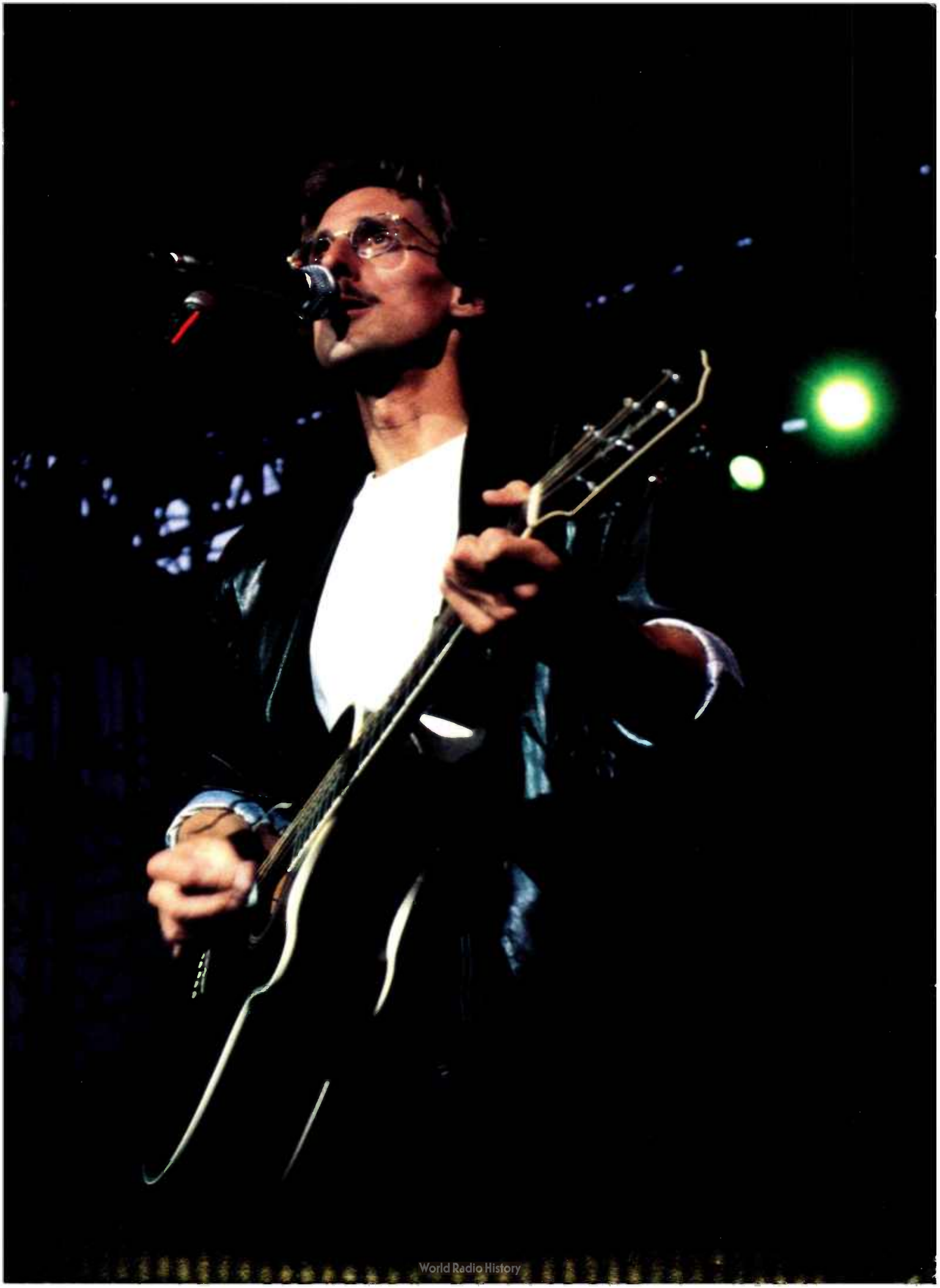
- OVER 70 EXHIBITS OF THE NEWEST PRODUCT DEVELOPMENTS: MUSICAL INSTRUMENTS, SOUND EQUIPMENT, ACCESSORIES, INSTRUCTIONAL BOOKS AND VIDEOS AND THE LATEST TECHNOLOGY
- WORKSHOPS, CLINICS AND LIVE DEMONSTRATIONS INCLUDED IN ADMISSION

ADMISSION:
\$6.00 ADULTS
\$3.00 SENIORS AND
CHILDREN 12 AND UNDER

MAKE MUSIC EXPO IS
PRESENTED BY
THE MUSIC INDUSTRIES
ASSOCIATION OF CANADA

GET INTO IT!

FOR INFORMATION, CALL (416) 485-8295



"The Cows Don't Treat Me Any Different..."

GEORGE FOX

Somewhere in the wilderness between Calgary and Banff, in the foothills of the majestic Rockies, lies the town of Cochrane, Alberta. Not too far away, in Grand Valley, is the ranch where George Fox grew up, becoming interested in music when the fifties nostalgia craze hit big in the seventies as he entered his teens. Singing in a high school band called The Falcons (aka the Falcon Rights...) fuelled the fire and the growing enthusiasm. Entertaining at local dances, parties and clubs, they played everything from Johnny Cash to Elvis Presley to Boy George. (George confided that a song I had written in April Wine, "Drop Your Guns", was part of the Falcon's repertoire.) The band split up after high school when the guitar player, who owned the only amplifier in the group, left. Out of necessity, George picked up the guitar; unsatisfied with his first Hohner acoustic, he worked on a pipeline until he had enough cash for a Yamaha solid-body electric guitar and an amp. George spent a few years as a singer-guitarist in a trio ("I wasn't much of a guitar

player!"), but "the biggest thing that happened in my whole career was when I met Jerry Martin" (in 1983). Jerry became George's guitarist and bandleader, although they started out as a duo. "I learned a lot from him. He gave me a lot of encouragement when I started writing." George had sold home-made tapes out of the local hardware store... "George Fox Sings 32 country Classics... I couldn't believe the way they sold! The next logical step was to start writing my own stuff."

Jerry Martin convinced George to take the money he had saved up for a new tractor to record his songs at Calgary's Smooth Rock Studio in February of '87, in between looking after 150

head of cattle. The first sessions sounded sounded too 'rock', so they ended up re-mixing most of the tracks, and this is the real beginning of what is now known as 'the George Fox story.' On a trip to Vancouver on farm business, George left cassette copies of the album with two people whose names had been given to him by his producer, Dan Lowe. One of those tapes ended up in WEA's Vancouver office, from where

continued

What happens when thousands of musicians, composers and producers suddenly speak the same language?

In less than a year, the M1 has become more than the world's best-selling keyboard. It has become a form of communication. A universal tool allowing everyone in the creative process of music to exchange new sounds. Develop ideas. And collaborate on projects.

In short, the M1, and its rack counterpart, the M1R, are creating more than some of the world's greatest music. They're creating

a worldwide network of professionals who are bringing about changes in music faster than ever before.

At Korg, we're backing up that network with a growing selection of support products. Like our new PCM sound expansion board. This M1 upgrade board doubles the memory of the M1 and M1R from 2 megawords to a full 4 megawords of CD quality sounds. We've also created new ROM sound cards and program cards.

What's even more astounding is the amount of options being

developed by third-party companies. Including a 15-times memory expander for the M1's sequencer. A disc drive. And an ever-growing selection of software.

No wonder the M1 was named Keyboard of the Year and Product of the Year* as well as Technological Innovation of the Year.** And with the number of M1 products—and users—growing every day, you can imagine the potential of such a universal language.

Just think, then, how great your potential will be once you begin to speak it.

KORG®

MUSIC POWER

KORG CANADA
MONTREAL (514) 738-3000



*1989 Music & Sound Awards
**Keyboard Magazine, December, 1988.

© Korg 1989

GEORGE FOX

it was sent to Bob Roper, WEA's head of A&R, in Toronto. I remember Bob telling me how he'd received the tape on a Friday, listened to it once or twice, and took it home with him over the weekend, where it began to grow on him. "Even my wife, who is not fond of country music, remarked that she liked it." Back at the office on Monday, Roper began

playing George's tape for WEA staff, and the excitement became contagious. Bob got the green light to contact Fox.

"I was out pitching hay when I heard my mom yelling from the house that someone from Toronto was calling about my tape. I thought, 'How the hell...? I've just been to Vancouver with two tapes...!' I threw the pitchfork in the corner and ran to the house. I answered the phone out of breath. It was Bob Roper, and he went on and on about how he liked the tape. It was an emotional moment."

Next, Bob gave the tape to Leonard Rambeau, Anne Murray's manager, who was *not* looking for a new act. Leonard also liked the music, but wasn't sure if he wanted to move on it. So, on a plane trip, he played the tape for Anne. Unaware that she was speaking loudly while listening to the music on her Walkman, she kept asking, "Did he really write these songs?" Finally she turned to Rambeau and said, "I think you've been handed a gift."

And that, folks, is how a simple farm boy ended up with a major label and first class management, going on to become, during '88 and '89, the hottest new act in Canadian country music.

With All My Might—the follow-up to his first self-titled album which spawned four top-ten singles—was recorded at Vancouver's Blue Wave Studios, with further recording and mixing done in North Hollywood with ex-Haligonian Brian Ahern, using "vintage microphones and a lot of other older gear." It's a mature, sparsely-produced record that sees George singing with a growing confidence and more than a hint of stark intensity.

It is not the job of this magazine to make bold predictions, but I see this gentle farmer ultimately taking his place alongside the Gordon Lightfoots, Neil Youngs and Oscar Petersons of this young country. **CM**

George Fox On:

The early days in Alberta: "I was probably on stage long before I should have been, and never too subtle about it either. I had this Elvis get-up—a white outfit with chains, a leather vest with THE FOX written on the back, slicked-back hair, mirrored sunglasses..."

Recording his demo, which became his first album: "You could have written a book on what I didn't know about making records. I could have gone out and bought myself a new John Deere with a TV and air conditioning for the price of those sessions."

That first phone call from Bob Roper: "I was on cloud nine when I headed back to the barn."

Preparing for a show: "I love power naps."

Surviving on the road: "The party's on stage."

Doing it 'your way': "You might as well do it exactly the way you want, because if the record comes out and it's not a success, at least you're batting 500, because you like it. If you hate it and everybody else hates it, you're batting zero."

Coping with success: "The cows don't treat me any different..."

NSI

"INNOVATIONS IN ILLUMINATION"

NEW



Features

- 16 independent control channels.
- 16 independent momentary bump buttons.
- 12 programmable patterns or static scenes.
- Up to 400 step memory chase.
- Channel intensity LED indicators.
- Manual operation mode.
- Audio sync with sensitivity control.
- Pattern and static scene fade.
- Chase rate control.
- Chase tap button.
- Master level.
- Glide button (allows slow attack of chase steps).
- MIDI in/out/thru.
- Micro-plex microphone cable connect system.
- Black out.
- Rack mount chassis option.
- Non-volatile memory with lock.
- DMX 512 digital output.

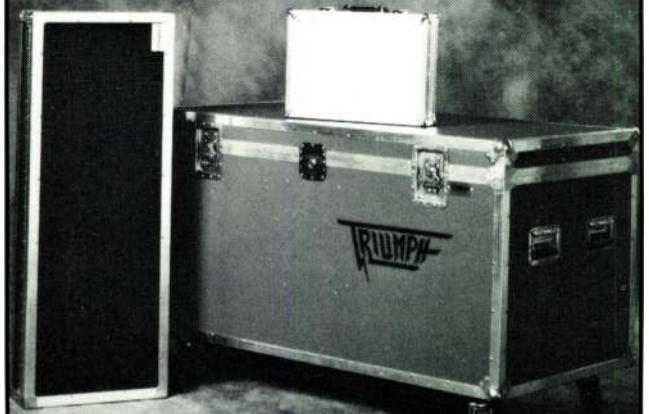
DISTRIBUTED EXCLUSIVELY IN CANADA BY:

Audionova Inc.

2083 Chartier Ave.
Dorval, QC H9P 1H3
514-631-5787

COBRA
ROAD CASES
TORONTO CANADA

WE BUILD THEM TOUGHER JUST
IN CASE



CUSTOM CASES FOR ANY APPLICATION
USED BY THE MEMBERS OF TRIUMPH, THE
JEFF HEALEY BAND

3858 CHESSWOOD DR.,
DOWNSVIEW, ONTARIO M3J 2W6
(416) 398-0743



OLIVER JONES

REFLECTIONS OF A JAZZ GIANT

I consider myself the luckiest musician in the world, because I have the two ingredients that help make an artist: I have the best agent in the world—someone who is efficient, knows the business and who has all the confidence in the world in me as an artist; the record company, Justin Time—along with their president, Jim West—is also firmly behind me.”

These refreshing comments come from a seasoned veteran who has been playing concerts for fifty years. Most musicians with half that many years behind them aren't able to maintain the enthusiasm Oliver Jones takes along with him on a day-to-day basis: “I wake up every day looking forward to playing. It's a wonderful feeling, and I'm happy with my life. I hope other Canadian musicians can share that feeling.”

