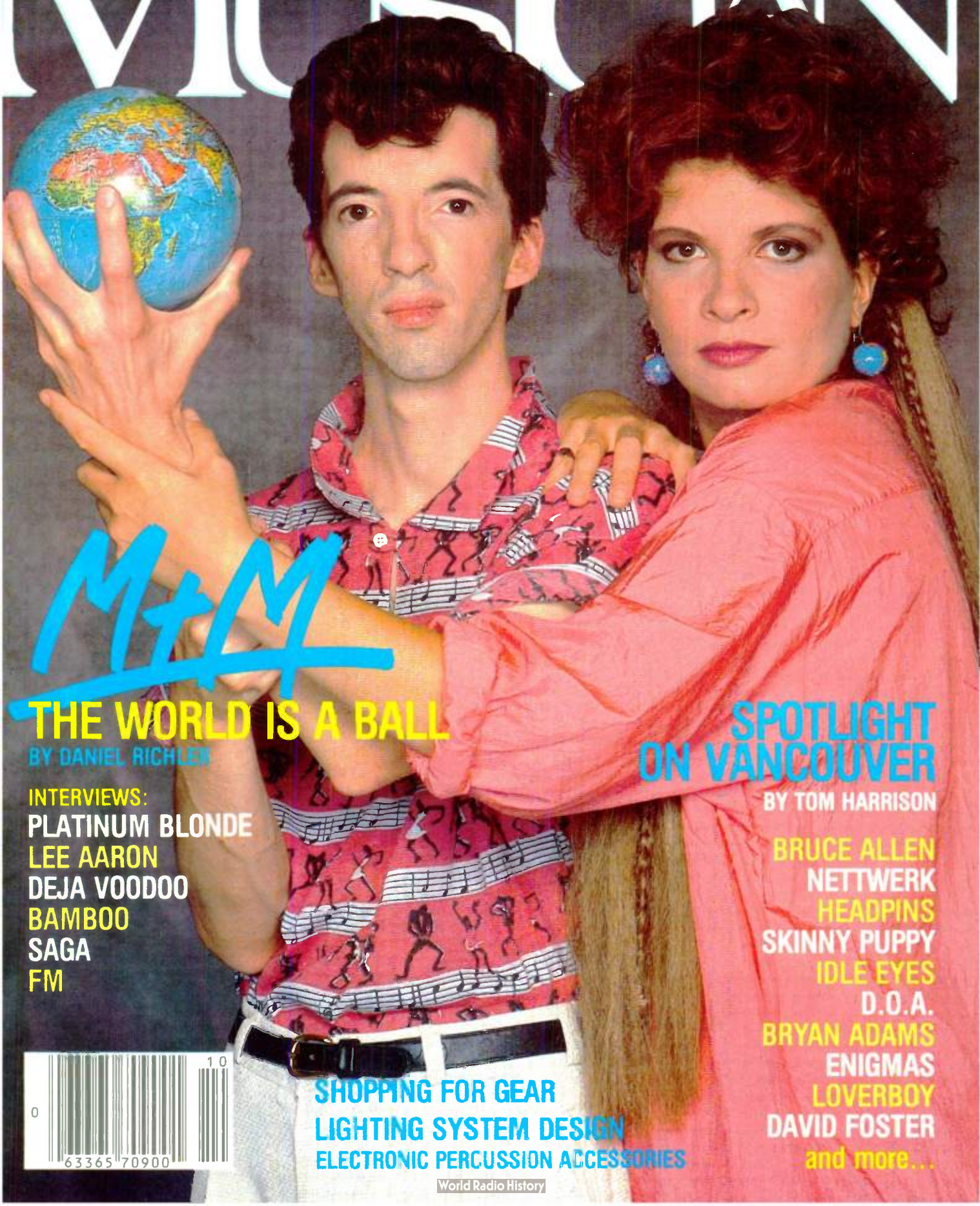


CANADIAN MUSICIAN

MM70900

OCTOBER 1985
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M+M

THE WORLD IS A BALL

BY DANIEL RICHLER

INTERVIEWS:

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FM

SPOTLIGHT ON VANCOUVER

BY TOM HARRISON

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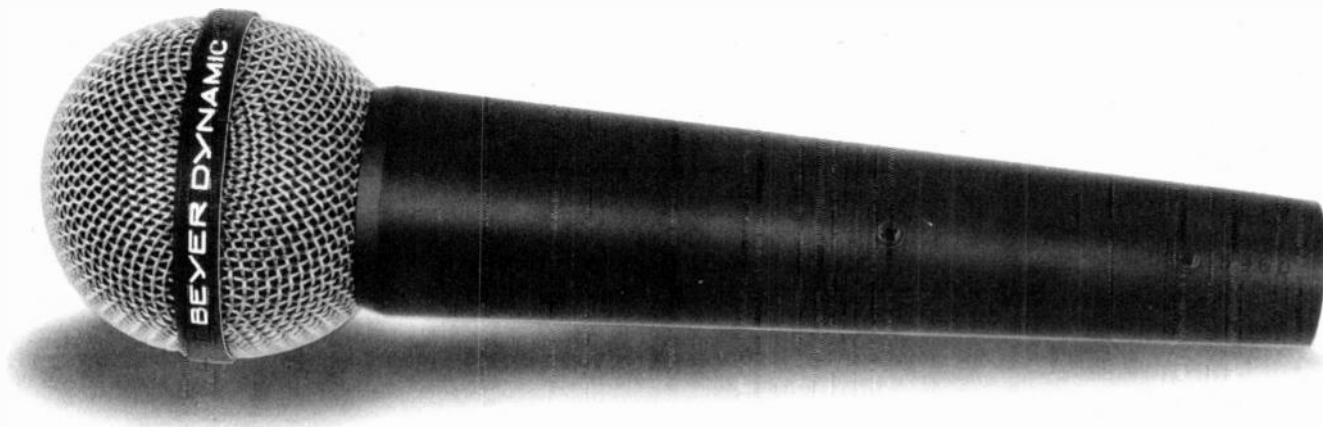
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When an audio product achieves the highest levels of technological sophistication, the subtle differences that set it apart from high-priced competitors are only apparent to a very few. Many can't readily appreciate those differences while others are hampered by inferior sound reinforcement and recording equipment that can't capitalize on the superior performance of a mic like the Beyer M 600. Still, there are individuals who demand something special from their equipment and are willing to investigate the finite criteria that distinguish it from the rest.

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Combined with sound reinforcement or recording equipment of equal competence and integrity, the M 600's distinguishing characteristics become apparent both to the vocalist and the audience. At Beyer, we feel those differences are the reasons why the M 600 is unquestionably our top-line vocal dynamic microphone.

The Beyer M 600's level of excellence is also exemplified by its unusually low handling noise and its proven ruggedness and reliability. We've included a three-position equalizer switch for the flexibility to tailor the mic's low frequency contour to changing acoustical environments. For those applications requiring an on/off switch, we provide one (M 600 S) that is truly both silent and lockable.

When a vocal microphone represents a substantial investment, you have the right to expect the highest levels of performance. The Beyer M 600 was created for those performers who demand total excellence from themselves and their equipment. If you are one of those people, the logical alternative is to investigate the potential of the Beyer M 600.

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"Our new Carver amp racks pack twice the number of channels in about the same truck volume as the conventional racks they replace. In addition the average power per channel has increased while the average weight per channel has decreased. In the low end, for example, we now have 1,200 watts per cabinet where 650 watts were previously available. They take less room on the truck, they weigh less and our systems have more headroom than before. The Carver amplifier has allowed us to take a significant step in improving our sound systems." *CLAIR BROTHERS*

And not only a sound industry giant like Clair Brothers tours with Carver.

"We have toured Carvers with the following artists: Softcell, Paul Young, Johnny Mathis, Donna Summers, Howard Jones, Pointer Sisters, Psychedelic Furs, Lee Greenwood, General Public, George Thorogood. This is exclusive of our numerous, one-nighters. The consensus of the performers is that the equipment sounds great. They have been amazed by the sound of the