Oliver's late arrival as a jazz musician in '81 makes his swift success in that genre all the more rewarding—his list of accolades grows by leaps and bounds. He's one of the few lucky musicians in the country who can say they've never had to maintain a day job in order to play the rent.

With the wealth of experience this man has amassed over the years, speaking to him becomes more of a 'how to' lesson than a formal interview. Therefore, rather than interjecting

comments here and there, we have opted to let the wisdom and experience of a fifty year veteran unfold over the next few paragraphs, as Oliver Jones comments and advises on a variety of subjects.

Making a Living in Canada as a Jazz Musician

I'm probably the exception. Other than those of us who have steady jobs, it's rough. In Toronto, they're down to three jazz clubs right now. Montreal is better, but finding venues for the number of jazz artists we have here has always been a problem; we definitely need more.

The government has finally recognized that jazz has its own identity, and will begin to help out with grants in the near future. This will help musicians afford to travel across the country. It's difficult for a club owner in Vancouver to bring someone all the way from Montreal or Halifax. The air fare alone is very hard for people to raise, and the jazz societies don't have the resources.

There's to be an experiment set in motion soon to try to get groups from one part of the country to move across the country in a kind of round robin affair, so the club owner in Calgary will contribute a portion

to enable a group to travel from Vancouver to his place and vice versa. That way, groups can work their way across the country. The government is supposed to help out with this, which would be a Godsend, because we definitely need it.

We need more agents and managers too, but first we need the venues. We have so many fine jazz musicians throughout Canada that I believe should be on the international scene, and will be if we can get the record companies behind them—we definitely need better distribution.

I guess you mostly hear about Oscar (Peterson) and myself when it comes to Canadian jazz musicians, but we're not the only ones who can produce, that's for sure.

Technique

Everyone thinks of me as a technical player. My technique is due to my putting in a lot of time studying classical music. I tell students that technique is not everything. You don't have to be a great technician to be a great jazz player; it helps to express yourself at times, but it's not the means to the end.

I stress the need to play evenly and to gain good control over the instrument; an even, balanced approach to it rather than being a monster player or technician. Also,



Our chameleons come in as many as 465 colors.

Whatever your musical inclination, there's a Casio keyboard that can capture all the color of music for you.

They're perfect mimics. And can imitate the shadings and nuances of almost any instrument.

Without spending hours perfecting technique, you can spend hours of fun with the 100 sounds on our SA-20 keyboard. Its "Super-Accomp" even lets you fill in melodies with vivid chord

progressions and lively sound effects.

Our MT-240 packs MIDI compatibility, real-time memory and 210 sounds into a mid-size board. It's the excitement and versatility of a full-size, made more manageable.

And for a truly colorful experience, there's our CT-650 Tonebank. A full-size keyboard that covers a vibrant spectrum of 465 tones, including a rich piano sound.

Casio keyboards. Chameleons that

are as changeable as you. And every bit as colorful.



CASIO[®]
Where miracles never cease

Casio Canada, Ltd. 2100 Ellesmere Road, Suite 240, Scarborough, Ontario M1H 3B7

OLIVER JONES

you shouldn't limit yourself to one style of jazz—listen to it all, and listen to all types of music. You can incorporate that into your performance. I draw a lot from the classics.

Practice

Above all, make it quality time. Warm up and go back to playing evenly. Practice consistently; don't play seven hours once a week—an hour a day is far better for you.

Your instrument should become one with you. This is my fifty-second year playing, and I've never been very far from a piano. If I'm not physically playing, I'm thinking it. I don't remember ever not playing.

Variety is important too. You shouldn't get hung-up playing with the same musicians all the time; get different input from different musicians. Jazz musicians have to have a great sense of spontaneity, and you'll only get that playing with different musicians.

Technology

The computerized instruments coming out are a tremendous help to me when I'm writing. I don't particularly care to perform on them, but for writing and arranging they're great.

On my recent tour of Africa, I brought a portable Yamaha piano with me. I was able to play everything I wanted to. Although you can do a lot with electronics, I wouldn't want people to ignore the acoustic piano or use electronics as a crutch. There's a lot of easy ways to get through a lot of things that you would normally have to work very, very hard to play. I don't suggest young musicians take these shortcuts—learn your craft first.

The Montreal International Jazz Festival

After going to all the others, I find there isn't any festival run better than ours. The enthusiasm of the city makes me feel very proud. Musicians in Europe tell me how much they would like to get to Montreal—they've heard so much about it. It's become our biggest summer attraction. Since I've been back home, I've watched it grow; and when I play at other festivals I feel let down because none of them reach the scope or intensity of the Montreal festival.

Practical Advice

You can't be a working artist and not travel. I think one of the greatest things that has happened to me has been that I have been able to travel from Nova Scotia to British Columbia about every two years. And since then, my sales have been much higher.

Don't think you have to get high smoking or drinking to play jazz. That's the biggest fallacy of all. A lot of musicians in my day felt you had to be high to play jazz. What you get out of it is what you put into it. No false means of courage will take the place of doing it yourself—get back to basics.

CM

THE ORIGINAL

FOR A COMPLETE COLOR CATALOG SEND \$3.00 TO
B&J MUSIC 469 KING STREET WEST, TORONTO, ONTARIO, CANADA M5V 1K4

DPM™ 3

"Even under the microscope, the Peavey (DPM 3) sounds are uniformly excellent." — Craig Anderton, *Electronic Musician Magazine*

"...a powerful contemporary sound."
— *Keyboard Magazine*

"...Most Innovative Keyboard" 1990
— *Music & Sound*

- Totally DIGITAL PHASE MODULATION SYNTHESIS (DPM)
- Software-based voice/program generation
- Dual Multi-Effects Processors
- 16-voice Polyphonic/16-voice Multi-Timbral Dual Oscillator Program Architecture
- 4 Megabytes of 16-Bit PCM Wavesample ROM
- 27 Megahertz DSP sound generation eliminates dedicated hardware approach

- 720K byte/3.5" PC-compatible floppy disk drive
- Software upgradable — Only a software update away from next year's model
- MIDI or Disk loadable PCM Wavesample RAM expandable to 512K
- "Tape Deck" — Like 9-track 20,000 note MIDI Sequencer
- "Up-Front" studio quality 16-bit PCM Wavesamples
- 61-key dynamic keyed with "aftertouch" and velocity sensitivity
- 5 totally programmable 32-piece Drum Kits
- 100 Internal Programs (Expandable to 200 with Peavey Cache™ Card)
- Capable of operation as a MIDI Master Controller via Global Data Storage and Multiple Channel control
- Diagnostic Disk runs complete system check on internal functions

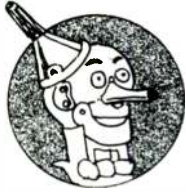
For further information, call
the DPM™ 3 Hotline
1-601-483-5370



Puts The Music Back In Your Hands.

Peavey Electronics Corp.
Meridian, MS 39302-2898
(601) 483-5365 Telex: 504115
© 1990

The WIZARD is only Human



KEYBOARDS IN THE '90s



Bob Wiseman (Blue Rodeo)



Yamaha DX7



Jim Burgess (SBT)

BECAUSE OF THE WONDERFUL THINGS HE DOES

Spotting There is a scene in *The Wizard Of Oz* in which Dorothy and her friends realize they've been had. As they stand transfixed by the thundering sounds and threatening images before them, Dorothy's dog Toto pulls a nearby curtain open to reveal the real Wizard—a pathetic little man pressing buttons. "Pay no attention to the man behind the curtain," he bellows in his electronically enhanced voice, but it's too late. The technology can't save him.

We keyboard players have become a little touchy about that scene lately. In the roughly ten years since high-level music technology became available to consumers, our popular image has deteriorated from the virtuoso prowess of Keith Emerson and the bluesy charm of Dr. John to a switch-flicking anonymity not far removed from the Wizard's. Like him, we have surrounded ourselves with stacks of expensive hardware to create powerful illusions. And, like him, we have been exposed.

"It's misleading," says Blue Rodeo's bare-essentials keyboard man, professor Bob Wiseman. "There are very few keyboard players around who you know are really great pianists. Yet they seem really secure about their lack of technique." That sense of security, which came from powerful arsenals of equipment, is fading fast. Even as the tech-

nology continues its advance, keyboard players are feeling renewed pressure to actually play. The coming decade will likely see old values merging with new toys.

WE'RE NOT IN KANSAS ANYMORE

Developments The eighties witnessed a technological explosion that changed the face of music forever. Developments like sampling, sequencing and polyphony created new possibilities for electronic keyboard players. No longer simply one source of colour, keyboards became, for many people, the whole sonic picture.

But none of these innovations compares in scope with the advent of MIDI (Musical Instrument Digital Interface) early in the decade. Originally invented as a replacement for the non-standardized codes being used by various manufacturers for their music products, MIDI became nothing less than a universal language spoken by synthesizers, samplers, drum machines, sequencers, effects units and, most significantly, computers. "The emergence of MIDI software changed the whole synthesizer world," says Jim Burgess, owner of Toronto's Saved By Technology. "It established the computer as the centre of the keyboard system."

And from the new technology, a new music was born. Techno-pop went from the fringe to the mainstream with lightning speed, and young stars like

Howard Jones adopted the latest tools as their own. Naturally, fans of the new sounds craved the means to produce them. At under \$3000, Yamaha's DX7 must have seemed like the answer to many a young musician's prayer. The first mass-market digital synthesizer, it soon became as omnipresent as the Fender Rhodes had been ten years earlier. "The market base widened to include amateurs," says Roland Canada's Western Regional Manager Barry Creamer. Or, to put it politically, the means of production fell into the hands of the workers.

IF I ONLY HAD A BRAIN

The Players' Perspectives This sharing of the musical wealth has continued to the present. The best-selling Korg M-1 is the most popular of a new breed of keyboards called "workstations." Incorporating PCM samples, high-quality synth sounds, sequencing, digital effects and multi-timbral playback capabilities in a single unit, workstations are everywhere. "It blows my mind that these things even exist," says Kim Mitchell's keyboard player Greg Wells. "It's amazing and flattering that people are sitting down to create such an homage to the spirit of music."

Alas, it seems there can sometimes be too many choices. With huge sound libraries readily available, how do we narrow the field to just one sound for one application? "Geddy Lee has a

The WIZARD is only Human



THE HOME KEYBOARD MARKET

"I don't know why anyone would buy an acoustic piano, unless they want it for furniture," says Dave Dempsey, market manager for Technics Music Canada. He represents an extreme in the debate over the introduction of high-quality music technology into the home market. According to the latest figures, piano sales are levelling off while sales of home keyboards are going through the roof. That means that families that would have been piano owners twenty years ago are buying electronic instruments instead. MIDI advocates like Saved By Technology owner Jim Burgess foresee a day when every home will have a MIDI-based music system. Kids love them, they're portable, and they don't need tuning once a month. "They're going to be as common as VCRs," says Burgess.

On the other side of the debate are people like Michael Remenyi, owner of Remenyi Music in Toronto. "If you want to learn piano, you cannot do it on a synthesizer. I never advise parents to replace a piano with a synthesizer. The thrust of my whole operation is to make that distinction," he says. Remenyi offers the resurgence in sales of recorders and folk instruments as evidence that, while there may someday be music-making in every home, MIDI does not yet have a stranglehold on the casual musician.

Certainly the average consumer is not yet MIDI-literate. "Most people think that MIDI carries the audio signal," says Don Malcolm, product specialist for Yamaha's portable keyboards, though he allows that awareness is building slowly. Yamaha's PSR series is a major player in the home market right now. "The technology from our professional keyboards is coming down into the less expensive models," Malcolm says. Other companies are experiencing the same trickle-down effect.

As the standards for home keyboards keep getting higher, consumers will come to expect sampling realism, digital effects and full MIDI implementation. The old practice of "trading up" will be replaced by "adding on;" sound modules will supplement older keyboards. Slowly, MIDI literacy will build. Asked what first-time buyers should look for in a keyboard, Cosmo Music's John Ebata says, "MIDI, a five-octave keyboard, touch sensitivity, full-size keys, and probably built-in speakers."

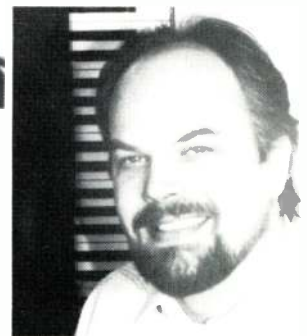
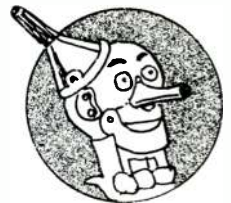
If enough people follow this advice, the next generation's Paul McCartney may turn out to be an insurance salesman with three kids who dabbles in music on weekends.



Ensoniq VFX⁵⁰



Michel Corriveau (Luba)



Steve McKay (Korg)

wonderful phrase for that," says Wells. "he calls it 'option anxiety'."

Option anxiety may go a long way towards explaining why, for all their alleged efficiency, MIDI albums take longer to record than traditional ones. "In the studio, it comes down to knowing what you're looking for," says Honeymoon Suite's Ray Coburn. "It might be an Emulator. It might be a Rhodes." Arnold Lanni, leader of Frozen Ghost, agrees: "With 50,000 sounds at your disposal, you'll be there forever if you don't know what you're after."

For some, the answer is to avoid the patch-of-the-month club altogether. "I don't like to labour over sounds. I'd rather labour over the song," says Gary Breit of the Breit Brothers.

For others, separating the musical wheat from the digital chaff is the trick. "Eighty percent of the sounds are unusable or indistinguishable from the others," says Glass Tiger's Sam Reid. "It's like someone sits there and changes the volume of a bell, then writes a new name. Sometimes the names are better than the sounds."

But if they complain, the players at

least offer solutions. "The software should be compatible from machine to machine," says Reid. Breit would like to hear "some real organ sounds, good B3 substitutes, with the harmonics assigned to the controllers."

Lisa MacDougall, one of two keyboard players in Rita MacNeil's band, longs for realistic brass. "I've yet to hear any kickass, punchy horn sounds that the average Joe can afford," she says. Jazz piano great Oscar Peterson would like two or three LCD screens to work from instead of one, and controls to the side of the keyboard instead of on the main panel.

Joe Vannelli, keyboard player and coproducer for brother Gino, says, "With sampling, you can always use more memory. You can always access stuff quicker." Manteca's Aaron Davis craves "greater ease in putting your own samples into these machines." Finally, Greg Wells is still searching for "a synth with good weighted action. Everything out there is so frumpy. Also, I'd like to see a return to analog-style controls. They make perfect sense. And maybe a can opener."

FOLLOW THE YELLOW BRICK ROAD

Selling the New Technology Manufacturers listen to the pros. Rhodes' new MK-80 electric piano, for example, is partially a response to musicians frustrated with constantly updating their gear. It's first and foremost an instrument for playing that will stand the test of time. Likewise, the popular Roland U-20 lets players access Roland's S-series samples as if they were synth sounds, removing the headaches of loading.

As the sound on such user-friendly units improves, the line between professional and home keyboards will become blurred. The Rhodes MK-80 will be the first true crossover keyboard of the nineties, according to several retailers. "It's a real leap forward in that it straddles the two markets," says salesman Rob Cooper of Steve's Music in Toronto. Even as the MK-80 sells to homebodies, Luba's Michel Corriveau is planning to use it as his primary stage keyboard.

Is MIDI awareness filtering down to



Peavey DPM3



Peter Janis (TMI)



Joe Vannelli

TEN 'BOARDS THAT SHOOK THE WORLD

In answering my questions about the most influential keyboards of the eighties, very few musicians left out the Yamaha DX7. It was the first affordable, high-quality digital synthesizer, and its percussive clarity was, at the time, hard to believe. "It totally changed everything," says Manteca's Aaron Davis. The only dissenting voice in the crowd was that of Greg Wells, Kim Mitchell's keyboard player: "When I first heard the DX7 I was blown away, but now I think it sounds like a car with the hubcaps falling off. It's noisy and brittle." So much for unanimity. At any rate, here are my top ten of the decade:

1) Yamaha DX7

For making digital affordable.

2) Roland D-50

For combining synthesis and PCM samples.

3) Korg M-1

For establishing the workstation.

4) Prophet-5

For setting new standards early in the decade.

5) Akai S900

For making sampling mainstream.

6) Emulator

For bringing realism to so many records.

7) Fairlight CMI

For showing the possibilities of computer music.

8) Yamaha CP70

For extending the stage life of the piano.

9) Ensoniq Mirage

For paving the way for samplers.

10) Roland Jupiter 8

For exploiting the warmth of analog synthesis.

the retail level along with the burgeoning technology? It depends on whom you ask. "MIDI is a buzzword," says Don Malcolm, product specialist for Yamaha portable keyboards. "People want to be part of the trend, even if they don't know what it means. Sometimes the salespeople are not up on it themselves." Jim Burgess has a different perspective: "I'm convinced that the level of MIDI awareness in Toronto is extremely high. My customers are as sophisticated as anywhere in the world."

The task of creating MIDI-literate people falls to the salespeople. "People are needing more and more service," says John Ebata, keyboard salesman for Cosmo Music in Richmond Hill. "Less knowledgeable customers need information, not just a good price." Of course, a good price doesn't hurt. Oscar Peterson, a long-time MIDI-phile and enthusiastic proponent of Ensoniq's VFX SD workstation, chuckles at how things have changed. "People used to balk at \$15,000 for a piano," he says. "Add up the value of your synthesizers sometime."

The downside of the mass-market

availability of sophisticated synthesizers is that many musicians thrived on the limitations of early, unsophisticated keyboards. "Walter Carlos is a perfect example," says Greg Wells. "He was using primitive stuff, but the results were unique, innovative." Arnold Lanni fondly remembers his own Hammond C3, Rhodes and MiniMoog. "You had to use what was there," he says. For her part, Lisa MacDougall wishes she hadn't sold her Roland JX3P: "It had this cheesy organ sound that I liked."

LIONS AND TIGERS AND BEARS

Fear of Obsolescence Statements like these fly in the face of the notion, common in the eighties, that keyboards have a short shelf-life. Throughout the MIDI revolution, keyboard players have been plagued by nightmares in which they spend big bucks on a keyboard only to have it rendered obsolete by some new, sexier product. These dark fantasies weren't always far-fetched. "We've just come through a five-year span of things going obsolete every

week," says Lee Wayne, keyboard and guitar synth salesman at Mother's Music in Vancouver. It's what Barry Creamer calls the "black-box-of-the-week syndrome."

"The truth is," argues Steve McKay, Korg Canada's general manager, "it's the musician that makes it obsolete by saying that it's not the latest. If I took that attitude, I'd spend millions keeping my car and my microwave up to date." Many manufacturers contend that any keyboard with full MIDI implementation will never be obsolete. Some, like Peter Janis, who manages the Akai line for TMI, feel even some non-MIDI synths have yet to become extinct. "I was looking at buying a use MiniMoog the other day. The imperfections make it sound so nice." This nostalgia for simpler times has people using smaller stage setups and trusting the spontaneity of live playing again.

THERE'S NO PLACE LIKE HOME

The Return of the Live Ethos It's a tribute to the pervasiveness of sequencers and drum ma-

The WIZARD is only Human



HOW TO AVOID DINOSAURS

To our distant ancestors, avoiding dinosaurs was a way of life. Dinosaurs ate trees, people and each other; they were obvious bad news. But times have changed. Today's dinosaurs are harder to spot. They camouflage themselves with fancy buttons and they hide in cardboard boxes that come from the Orient. Avoiding keyboards that will become extinct isn't easy. A synth that once seemed like a friend for life can quickly turn into an expensive paperweight. In many keyboard players, this has caused "digi-phobia," or the fear of buying new gear. If you're digi-phobic, try keeping these seven simple hints in mind when you're shopping.

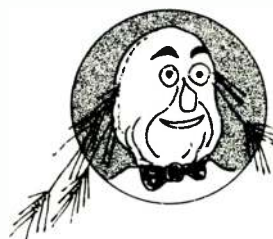
- Look for open-ended technology. It facilitates updates that will keep the keyboard fresh.
- Look for ease in programming. If it's hard to edit the sounds, sooner or later you'll give up.
- Look at the manufacturer's history. Is their track record good, or are they known for building lemons?
- Look past the design of the keyboard. Just shut your eyes and listen.
- Look out for effects the retailer may be using. Ask to hear the keyboard "dry."
- Look for multiple or at least stereo outputs. If the synth is multitimbral, you can't do without them.
- Look for live convenience. Will you be able to see the controls in dim stage light? Do the pedals and controllers feel good? Is the chassis compatible with your keyboard stand?



Roland U-20



Aaron Davis (Manteca)



Sam Reid (Glass Tiger)

chines that people are talking about live music as if it's a trend. After nearly a decade of sanitized performances, ideals like spirit, feel and energy are being discussed again. "In Corey Hart's band, we'd rely on sequencing, and there was always that fear that something would break," says Gary Breit, who was there for Hart's high-tech glory days. "You miss the dimension of improvisation. Sometimes you feel like an embellishment of the click track."

The old theory that the modern audience has been spoiled by glossy hits is proving false. Pop acts are getting strong responses by leaving the rough edges in their music. "Personally, I don't like sequencing onstage," says Arnold Lanni. "If you can't represent the song live with the players you've got, you're giving the audience less than they bargained for." Greg Wells concurs: "Trying to make perfect music is crap. Music ebbs and flows. That's when it sounds good."

Groups like Glass Tiger, who rode the mid-eighties wave to success, now say they have their hearts set on doing their next album live off the floor; groups like

Manteca, who never did sacrifice musicianship to machines, are feeling vindicated. Oscar Peterson says, "There's a segment of the audience that still wants to see someone get up on a stage and play." It's easy to see it as a black-and-white issue. But it's not that simple. Gino Vannelli, who has put together some of the hottest live bands in the history of pop music, intends to use some sequencing on his next tour. "Yeah, I know, everybody's burnt out on sequencers," says brother Joe. "But that's a function of how people have been programming them. People get tempted to quantize. They cop out, loop things, paste sections." The answer isn't a reactionary swing back to the old ways, but more musical use of the technology.

I'LL GET YOU, MY PRETTY

Searching For Friendly Keyboards A more musical use of the technology, according to Steve McKay, is exactly what the future holds. "There's an overkill of technology right now. What's needed are

tools more suited to the musician. In the nineties, the technology will be applied to make things more user-friendly." Lap-top sequencers, synths with world-class on-board effects, and software-based synthesis unlimited by a keyboard's internal circuits will become the norm.

The artists, by and large, are satisfied with the state of the art where sound is concerned. Advances in the next decade will be in the areas of price and convenience; the goal is to give the user the shortest possible route to the full power of the instrument. "Anything that impedes the creative flow is wrong," says Oscar Peterson.

But not all the news in the nineties will be so serene. Just in case you're thinking you've seen it all, check out these probable developments: digital editing technology at the consumer level; artificial intelligence that learns from you and becomes a composer's assistant; computers that can simulate theoretical design changes to acoustic instruments; one storage medium for both audio and video; surroundsound technology in the digital piano market;



Rhodes MK-80



Greg Wells (Kim Mitchell)

NEW KEYS ON THE BLOCK

On a recent trip to Anaheim, California for the Winter NAMM trade show we spotted these new keyboards. Most will be available for hands-on demonstration at *Make Music Expo* on Saturday, May 5, in the Automotive Building at Exhibition Place in Toronto. (See *First Takes*, this issue.)

- ★ Rhodes MK Series Digital Keyboards
- ★ Rhodes Model 760 RS-PCM Keyboard
- ★ Akai S1000KB Sampling Keyboard
- ★ Korg T1 Sampling Playing Synthesizer
- ★ Yamaha YFP-70 Digital Piano
- ★ Yamaha SY-77 Digital Synthesizer
- ★ Roland E-30 Intelligent Synthesizer
- ★ Roland KR-55 Digital Keyboard
- ★ Ensoniq VFX-SD Music Production Synthesizer
- ★ Peavey DPM-3 Synthesizer



Arnold Lanni (Frozen Ghost)

synthesizer system updates by phone; and flawless tracking by pitch-to-MIDI converters.

One of the most startling developments of the nineties is already underway. A Los Angeles firm called Lone Wolf Inc. is marketing MIDITap, an interface into a multi-media, real-time network for the entertainment industry that handles audio, video, MIDI and SMPTE via fibre optics. It means, among other things, a potentially infinite number of MIDI channels can be merged and channelized without degradation. Managing director Mark Koenig says the system, developed with Opcode, "will make sure the current technology will work in a new environment."

OH-WEE-OH...
YO-OH...

Now the Hard Work Starts The state of the keyboard world at the turn of the decade is nothing if not a new environment. Software has already begun its domination of electronic music, or, as Peterson puts it, "The hardware sale is over!"

It's as good a battle cry as any. Hav-

ing shaken off the need for a new keyboard every month, musicians can start making sense of the views that polarized the eighties. On one side there were the programmers (read: synth dweebs) who made too much of a good thing; on the other were the purists (read: MIDlots) who missed the boat altogether. The programmers won the battle, but the war's far from over.

Already there are signs of change. Musicians from all genres are—GASP!—coveting old sounds. Peterson: "To be honest, I've been migrating back to some of the older units, like the Sequential 440." Coburn: "I had so much gear, I just stopped using most of it." Lanni: "It's reverting back to songs. A guy's got to be original. The songs have to stand up." Reid: "Sometimes I'd just like to hear a shitty snare."

AND YOU WERE THERE

Coming Out Of The Dream Ralph Dillon, the other half of Rita MacNeil's keyboard team, suggests that keyboard players will spend the nineties paying for the gear they bought in the eighties. And while we

nurse our bank loans, a new generation of musicians will have the technology we worked so hard for presented to them on a silver platter. They will take for granted things we still think of as recent innovations.

As music technology gets ever more accessible, we will have to work harder to sort out the heroes from the hacks. It's too easy to just sound good; we need better criteria. Songwriting will, of necessity, make a comeback to fill the void that the eighties' overindulgence in production values created. Guitarists will be hungry for a piece of the action we stole from them. Shock waves will be felt in a broader sense, too. Already bands are in court arguing the ethics of sampling, and the U.S. recently approved copyright for patches after a heated debate. This technology has definitely arrived. Now let's get back to making music, shall we?

Failing that, we leave ourselves open to mangy, tornado-ravaged mutts who pull the curtain aside and expose us for what we really are. Believe it: the Wizard of Oz had MIDI In, Out and Thru on his console.

CM

Learning from Miles Davis

by Larry Cramer

When I first started playing and seriously listening to music, like many other young musicians, I was looking for something harmonically and rhythmically more interesting than the pop and rock music that I was into at the time.

Miles Davis' early jazz-rock fusion experiments like *Bitches Brew* and *Live Evil* were the perfect stepping stones to this new music. They also led me back in time to realize that this was only one of many revolutions in modern jazz that Miles Davis was responsible for.

In the 1940s Davis went from being a student of Charlie Parker and Dizzy Gillespie to the forefront of the be-bop movement. His 1949 masterpiece, "Birth Of The Cool", spawned a whole new school of playing. When everyone copied that style he turned around and hit them with hard bop, which was tougher and a little rougher around the edges. His 1960s classic quintet with Wayne Shorter, Herbie Hancock, Tony



Williams and Ron Carter seems to be the model in the 80s and 90s for modern mainstream jazz.

On the technical level, his trademark, almost vibratoless sound, was developed early in high school, mainly because of his music teacher, Mr. Buchanan.

Says Davis, in the autobiography *Miles* by Davis and Quincy Troupe (Simon & Shuster), "Mr. Buchanan taught me not to play with vibrato in my tone. At first I used to play with a lot of vibra-

to, because of the way most of the other trumpet players played the instrument. One day while I was playing in that style, with all this vibrato, Mr. Buchanan stopped the band and told me, 'Look here, Miles, don't come around here with that Harry James stuff, playing with all that vibrato. Stop shaking all those notes and trembling them, because you're going to be shaking enough when you get old. Play straight, develop your own style, because you can do it. You got enough talent to be your own trumpet man!'"

Another Miles Davis trademark is the sound he gets when using the harmon mute. He feels that it comes the closest to capturing the human voice, as far as trumpet goes. I tend to agree with that, and it also explains why people are so immediately attracted to the sound.

In closing I would like to mention a two-part biography by Torontonain Jack Chamber called *Milestone*. Definitely recommended.

Britain's Famous

CALTON CASES

are now manufactured
In Canada

- 2-piece molded fibreglass shell
- heavily padded custom fitted interior
- heavy-duty plated hardware



... at factory direct pricing.



For more information, call or write:

CALTON CASES OF CANADA

Bay 3, 4215 Brandon Street S.E.
Calgary, Alberta, Canada T2G 4A7
Telephone: (403) 243-4099

HARRIS
INSTITUTE
FOR
THE **ARTS**

- RIO **Recording Industry Orientation**
- RAM **Recording Arts Management**
- PEP **Producing / Engineering Program**
- MVP **Music Video Production**

Full and part-time programs start
Monday, June 4th, 1990
296 King St. East, Toronto, Ontario
M5A 1K4
Tel: 416 . 367-0178



Labatt's
PRESENTS

Feb. 26 —
Apr. 14, 1990

• ADVERTISEMENT •

NATIONAL GUITAR CONTEST UNDERWAY

Fender®

**GUITAR
WARZ**



TORONTO "Fender Guitar Warz '90", a national guitar contest to discover Canada's hottest new guitarist, is now underway at more than 30 venues across the country.

Contestants will be competing for prizes worth over \$60,000, including cash, 30 Fender Stratocaster Guitars, the Ultimate Guitar Library courtesy of *Canadian Musician* and free trips to the national final in Toronto, which will be broadcast nationally by MuchMusic. The winning guitarist will also be invited to audition to tour with the Jeff Healey Band.

Contest details and entry forms are available at participating Fender retailers everywhere and at the following venues: The Majestic, St. John's NF; Fat Tuesday's, Moncton NB; Crazy Horse, Halifax NS; Six High, St. John NB, Station 10, Montreal PQ; The Commons, Morin Heights PQ; Restaurant Douglas, Napierville PQ; Le Barina, Ville Emard PQ; Manoir Megantic, Lac Megantic PQ; Le Normandie, Drummondville PQ; California Roadhouse, Windsor ON; Mingles, London ON; Entex, Mississauga ON; Hideaway, St. Catharines ON; Clancy's Live, Hamilton/Burlington ON; Lulu's Roadhouse, Kitchener ON; Spotlight, Newmarket/Scarborough ON; Rock 'n' Roll Heaven, Toronto ON; Spectrum, Toronto ON; Barrymore's, Ottawa ON; Champs, Orillia ON; Diamond Club, Winnipeg MB; North 40, Regina SK; Ryly's, Saskatoon SK; Metro, Edmonton AB; Sidetrack, Edmonton AB; Skyroom, Calgary AB; Franky & Johnny's, Calgary AB; Rock Pit, Prince George BC; The Cave, Kelowna BC; Franks' Place, Richmond BC; Klub Kaos, Coquitlam BC; Club Soda, Vancouver BC.

THE SEARCH FOR CANADA'S HOTTEST GUITAR PLAYER

ENDORSED BY KIM MITCHELL & JEFF HEALEY
DETAILS AT PARTICIPATING *Fender* RETAILERS

THE CANADIAN
MUSICIAN

PRODUCED BY

**PROMO
CO**

WATCH THE
NATIONAL
FINALS
LIVE ON



Fender Guitar Warz '90 is produced by PromoCo, a division of S.L. Feldman & Associates, Third floor, 1534 West 2nd Avenue, Vancouver, BC V6J 1H2. Tel: 604-734-5945; Fax: 604-732-0922. Contact: Allan Askew or John Donnelly.

Breath Control

by Jane Bunnett

A baby is born, is spanked and cries; behold a wind instrument player has arrived. As soon as air excites the vocal chords to vibrate, a wind instrument is sounding. But who told this newborn child to take a big breath (intake) for a long wail, or a small breath for a short whimper? And who teaches the average person to take a big breath for a long sentence or a short breath for a simple 'Yes' or 'No'? Accepting the above, we can then approach the problem of wind instrument playing in a clearer light."

On Breath Control by Carmine Caruso, 6 Note Publishing Co., 160 W.73 St., New York, NY 10023

These are the inspiring words of the remarkable brass/woodwind teacher, Carmine Caruso. Mr. Caruso was a professional musician (violin, brass, woodwinds, voice, etc.) and a private teacher/clinician for sixty years in the United States. Known for his success as a trouble shooter for many well-known musicians, he unfortunately passed away in 1987, still teaching into his late eighties, having had a profound influence on many musical lives.

I feel very lucky to have been able to do some studying under his kind, investigative eye.

Mr. Caruso developed a series of exercises, (long settings) dealing only with the clinical practise (mechanical practise) of one's instrument (similar to the muscular warmups of an athlete). In other words, exercises that are "designed to train the body to particular demands and responses."

"Talking is a physical art that is both imitative and repetitive, and as such becomes a physical demand involving muscular action. Exposure to a physical act creates demands upon the body and the respiratory system. Through repetition of this act, the body sensitizes and learns to recognize the need for the necessary air, and responds accordingly. Exposure to a syllable, whether it be a word or musical sound, explains the muscular act to the body. In this act, single syllables are the first demand.

"After the body recognizes this first demand, it learns to absorb more and different syllables into more complex patterns. To explain this musically, a whole note or long tone equals one syllable; half notes are two syllables; quarter

1st week This exercise should be played everyday! Slowly

The Six Notes

2nd week Interval Exercises

3rd week

4th week This week you may add dynamics. Remember to keep tapping your foot.

Continue as high as you can play. With time you will expand your range.

Continue as high as you can play. Remember to breathe attack (no tongue)

Do not move mouthpiece and keep embouchure steady.

4th week

The Six Notes

Increasing air speed increases volume. Decreasing air speed reduces volume.

Keep breathing through your nose!

plus 2nds with dynamics

etc.

etc.

plus 3rds with dynamics

etc.

Jane Bunnett's debut album, *In Dew Time*, is on *Dark Light Records*.

notes become more syllables. Various combinations of notes ultimately lead to intelligible musical combinations."

On Breath Control

Therefore, blowing whole notes teaches us how to breath, and gradually, with repetition, this teaches the muscles how to react. "Timing and repetition of phrases eventually governs the intake."

I have found the exercises (above) to be of incredible help to my playing on all instruments. (Should be played on all horns, flute, sax, clarinet, etc.) On days when my practice time is limited, I may do only these and nothing else. I assure you, with faithful, consistent practise, you will feel the benefits.

It's important to read the rules through before doing them, as they are crucial to the exercises; but do not try to adopt them to other long tone exercises that you may do. There are no bar lines, but all whole notes are four counts.

1. It's important to set your foot tapping

slowly to establish a time your muscles can respond to.

2. The mouthpiece must not move from playing position until the end of the last note's sound.

3. Do not tongue/breath attack first note.

4. You must breath through nose, not mouth.

5. You blow twelve beats with these exercises and rest four beats while inhaling; if you need more time for air, for example five beats, don't worry—your body will respond in time to four beats.

6. Try not to be music conscious when doing these exercises. Don't be negative if a note cracks or squawks (it's bound to happen with new muscles being triggered). Tomorrow will be better. These are pushups, not musical statements.

7. Again, don't apply these methods to your musical performance; gradually they will become a part of your technique.

Playing God: Correcting Performances Via MIDI

by Don Breithaupt

Inspired early in the decade by the advent of powerful, new music-making tools, many songwriters and musicians succumbed to the temptation to make everything "perfect." Suddenly, one person could control every element of a production, right down to the millisecond. The pop ideal of a group of players jamming and listening to each other gave way to a new scenario: a room full of hardware. Real-time performances could now be methodically combed for errors and justified to the nearest metronomic pulse. This was judgement day for live music.

As the Judy and Elroy Jetsons of the world embraced the high-tech hits of the day, a small group of crazed traditionalists began to wonder... "Wherefore groove?" After maligning brilliant bands like Steely Dan for "perfectionism" in the seventies, we're now willing to sing along with these cold, calculated concoctions, all about as funky as the ticking of a watch.

Slowly, inevitably, the winds began to change. Acoustic piano made a comeback. Folk emerged from its own ashes. Drummers quit their day jobs. "Roots" music, in all its permutations, was no longer a fringe phenomenon. Techno-pop, it seemed, had been founded on a faulty premise: if you remove the margin of error from music, what is left will be wonderful.

Wrong!

All of this leaves the MIDI musician with nagging questions. Do we now reject our expensive toys? Do we pretend the MIDI revolution never happened? Of course not. These are still fantastic tools for writing, arranging, and recording. The trick is to temper our methods with new respect for live performance; to stop playing God with our own work.

A good starting point is to never quantize any performance 100%. When you have completed a sequence in real time, play it back and listen to it the way you would a live overdub.

- Maybe it's already fine, and you don't need to touch it. Even if you're not a keyboard player, you can get an honest groove happening if you slow the tempo during recording.

- Maybe you don't like the feel, and you need to shift the whole pattern a few milliseconds to either lay it back or put

it on top. This can often repair a performance that's not quite in the pocket.

- Maybe there are one or two specific gaffes that you can go after individually in the memory. With the Performer software, for example, you can open the track window and manually change values relating to rhythmic placement, on and off velocities, pitch, etc.

- Maybe the take is good, but it's too exposed; you won't like it until it's in context. Try recording a couple of other parts and then going back to the one that's troubling you. Does it sound questionable now?

If you're still not satisfied after exhausting these options, try quantizing the whole track or section, starting with a low percentage and working up. If you set the quantize parameters to sixteenth notes at 20%, for example, the sequencer moves each note 20% closer to the nearest sixteenth note. The key is knowing when to stop. You can smooth the rough spots and still preserve the reality if you're careful.

Another issue is looping. Wherever possible, perform the complete song on each track. If you're recording the hi-hat, don't just repeat a two-bar pattern throughout the tune. Small variations can make a world of difference. If you're recording a synth part for the chorus, don't just do it once and paste it into the other spots. Use a live-band mentality.

Where realism is concerned, don't be dogmatic—just be tasteful. When a bass part sounds good below the range of a real bass, or the backbeat continues to great effect under a tom fill, leave it alone. Trust your instincts. If you know the limits of your gear, you won't wind up trying to get a convincing sax solo out of a sampler.

Above all, don't let the technology make you lazy. Too many programmers fall into the trap of simply entering notes, cutting and pasting, settling for mere order. Remember: accuracy is not an end in itself. The fact that we can eradicate mistakes in music doesn't necessarily mean that we should. The lesson of the eighties can save the still-young MIDI revolution if we keep it in mind. It's what John Milton discovered way back in the 1600s when he tried to write something interesting about Heaven: *perfection is boring.*

mandolin brothers



perfection

The custom Santa Cruz FS-OM Cutaway:
Indian rosewood back and sides,
Brazilian rosewood bindings, spruce top,
scalloped braces,
ebony fingerboard, ebony button tuners,
gold hardware,
plush lined hard case.

FREE CATALOG (718) 981-3226

629 Forest Avenue, Staten Island, NY 10310

Huang

HARMONICAS

**PROFESSIONAL QUALITY
AT A REASONABLE PRICE**

Used by many professionals including

**NORTON BUFFALO
MIKE PETERS (ALARM)
PETER 'MADCAT' RUTH
SUGAR BLUE**

AT YOUR LOCAL MUSIC STORE

- FROM SELECTED MUSIC WHOLESALERS
- EXCLUSIVE IMPORTER

HOUGH MUSIC COMPANY

P.O. BOX 954, STATION B
WILLOWDALE, ON M2K 2T6



NOW, THE EASIEST WAY TO LEARN KEYBOARDS IS RIGHT AT YOUR FINGERTIPS.

Children. Seniors. Moms and Dads. Now, everyone's learning how to play keyboards the easy way. With Technics Music Academy. It's the easiest step-by-step system, with affordably-priced lessons for all levels – from beginners to accomplished players.

Best of all, with the Technics Music Academy, you'll learn on the

world's most advanced keyboards – Technics PCM Electronic Keyboards. So what are you waiting for? There's no better time to learn how to play keyboards the easy, affordable way. Call the Technics Music Academy, today!

*A Gift That
Lasts Forever.*



Technics

FOR MORE DETAILS SEE THE TECHNICS DEALER NEAREST YOU

OR

WRITE TECHNICS MUSIC CANADA

3331 JACOMBS RD., RICHMOND, B.C. V6V 1Z6

(604) 273-4976

(514) 332-6855 QUEBEC

The Four-Track Studio Part One: Choosing Equipment

by Brad Murphy

There are two absolutes here. Number one is never scrimp on quality if it can possibly be avoided. You must use quality gear if you expect the publisher, A&R rep, or your client to take you seriously. It may mean buying your equipment piece by piece. It may mean making payments over many months. But whatever it takes, go the extra dollars to get the piece of equipment that will make you sound good.

Number two is that in the recording process there are four basic links in the chain: the microphone, the processing equipment, the console, and the tape recorder. If budget requires that you cut back in any area, the last place to do this is in your microphone and signal processor departments. These devices sample and deliver the signal to the recorder. The better this equipment is, the more of what sound really occurred at the source is going to get to tape with a minimum of residual noise.

If you want a fully equipped MIDI studio, you will probably wish to purchase at least one sampling keyboard, another digital or analog synthesizer, a drum programmer, and a sequencer—and a personal computer to run them all. One of the tremendous advantages to this setup is that through the use of MIDI one can literally expand their four-track setup by mixing together the outputs of several MIDI capable instruments and recording them simultaneously on one or two tracks. If a sync track is recorded at this stage, when it is time to mix, more synths, etc. can be driven by the sequencer/computer via this track. This allows many more instruments to be added to your stereo mix that would normally have had to have been recorded on your tape machine.

In the signal processing department there are three or four units that are absolutely necessary. They are: a reverb unit, a digital delay line, a compressor/limiter, and an equalizer. Although this generation of four-track recorders usually comes with EQ on each channel, I mention equalizers for the following reason: Most cassette four-tracks are capable of reproducing a much wider frequency range than their mixer section offers control over. By inserting a good parametric EQ in the rail you are using you can bypass the regular EQ

and have tremendous control over the signal. I use this particularly on drums.

There are many microphones to choose from. I am primarily recording pop music, so I am usually recording vocals, sax or acoustic guitars and percussion. Because of the step by step procedure, I only need one or two mics at any given time. At this point I would like to introduce the poor man's expensive microphone sound. Using one of either a Shure SM 58 or 57, Beyer M 500 or AKG D 330 BT, and combining it with a Realistic PZM, the frequency response you can sample is dramatic. The PZM microphone has many uses and adds those crystal sounding high frequencies to the warm round sound of the dynamic mic. The PZM can also be put on a wall or ceiling and used as an ambient mic.

To monitor my recordings I use my stereo hi-fi system. I have a modest amplifier with reasonably good speakers. The speakers are the main concern here. Again the better quality of output transducer you use, the more you can hear what you are doing.

Last but not least you need a mastering tape machine to do your stereo mix on. I used my hi-fi cassette deck for a long time, but it had distinct drawbacks. It was impossible to edit, and because of the narrow gauge, making copies of these cassette masters added a lot of noise and signal deterioration. Being particular about my product, I found myself doing a new mix of a song every time I needed a copy, so I could send a first generation dub to everyone. This was far too time consuming, so I bought a reel-to-reel machine to do my masters on. This is the only way to go. There are hundreds of these machines available in a variety of price ranges. Because of the greater fidelity of my reel-to-reel, I can make good sounding dubs and only mix the song once.

Buy the best tape you can get your hands on. Sixty-minute tapes are made from heavier polyester than nineties are, and I think for this reason are less likely to break when you are shuttling back and forth for the fiftieth take of that guitar solo.

Producer/engineer/musician/songwriter Brad Murphy works out of Rainbow Recording Studios in Niagara Falls, Ontario.

DENNIS CHAMBERS

Regal Tip Sticks

Dennis' incredible jazz-funk drumming is responsible for his growing reputation as one of the most outrageous young drummers around. Yet, no matter how nasty his groove is, his "bad" player always grabs hold of some good wood.

"I played just about every stick there is, but for me, Regal Tips work the best. They always feel great and they last. That's why I believe in them."

Regal Tip's NEW 8A

Regal Tip Drumsticks are made only from hand-selected, 100% American hickory. Grab hold of a pair and feel the difference. Available at better music stores or write for free catalog.

REGAL TIP

Calato CAN
8407 Stanley Ave., Unit 1
Niagara Falls, ON L2E 6X8
1-800-225-7145



We're shaping the future of professional sound reinforcement.

Mark IV Audio.

Seven audio manufacturers that share a common vision — **the advancement of professional sound reinforcement through the development of market-specific products**, with engineering capabilities focused directly upon the forefront of technology. Seven audio companies, each with a solid reputation within the audio industry as a whole, reputations earned through an unwavering commitment to business integrity, product quality and customer relationships.

Mark IV Audio.

Continuing a tradition of audio excellence.

ALTECLANSING • GAUSS • IVIE • ELECTRO-VOICE

MARK IV AUDIO COMPANIES

UNIVERSITY SOUND • VEGA • ELECTRO SOUND

UNIVERSITY SOUND

Mark IV Audio
Mark IV Industries, Inc. P.O. Box 520,
One Towne Center

VEGA

Gananoque, Ontario, K7G 2V1

ELECTRO SOUND

Williamsville, NY 14231 (613) 382-2141
716-689-4972

Road Warriors

by Ian Kojima

I love rock tours. I love watching fifteen thousand people jumping up and down and yelling while they're watching me jumping up and down and yelling for a couple of hours. I get to see exciting countries, stay in hotels I can't normally afford, and drink Martell XO on someone else's expense account—mucho travel, glamour, fame and pesos. And if I'm lucky enough to hook up with a class act, it's easy to deal with the ever-present promoters and the Arty Fufkins (who still LIKE to wear satin tour jackets/billboards). We just smirk knowingly at each other in the backstage hallway and then I get on with the show, have some fun and make some music.

But there are twenty-two hours of every day when all I am is "in the way." That's when the B (for Backup Musicians) Team tries to find something to do, someone to hang out with so that the A Team can take the field. Every touring organization in the world is dependent on a huge support group that travels together with the artists and ensures that the show surely does go on.

Captaining the A Team are the STAR (more importantly called 'employer'), and his Personal "we're adding sixteen more dates but we'll be home for Christmas, I promise" Manager. They're usually found together next to the nearest FAX machine, looking quite serious and saying "demographics" a lot. They head the list of a mind-numbing number of people in the tour entourage who don't need me until the next gig starts.

I do try to keep in touch daily with the Tour Manager (or self-titled Musicians' Babysitter) who can never quite explain why my luggage HAS to be picked up by 0630hrs. And of course I love mind-grappling with the Tour Accountant, whose books are always closed before I can cash in the big taxi receipt. But he keeps good track of my frequent flyer points.

Stay out of the way of the Production Manager and Stage Manager, who are the tour bullies. It's their show to co-ordinate on a day-to-day basis. They scream a lot at IATSE crew chiefs and promoters, but more at anyone with yesterday's backstage pass. Most good ones are Scottish, for some reason. Maybe it's because no one can understand a word they say.

I also stay clear of the Sound Engi-



Ian Kojima has recorded and toured the world with the Chris deBurgh band since 1980. He has also worked with The Stampeders, Rick James, B.B. King, The Raes and Ken Tobias. He plays saxophone, keyboards and guitar.

neer and Lighting Director and their respective crews. All they ever want me to do is play C# for ten minutes while they seek the perfect EQ, or stand 'right there' while they adjust sixteen 1000-watt lamps a perfect five inches above my head. Ditto for the Monitor 'I've run out of channels' Mixer and the Spot Operators (whose idea of perfect fun is a genital-sized focus during my introduction).

You have to work closely with your Backline Techs. They're often frustrated musicians, so I have a natural affinity for them. But there is something weird about their fixation with soldering irons, MIDI manuals and Morganna posters. Despite this, a good tech is worth his weight in cognac. Some can drink their weight in cognac.

The Caterers are usually fun, but they're always peeling something and the Bus and Truck Drivers are sleeping when not hanging about the caterers. Riggers are usually in the shower trying to get clean or talking about mountain-climbing, so they're out. And Stage Designers carrying an armful of wet paint signs are always on a mission. That leaves assorted Wardrobe Personnel, Dishwashers, Runners and Humpers, all of whom are locals and only speak Hungarian.

So we Backup Musos are tops on the Most Unwanted List and at the bottom of the tour heirarchy. I suppose it's our destiny to hang together and pity the poor C Team.

What?...Oh...Cymbal Engineers.

HRS

**HARD
ROCKIN'
STEEL**

E. & O. MARI/La Bella
Made in USA

**ELECTRIC
GUITAR**

Some Straight Talk About The MUSIC BUSINESS

You won't find a more brutally honest and sincere book on the business of music. From the start, Mona Coxson warns her readers about unethical booking agents, dishonest personal managers, and small-time recording personnel who promise the moon and stars one night and go out of business the next. To survive in this unique and competitive industry, you must learn as much as you can about the music business...starting with **Some Straight Talk About The Music Business**. The essential handbook to a long, rewarding career in the music business.

Order your copy today!

Send \$19.95 plus \$2.00 postage & handling to:
CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 or call (416) 485-1049. VISA, MC or Am/Ex accepted.

**GET
THE
GOODS**



For information on products or services advertised in this issue, use the reader service card opposite page 58.

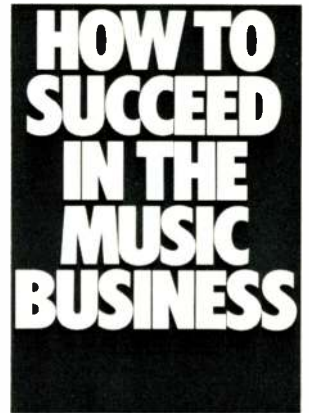
NO MORE RUNAROUND!

Essential Music
Information at Your
Fingertips With...

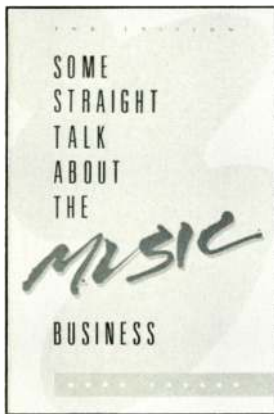
*The MUSIC
BOOKSTORE*



MS007



MS005



CM002



MS009



MS002



MS010

Home Recording for Musicians—MS001

by Craig Anderton. How to make pro-quality demos at home using affordable equipment—covers equipment, theory and practicalities. 182 pages, \$19.95.

The Home Recording Handbook—MS002

by Chris Everard. A definitive guide to home recording—everything from track-bouncing on cassette to basic 24-track. 286 pages, \$24.95.

Recording Production Techniques for Musicians—MS003

by Bruce Nazarin. A complete overview of modern-day multitrack record production. Includes diagrams, illustrations and figures for budgets. 96 pages, \$18.95.

How to Make and Sell Your Own Record—MS004

by Diane Sward Rappaport. Technical information, practical tips and business guidance for aspiring independent producers: everything from planning and budgeting to sales and promotion. 176 pages, \$19.95.

How To Succeed in the Music Business—MS005

by Allan Dunn and John Underwood. Guide for the aspiring or established professional musician—updated edition. 88 pages, \$12.95.

Some Straight Talk About The Music Business—CM002

by Mona Coxson. Second edition of the Canadian bestseller on establishing a lasting career in the music business. Includes appendix of recommended reading and resources. 208 pages, \$19.95.

Music in Advertising—MS007

by Fred Miller. A look behind the scenes at how jingles are written, sold and recorded at major advertising agencies. 104 pages, \$12.95.

The MIDI Home Studio—MS008

by Howard Massey. A step-by-step guide to how to use MIDI in a home studio environment with over fifty easy-to-follow illustrations. 96 pages, \$18.95.

MIDI for Musicians—MS009

by Craig Anderton. Takes the mystery out of MIDI with easy-to-understand diagrams and illustrations that explain the use of MIDI in making music. 120 pages, \$18.95.

MIDI Gadgets—MS010

by Eric Turkel and the staff of CEM. A "consumer guide" to devices that route, filter, process, store and otherwise manipulate MIDI data. 56 pages, \$11.95.

MIDI for Guitarists—MS011

by Marty Cutler and Bob Ward. A guide to the new devices that allow a guitarist to control MIDI equipment. 128 pages with soundsheet, \$18.95.

Guitar Gadgets—MS012

by Craig Anderton. The guitarist's guide to electronic gadgets. Includes demonstration record. 192 pages, \$18.95.

Music Directory Canada—CM001

Fifth edition of the most comprehensive and up-to-date Canadian music industry guide on the market. Over 50 categories plus appendix, \$26.95.

THE MUSIC BOOK STORE ORDER FORM

Please send me the following books (Enter quantity in appropriate box)

- | | | | | | | |
|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|
| <input type="checkbox"/> MS001 | <input type="checkbox"/> MS002 | <input type="checkbox"/> MS003 | <input type="checkbox"/> MS004 | <input type="checkbox"/> MS005 | <input type="checkbox"/> MS007 | <input type="checkbox"/> MS008 |
| <input type="checkbox"/> MS009 | <input type="checkbox"/> MS010 | <input type="checkbox"/> MS011 | <input type="checkbox"/> MS012 | <input type="checkbox"/> CM001 | <input type="checkbox"/> CM002 | |

Name _____
 Address _____
 City _____
 Prov/State _____ Code _____
 Telephone () _____

Total Amount Payable \$ _____
 Add 10% shipping/handling (\$2.00 minimum) _____
 Enclosed is my cheque for \$ _____
 Charge to my: VISA MasterCard American Express
 Card No. _____ Expiry Date _____
 Signature _____

Credit Card Holders Call: (416) 485-1049 to Order By Phone!

Complete & mail to: CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 Please allow 6-8 weeks for delivery. * Please make cheques payable to CM Books.

PLEASE SEND ME A FREE COMPLETE LISTING OF ALL TITLES AVAILABLE

Live Performances on The Juno Awards

by David Henman

It is quite possible that Ma and Pa Kettle out in Sleeping Bag, Manitoba don't know the difference between a live performance and a lip sync or live-to-track (singing "live" with a pre-recorded backing track), and could probably care less if they did; nonetheless, most music lovers would prefer the most flawed live performance to the most perfect lip sync. But few of us appreciate the logistical nightmare that a live production presents for the producers and crew of a television broadcast, in light of which it is not too difficult to understand why the simplicity and virtually total freedom from risk of a lip sync is so attractive.

Thus, one must admire the courage and damn-the-torpedos spirit it took to feature *all* live performances on the landmark 1989 Juno Awards show. That remarkable feat will be repeated this year on March 18 on CBC-TV (and re-broadcast a week later on YTV), and perhaps this would be a good time to find out what kind of gargantuan task this undertaking involves.

Chris Mercer is the Production Manager for the program. He is responsible for working with the house audio mixer, the monitor mixer and the audio people in the remote television audio truck, where Guillaume Bengele from Le Studio Mobile (Montreal) will work with Simon Bowers from CBC TV.

"I start off with Simon Bowers," says Mercer, "doing a complete assessment of the acts, which includes how many players, their names and their instruments—right down to brand name and model number. We take all of their basic touring package, with input charts and stage plots and so on, and then interpret it to suit our staging requirements. All of this information, as well as anything else we can find out about them from a live audio point of view, is fed into a computer in order to come up with a master input list, which is constantly updated."

Copies of the computer charts are distributed to all concerned. "The dynamics of what has to happen for the house audio and the monitor mix can be radically different from the requirements of the audio truck. These are three completely independent mixes."

Generally, the musicians' preferences for microphone selection will be accommodated, although a standard setup



PHOTO: KEITH MARKEY

Kim Mitchell will perform live at the 1990 Juno Awards, March 18, on CBC TV.

will be incorporated for drums/percussion, "and then we work with each of the drummers individually for specific changes."

In the past Chris has noticed a general preference for Shure SM58s or comparable mics in most situations. "We're using a very advanced version of Sony's new wireless system where wireless is required. They have a remarkable ability to hone in and lock in on signal."

The big challenge in mixing for television is in "providing a tremendously high quality sound for the FM stations that are synul-casting the show, which can be going to someone's 1,000 watt home stereo system, or to a three-inch speaker inside a small TV."

It is important to note that, in a situation like this, "we work very closely with the IATSE house crew at the O'Keefe Centre. They have intimate knowledge of the idiosyncrasies of the house, and their input and assistance is invaluable."

The individual mixes that are established during soundchecks and rehears-

als are written down, "and then once somebody like Kim Mitchell has finished his set, you have to redefine the entire setup to get ready for the next act."

While the host is speaking or an awards presentation is going on, all the audio people involved are re-setting the mixing boards—including eq, all of the signal processing and various instrument levels. Then there is an additional person on stage who is dealing with the phantom power to the audio truck—all of those lines have to be tested prior to each act going on stage."

Ian Murray of Westbury/National is responsible for the house and monitor mixes. He will work with Ian Dunbar and Simon Bowers of CBC TV. The O'Keefe sound system is designed for that room, and the IATSE crew are quite familiar with both the room and equipment. As well, the audience is mixed, as are the act, so the sound pressure level is kept at a reasonable consistency.

"All we're really doing is putting a lot of technology in front to *make* it easy. We put eighty channels of console out there, and lots of processing. If we need one reverb we'll use two or three so we don't have to keep changing the settings on one."

The monitor mix is where the fun begins. "You're creating little environments for each individual on the stage, and everybody wants it different. A bass player in one band wants to hear the kick drum and the singer, and the bass player in the next band wants the snare and the keyboards. And of course the thing we all want to avoid is the dreaded feedback. There's as many as fourteen different mixes on stage, and they're constantly changing. And they've got to be right the first time, each time."

The key to the success of such an undertaking, says Ian, is cooperation. It's impossible to cater to each and every musician, and if they walk into rehearsals with high expectations, when they see the scope and the magnitude of such an event, the size of the crew, and the dizzying number of elements involved, they become more agreeable to going for the best possible results, regardless of sacrifice or compromise. Having a touch more hi-hat in the bass player's monitor takes a definite back seat to ensuring that the production, as a whole, comes off without a hitch.

Vocalists and Touring

by Gerry McGhee

Oh, life on the road! It can be the best of times or a singer's worst nightmare! Facing adverse conditions such as no sleep, rotten food, different climates and fatigue can take its toll on any person, but singers always seem to be the ones who pick up the colds, sore throats and other assorted diseases (ha-ha). For me, the road is a second home. It has always been a big part of what Brighton Rock is all about—10% studio, 10% rehearsal and 80% touring. In order to maintain this pace, taking care of yourself is number one—which means I've missed a few of the historic Brighton Rock post-game shows!

For me, sleep is most important, which doesn't always come easy. But four hours here and two hours there adds up, and can be the edge you need to get through the show. Also, try to keep lots of moisture in your throat. It helps when you hit a very dry climate. Lots of water, juices and tea help; anything but alcohol—this is instant death: Absolutely no alcohol until after the show, as it will dry out your throat.

Cigarettes are my worst habit and I try to keep it down when touring. No matter what you think, any kind of foreign substance can seriously hurt your voice. When I come down with a cold, I find the only thing that helps is rest.

Not resting or taking care of your health can result in tour cancellations and having to shuffle dates. This becomes a manager's nightmare. But any manager worth his weight would gladly blow out a show rather than take a chance on blowing out his lead singer. Brighton Rock has been fortunate to work with people like those at Head Office Management and WEA who make sure this does not become a problem.

In closing, trial and error are the best ways to discover what works for you. Don't be afraid to experiment. When you do find your own method, live by it religiously. Take good care of yourself, and keep on rockin'!



PHOTO: RICK PESHIKO

Gerry McGhee is lead vocalist with WEA recording artists, Brighton Rock.



THE ORIGINAL- AVEDIS ZILDJIAN.

The name: Avedis.
Over 360 years ago he discovered the still-secret alloy process that created cymbals of such extraordinary sound that he was given the name Zildjian, Turkish for "cymbal smith."

60 years ago, from the same alloy, his direct descendant Avedis III, sole heir of the family secret, again made musical history when he developed the family cymbals into a line that would quickly become the standard of the modern world.

The name: A Zildjian—after Avedis.

Their powerful, full-bodied bursts of tonal color, and their astonishing sensitivity to a player's touch and style, have crossed all musical boundaries.

First in symphonies, then through Swing, Bop, Pop, Rock, Electric Jazz and Heavy Metal. Sonically perfect for

any kind of music, A Zildjians are still the most widely used cymbals in existence—the favorites of such diverse musicians as Omar Hakim, J.R. Robinson, Manu Katché, Myron Grombacher, Kenny Aronoff, and

Anton Fig.

Shouldn't the most popular cymbals in history be in your kit as well?

Zildjian®
The Only Serious Choice.

© 1989 Avedis Zildjian Company, Longwater Drive, Norwell, MA 02061.





Lord of the Strings

J. D'ADDARIO & COMPANY Presents: D'ADDARIO STRINGS

featuring: XL NICKEL WOUND, PHOSPHOR BRONZE, XLS STAINLESS STEEL, PRO•ARTE, CHROMES

produced by: STATE OF THE ART MACHINERY

music by: THE WORLD'S GREATEST ROCK, JAZZ, COUNTRY & CLASSICAL STARS

RATED XL

For a FREE Poster of this ad write to: LORD of the STRINGS Poster
J. D'Addario & Co., Inc. • 50 West Wilmot St., Unit 13 • Richmond Hill, ON L4B 1M5

D'Addario®

World Radio History

Yamaha Hard Rock Drums



The new RTC "Monster" drums feature a mahogany and birch ply shell. Snare and rack toms have eight plies of alternating birch and mahogany, while the bass drum and floor tom use eleven plies.

Other features include the use of a

one-piece high-tension lug and a lug isolator between the lug casing and the shell.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311, FAX (416) 292-0732.

Dynamic Microphones N/DYM Series II From E/V

The N/DYM Series II mics from Electro-Voice feature a vibration-isolation system employing E-V's new DynaDamp, a low-Q elastomeric material with high energy absorptive properties.

A specially molded retainer ensures optimum placement of the Acoustiform pop filter, in relation to the microphone element, for maximum rejection of both wind noise and vocal P-pops.

For more information, contact: Mark IV Audio Canada Inc., PO Box 520, 345 Herbert St., Gananoque, ON K7G 2V1 (613) 382-2141, FAX (613) 382-7466.

With Rosco's new 1500 Smoke Machine, your act won't go up in a puff of smoke.

From wispy cigarette smoke to stage-filling clouds, Rosco's 1500 will never quit smoking. Never!

It has a totally new heat exchanger, developed after seven years of field experience with artificial smoke. And its external tank can be refilled without stopping operation in mid-scene.

Perfect for concert tours, the 1500 emits safe, extra-dry smoke instead of the wet, uncomfortable kind. It's portable. It uses non-toxic, non-flammable Rosco Smoke Fluid, available everywhere. And its remote control comes as standard equipment. All at a price that won't blow your budget.

Fact is, our smoke fluid won an Academy Award. So you know the 1500's reliability is not just a pipe dream.

ROSCO

Rosco Laboratories, Inc.
36 Bush Avenue
Port Chester, New York 10573
(914) 937-1300

Other offices in: Hollywood, Toronto,
London, Madrid, Tokyo and Lisbon



NOW OVER 2000 SONGS!

**YOU
SING
THE
HITS**



PROFESSIONAL BACKGROUND TRACKS

to just about every great song of today, the '60s, '70s & '80s. Country, Pops, Standards. Over 2000 songs from Tiffany to Randy Travis. Recorded on BASF chrome cassettes with removable vocals plus lyrics and Stereo background tracks.

Write for your free catalogue and name of nearest dealer.
Mayfair Music Publications Inc., Unit 209,
2600 John St., Markham, ON L3R 2W4

FISHMAN

TRANSDUCERS

**Amplifying Products
To Make Instruments
Sound As Great As
They Can**

- BP-100 BASS PICK-UP
- V-100 VIOLIN/VIOLA PICK-UP
- C-100 CELLO PICK-UP
- M-100 MANDOLIN PICK-UP
- AG-125 ACOUSTIC GUITAR PICK-UP
- AGP-2 ACOUSTIC GUITAR PRE-AMP
- MODEL B TRANSDUCER INTERFACE
- MODEL G TRANSDUCER INTERFACE
- ADT-100 ACOUSTIC DRUM TRIGGER

**AVAILABLE AT ALL
QUALITY CONSCIOUS
MUSIC STORES**

EXCLUSIVE CANADIAN DISTRIBUTION
WES-CAN MUSIC
2314-124TH ST.
WHITE ROCK, BC V4A 3M8
TEL: (604) 538-6666
FAX (604) 538-9414

FOR CRYING OUT LOUD,
GET AHEAD

Game

LOUDSPEAKERS

EQUITY
SOUND
INVESTMENTS

629 Eastern Avenue,
Unit 2, Toronto, ON
M4M 1E4
(416) 465-4888

PRODUCT NEWS

AudioPro AP-3000 From Yorkville

The AP-3000 delivers 1,200 Watts (RMS) per channel @ 2 ohms (2,400 Watts @ 4 ohms bridged), requires two rackspaces, and weighs forty lbs. MOSFETS are incorporated to drive bi-polar output devices. A specially designed Energy Management System (EMS) continuously monitors and regulates AC line consumption to prevent tripping house circuit breakers.

All AudioPro amplifiers come with Yorkville's standard two year unlimited, transferable warranty.

For more information, contact: Yorkville Sound, 80 Midwest Rd., #1, Scarborough, ON M1P 4R2 (416) 751-8481, FAX (416) 751-8746.



New Line From Martin

Sigma 1 Series

The Sigma 1 Series features five models, including a 12-string. The DM1 and DM12-1, six and 12-string Dreadnoughts are made of laminated mahogany with spruce tops.

The GCS-1 Grand Concert model uses a laminated mahogany construction, high gloss finish, ebonized rosewood fingerboard and bridge, a tortoise shell pickguard and black binding.

The CR-1 and CS-1 classic models

feature laminated rosewood and mahogany, respectively. Both come with solid mahogany necks, ebonized rosewood fingerboards and bridges, chrome classic-type tuners and Martin classic strings.

For more information, contact: The Martin Organisation Canada Ltd., 1080 Brock, Rd., #14, Pickering, ON L1W 3H3 (416) 831-8544, FAX (416) 831-3445, 1-800-263-4637.

Intersonics Bass Tech 7

The Intersonics bass technology series subwoofers are based on the ServoDrive operating principle, which replaces the traditional magnet and voice coil with a high-speed rotary motor, drive shaft and active cooling system. The new Bass Tech 7 has more than twice the output of previous SDL models.

For more information, contact: Equity Sound Investments, 629 Eastern Ave., #2, Toronto, ON (416) 465-4888, FAX (416) 465-3919.

Sound Quest Synergy

A combination Universal Editor/Librarian, Database, Sound Checker, Driver Creator and Synergizer, Sound Quest Synergy was released at the winter NAMM show on the Macintosh, the Atari, the PC/XT/AT/C1 and the Amiga.

For more information, contact: Sound Quest Inc., 1573 Eglinton Ave. W., Toronto, ON M6E 2G9 (416) 256-0466.

Piccolo Snare Drums from Ludwig



Ludwig has introduced two new piccolo snare drums, featuring eight newly created vertical lugs manufactured from cast zinc, polished and hard chrome plated.

These models also feature heavy gauge batter and snare hoops and use Ludwig Ensemble 13" medium coated batter heads and 13" resonant snare heads as standard.

Another feature of Ludwig's piccolo snare drum is the re-creation and improvement of the original Pioneer snare sustainer. This lightweight strainer is manufactured from stamped steel and brass and uses a lever throw-off action.

For more information, contact: H & A Selmer Ltd., 95 Norfinch Dr., Downsview, ON M3N 1W8 (416) 667-9622, FAX (416) 667-0075.

Peavey Classic 50

This remake of a circa '50s amp was first introduced by Peavey in the early '70s.

This new Peavey amp retains the "tweed" look, and features a 3-dual triode tube preamp driving a 4-tube power amplifier.

Available with two 12" or four 10" loudspeakers, power output is rated at fifty watts RMS, and forced-air cooling is provided.

For more information, contact: Peavey, 5373 Aspen Dr., West Vancouver, BC V7W 2Z7 (604) 926-9367, FAX (604) 926-9561.

Furman Quadruple Noise Gate

The QN-44 is an updated version of Furman's earlier Quad Noise Gate, the QN-4A. The primary differences are the addition of an Attack control on each channel, and an improved gain-control element. Each of its four independent channels can discriminate and suppress lower-level noise from a desired signal whose level is above that set by the Threshold control. Other controls per channel are Attack, Release and Depth.

For more information, contact: S.F. Marketing, Inc., 3524 Griffith St., St. Laurent, PQ H4T 1A7 (514) 733-5344.

100% Natural

AMERICAN HONORARY
5B
The Natural[™] by Pro-Mark

No Additives.
No Preservatives.
100% Natural.
Introducing
"The Natural"[™]...
Pro-Mark's new
line of *unlacquered*
hickory drumsticks.
Raw wood. Raw
power. Available
in 5A, 5B, Rock-747
and 2B, wood or nylon
tips. For a sample pair,
send \$6.00 U.S. to Pro-Mark
10707 Craighead Dr.,
Houston, TX 77025.
Once you get your
hands on "The Natural",
you might never let go.

pro-mark
Making drumstick history. Again.

Rhodes Model 760 with RS-PCM Sound Sources



Designed for live performance, the Model 760 can play up to six parts at once with a maximum 30-voice polyphony.

The Model 760 utilizes RS-PCM (Re-Synthesized Pulse Code Modulation) sound sources, providing 128 sounds stored on a 24 Megabit ROM. A variety of multi-sampled pianos, basses, brass, guitars, D-50, and Jupiter 8 sounds are provided as well as a host of other in-

struments. Additional sampled tones can be accessed from optional Rhodes ROM cards inserted in the Model 760's two PCM card slots. A digital effects section features five different types of reverb, and adjustable chorus.

For more information, contact: Rhodes, 13880 Mayfield Place, Richmond, BC V6V 2E4 (604) 270-6626, FAX (604) 270-7150.

Dr. Rhythm Arrives with the DR-550

The DR-550 by Boss features forty-eight preset sounds (including TR-808 and latin percussion), four banks (allowing a different sounding drum set for each bank), programmable eight-song memory, 64 preset and 64 programmable patterns, and 12-voice polyphony.

For more information, contact: Roland Canada, 13880 Mayfield Place, Richmond, BC V6V 2E4 (604) 270-6626, FAX (604) 270-7150.

BUFFET

The Flutes of the Future

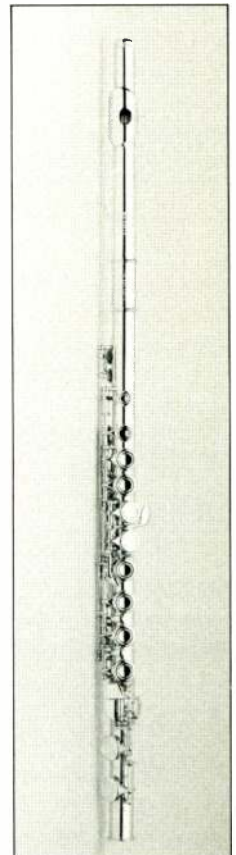
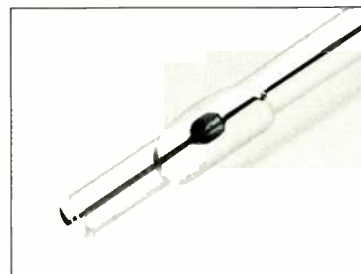
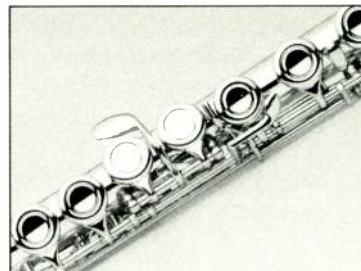
For flexibility of sound, total response and perfect intonation, the discerning flautist chooses Buffet flutes. Why don't **You** introduce yourself to the Buffet range?



BOOSEY & HAWKES

A
COMPANY

Boosey & Hawkes (Canada) Ltd
279 Yorkland Boulevard, Willowdale, Ontario, Canada M2J 1S7
Tel: (416) 491 1900 Fax: (416) 491 8377



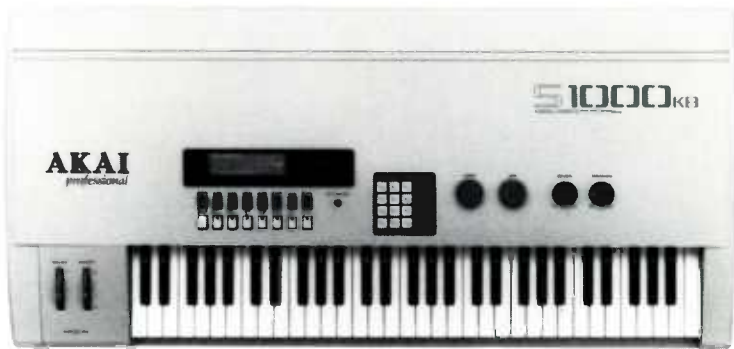
**Canadian Made
E.P.M.
Acoustic
Transducer**

The new Canadian-made E.P.M. Acoustic transducer is a piezo electric ceramic transducer that utilizes a small, light-weight transducer pod that can be affixed by pressing it firmly against the top of any acoustic instrument. A small amount of adhesive putty is secured to the underside of the transducer pod.

By placing the transducer pod in different positions on the instrument top, a variety of sound colors and tones can be obtained.

For more information, contact: Erikson Music Reg'd., 378 Isabay, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.

**Digital Stereo
Sampling Keyboard**



Offering all features found on the Akai S1000, the S1000 KB also includes a 61 note synth style keyboard with aftertouch.

Performance features include pitch and modulation wheels, sustain, prog-

ram up/down, volume pedal jacks and full timbral capabilities.

For more information, contact: TMI, 2530 Davies Ave., PO Box 297, Port Coquitlam, BC V3C 3V7 (604) 464-1341, FAX (604) 464-9275.

**Canwood
percussion**

Canadian Made

- Fast Custom Set Delivery, usually 6 to 8 weeks
- Over 1000 Solid Colours, 5 Opalescent, 5 Candy Apple, 20 Woodgrain
- Choice of Drum Heads and Rims Mounting Systems
- Made from 100% Canadian maple, 6 & 8 ply toms, 6, 8 & 10 ply snares, 8 ply bass drums
- 1/8 inch thick Brass Snares 5x14, 6 1/2x14, 8x14, and our new 5x13 Brass Super Piccolo
- We will also be featuring Collarlock Bar Systems, Slide Tracks and May EA Miking

Canwood Percussion, Box 615,
Lloydminster, SK S9V 0Y7
(306) 825-2813

Ask about the **Prezmith 1thru4**. It's probably the most durable and reliable midi thru box you've ever seen.



**Prezmith
Engineering**

50 CARROLL ST., SUITE 304, TORONTO M4M 3G3 (416) 461-4891

As yet undiscovered, as yet unsigned, these stars of tomorrow offer a glimpse of the future of Canadian music.



Slash Puppets

• Slash Puppets •

Style: Mindless Sex-Metal
Contact: Puppeteer Productions Inc.
374 Bud Gregory Blvd.
Mississauga, ON L4Z 2E3
(416) 568-8416

If you like this kind of thing, then this eight-song demo, called *The Demo*, will fill your cup to overflowing. Thick as a brick guitar riffs, thundering half-time drums and sleazy sexual anthems delivered in monotone screams are Slash Puppet's stock in trade. This band will not appeal to people with "good taste", an affliction with which I've never personally been visited. There's no punches pulled and no holds barred in their recorded or, apparently, their live performances.

I've always maintained an affection for guitar-drums-bass molten metal, but I do have to admit that after a couple of trips to L.A., where they spew out hundreds of look-alike, sound-alike hot 'n' heavy groups with assembly line regularity, the end appears to be in sight for all but the few who are up to the task of being just a little artistically adventurous.

That said, this band is good. They will get signed. And they will come face to face with the responsibility of bringing something new to the genre. In the meantime, I'm off to see the live show.

• Michael Dozier •

Style: Soul/Dance
Contact: 9159, 10e Ave., #1
Montreal, PQ H1Z 3C5
(514) 384-5452

Where has this guy been hiding? In the tradition of legends like Marvin Gaye, Michael Dozier's music overflows with emotion, groove and a spiritual joy.

Michael's father, a night club singer, invited him up on stage when he was ten years old to sing two songs. At that point Michael decided to dedicate himself to music, starting out as guitarist and backup vocalist in his father's band. From there he formed several bands, did some recording and studied jazz improvisation at McGill University. Currently he works as a solo artist in piano bars in and around Montreal.

This man is a gifted singer and songwriter with, potentially, a solid future in this crazy business.



Michael Dozier



The Stray

• The Stray •

Style: Blues 'n' Soul
Contact: Gil Hicks
4704 Cookman Cr.
Niagara Falls, ON L2E 1C3
(416) 357-0328

The lead-off song on this four-song demo just kills me: "Diddley Squat" is about modern marketing techniques such as telephone sex, fad diets and other ways to spend money and end up with, well... "Diddley Squat!"

What won't they think of next? Party

lines, telephone sex. Anytime you want your kicks, dial 1-976...—The Stray.

This is Blood, Sweat and Tears meets Huey Lewis and the News. And it's good. The Stray is a six-piece band formed in '88, and while they are firmly committed to writing original tunes, they supplement them with cover tunes in live performance, as many of us must do if we want to get paid to play while working toward that time when you can fill a venue on the strength of your own name.

This band is hot. The music cooks. Great lyrics, too!

If you are unsigned and would like to be part of **SHOWCASE**, send us a complete bio, glossy black and white *photo* (please! no half-tones, photostats or other "printed" materials) and a cassette of your music. Also include an address and phone number where you can be reached. All submissions to **SHOWCASE** will automatically be sent to *Rock Rookies*, a syndicated radio show which also features unsigned artists.

Send your complete package to: **SHOWCASE**, Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7.

MARKETPLACE

Photography

High quality, low cost photographs — Fast.
Any quantity
Available in glossy or matte.
Colour or black & white.
Ask for your free customized kit today.



GALBRAITH REPRODUCTIONS
201 DUFFERIN STREET
TORONTO, ONTARIO
M6K 1Y9
(416) 531-6913

Music Stores



CANADA'S ONLY RETAIL
MUSIC WAREHOUSE
— OPEN TILL 9:00 —
WATCH FOR OUR
GIGANTIC
EXPANSION
9201 YONGE ST. 19 GLEN WATFORD DR
RICHMOND HILL, ON SCARBOROUGH, ON
(416) 889-6382 (416) 293-7739

Consultants

mona coxson
Music Career Consultant

EXPERT GUIDANCE ON ALL
MUSIC-RELATED CAREERS

performing • songwriting
alternate careers in the music
business

BY APPOINTMENT ONLY
25 Mabelle Ave., Suite 2013
Islington, Ontario M9A 1Y1
Phone: (416) 233-1700

Creative Services



**We've got Designs
on You**

Contact:
Art Director-Christopher Offen
or Katherine Whitney
(416) 485-8284

Sound Reinforcement

KOSTAR
Le centre de sonorisation
le plus complet au Québec
The most complete
P.A. Shop in Québec
VISITEZ NOTRE NOUVELLE SALLE D'EXPOSITION
COME VISIT OUR NEW SHOWROOM

**mainly
music**
Guitar Centres
OF CANADA
(604) 684-4136 (403) 229-2582
VANCOUVER CALGARY
(403) 433-6070 (204) 453-3947
EDMONTON WINNIPEG
(416) 588-2237
TORONTO

Record Manufacturers

CANADA'S LARGEST
CUSTOM MANUFACTURER
OF RECORDS, TAPES
& COMPACT DISCS

WHEN ONLY THE BEST
WILL DO . . .

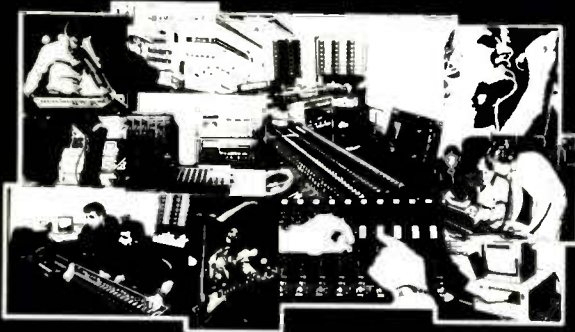
 **cinram**
2255 Markham Road, Scarborough, Ont.
M1B 2W3 ☎ (416) 298-8190

MARKETPLACE

FOR MORE
INFORMATION ON
PLACING AN AD IN
MARKETPLACE...

CONTACT:
LORI LAVIOLETTE
(416) 485-8284.

If You Take Music Seriously...



Take Serious Training.

 **INSTITUTE OF COMMUNICATION ARTS**
ONE & TWO YEAR CERTIFICATE PROGRAMS/PART-TIME STUDIES

Commercial Music Performance • Audio Engineering • Music Production • Video Production • Music
Theory and Arranging • Electronic Music and Synthesizers • Audio Production • Technique for Video
Entertainment Business • Sound Reinforcement • Audio Electronics • Effective Communications •
Instrument Tutorials • Vocal • Piano • Guitar • Horns • Saxophone • Bass Guitar • Drums/ Percussion

Eligible for Cdn. Fed. & Prov. Loans recognized by U.S. Dept. of Ed. & eligible for
U.S. student loans

For further information:  **THE INSTITUTE OF COMMUNICATION ARTS**
I.C.A. Institute, Second Floor, 34 West 8th Ave., Vancouver, B.C. V5Y 1M7 (604) 876-0451

THE INSTITUTE OF COMMUNICATION ARTS is a registered trade school under
the apprenticeship and Training Development Act for British Columbia.

How to get more people to listen to you.



PREZMITH ENGINEERING 50 CARROLL ST., STE. #304, TORONTO M4M 3G3 (416) 461-4891

FOR SALE

AMEK-TAC MATCH-LESS console 36x24, patchbay, 72 inputs mixdown. Call vince (514) 254-4120 after 5:30pm.

MOBILE ENTERTAINMENT TRAILER -

Suitable for outdoor concerts - 16 x 12 carpeted stage, curtained, mixing room/change room, sound & lighting included. Sale or rental. Contact (416) 782-5872 or (416) 968-0563.

PRODUCTS

Producer of Fantastic Instructional GUITAR VIDEO wishes to sell rights. Video covers over 4 years of lessons! Longest on the market, over one hour and forty minutes long! Focuses on Folk/County playing! **CASH IN ON THIS AMAZING MARKET...CALL TODAY!** Longswold Productions, PO Box 1470, Sault Ste. Marie, ON P6A 6N3, (705) 942-1293.

NEW! ACCOUSTI-COILS MAKE IT EASIER! An acrylic insert (kit) for instruments, quickens acoustic response, guaranteed. 12 models, \$35 each. Free information: AAIRR Air Acoustics, 1234 South Quince Way, Denver, CO, 80231, (303) 751-0673.

ROAD CASES - Factory Direct Prices, Free Delivery - Keyboard Cases \$89, Rack Cases \$83 (Canadian Funds). Gig Bags, Soft Rack Bags, Drum Bags, Studio Furniture & Acoustic Foam. Major U.S. supplier. Call or write for free catalogue: Island Cases, 1121-2 Lincoln Ave., Holbrook, NY 11741, (516) 563-0633.

TEN CREATIVE GUITAR SOLOS: New and Exciting - a must for student and pro. Free Info: Guitar in motion Co. Ltd., 48 Brock St., Barrie, ON L4N 2L7 (705) 722-3715.

EDUCATION

FORMER FENDER REPAIRMAN now offering an intensive, four week course in guitar repairs. For more information write: P.O. Box 55, Beachcomber, RR#1, Nanoose Bay, BC V0R 2R0.

SUMMER ROCK '90 MUSIC WORKSHOP - 2 weeks in Halifax July 30 - Aug 11. Classes in all instruments; MIDI, Composition, Rock & Jazz, Recording, Jamming, Performance & Video. Intermediate to advanced. 14-21 years. Write to: The Canadian Conservatory of Music, 6065 Cunard St., Halifax, NS B3K 1E6.

SUMMER ROCK TECHNICAL PRODUCTION: A 3 week immersion course in live sound engineering, lighting, production planning, stage management, etc. 14-21 years old. July 24 - Aug 11. Write: The Canadian Conservatory of Music, 6065 Cunard St., Halifax, NS B3K 1E6.

The ROYANS REVOLUTIONARY VOCAL TECHNIQUES is sweeping Toronto! Reach professional level in just months! All Styles! "Short term rates...long term results". 656-0028.

VOCAL TRAINING - Immediate improvement within first lesson. Benefits all singing styles. Send \$10 for Cassette to: D. Popp, PO Box 419, Selkirk, MB, R1A 2B3.

HELP WANTED

PUBLISHED LYRICIST seeks musician(s) wishing to collaborate on new material. All music formats are welcome. Sample works available upon request. Contact: Steve DeLONG, 208 Margaret Ave., Apt. #3, Wallaceburg, ON N8A 2A7. Phone (519) 627-8125.

LUTHIER/REPAIR - Wanted by established guitar specialty shop. Must be motivated, organized, able to work independently. Ability to work with public a must, woodworking, music, electronic experience an asset. All necessary training provided. Salary dependent upon qualifications. Letter of application, resume to Guitar Clinic, 16 McKinstry St., Hamilton, ON L8L 6C1.

PROFESSIONAL GUITAR PLAYER interested in giving Guitar Seminar anywhere in Canada seeks talented individual to co-ordinate the seminar. Salary negotiable. Longswold Productions, P.O. Box 1470 Sault Ste. Marie, ON P6A 6N3, (705) 942-1293.

SERVICES

DOUG THOMPSON GUITARS: Custom building, restorations and repairs. Write: Box 841, Nelson B.C. V1L 6A5 Telephone (604) 359-7724.

PIANO TUNING PAYS. Learn with home study courses. Free brochure. American School of Piano Tuning, 17050 Telfer Dr., Dept. #6, Morgan Hill, CA 95037.

CASSETTES: HIGH QUALITY DUPLICATION for your demo or full length project. Very affordable. Custom length blank cassettes, Reel-to Reel tape, etc. VISA, M/C Call 24hrs, 7 days for our full catalogue. (514) 278-TAPE. Analogue Industries, 6902 Park Ave., Montreal, PQ, H3N 1W9.

HARLOW SOUND RECORDING STUDIO - Come record in a comfortable artistic atmosphere - we've got all the producers, players & gear you could ever want. Flexible rates (416) 741-0165.

MUSIC VIDEO - Get the Big Picture. Broadcast Quality. See our demo reel or our work on Much. Grants accepted. (416) 533-3855.

ATTENTION MT-32 OWNERS! Interested in Battery Backed up Memory? How about 4dB improvement in Background noise level? 50 Front Panel Reverb Programs? 4 Additional Output Jacks? We are the Authorized Installation Centre for Real World Interfaces' MT-32 Modifications. For FREE Manual please write to: TECHNICAL MAGIC, P.O. Box 3939, Station "C", Ottawa, ON K1Y 4M5, (613) 596-9114 FAX (613) 596-3304.

THE TWELFTH FRET GUITARIST'S PRO SHOP; repairs and restorations to all fretted instruments. Builders of fine handmade electric and acoustic guitars. Repairs accepted from across Canada. We mail order Fender, Gibson, Guild, Ibanez, Kramer, Larrivee, Martin, Simon & Patrick guitars. Plus amps by ADA, Fender, Groove Tube, Marshall, Rexx, Rockman, Tubeworks; multitrack by Postex; effects and sundry by Alesis, Boss, Digitech, DOD, Roland, Samson, Shure, etc. at low, low prices. We ship anywhere! Write 920 Kingston Rd., Toronto, ON M4E 1S5, (416) 694-8162.

IF YOU'RE LOOKING FOR AN INEXPENSIVE WAY TO ADVERTISE YOUR SMALL BUSINESS TO A LUCRATIVE MUSIC MARKET LOOK TO OUR CLASSIFIED SECTION OF CANADIAN MUSICIAN MAGAZINE. Rates: \$.90 per word. Minimum \$15.00. Frequency discount: 3 ads- 4%, 6 ads-8%, 12 ads-12%. Payment In Advance. Visa, MasterCard & American Express accepted. Contact Lori Laviolette, Canadian Musician, 3284 Yonge St. Toronto, ON M4N 3M7 (416) 485-8284

THE JEFF HEALEY BAND

SEE THE LIGHT

Discover the Electro-Voice GS-1000 Wireless Guitar System.

Jeff Healey needs no introduction. Clearly, he is the most innovative guitarist to come along in years.

Jeff could use any wireless system on the market. His choice is the Electro-Voice GS-1000. Taking technology one step further, the GS-1000 is the first true-diversity wireless system designed specifically for the guitar.

The GS-1000 combines the warmth of that "hard-wired" sound, without the audible companding or "breathing" associated with other systems.

The true-diversity receiver features two independent RF stages which virtually eliminate dropouts. Additionally, it incorporates the exclusive DNX™ noise reduction system providing quiet operation and uncolored reproduction of any guitar sound.

Join the ever increasing list of serious players who have called the GS-1000 "the best wireless guitar system they have ever heard." Visit your local Electro-Voice dealer and find out why the GS-1000 clearly outshines the competition.

For additional information, call or write Gary Parks, Electro-Voice, Inc., 600 Cecil Street, Buchanan, Michigan 49107 (616/695-6831).

In Canada, Mark IV Audio Canada, Inc., 345 Herbert Street, Gananoque, Ontario, Canada K7G 2V1 (613/382-2141).



AKG

ACOUSTICS



The C 1000 S ...

AKG has just created the first 9-V battery powered vocal mic.

Here's why:

The 9-V battery ensures the same level of performance as professional phantom powering where no phantom power is available.

Thus, the C 1000 S marries the superb sonic quality of AKG studio condensers to absolute roadworthiness.

Uses include vocals, acoustic instruments, and home recording: the perfect match for a perfect song.

...Non Reflective

Vocal Microphone



GOULD MARKETING INC., 6445 Côte de Liesse, Montréal, Québec Canada H4T 1E5 (514) 342 4441 FAX: 342 5597 Télex: 05 824822

World Radio History

Gould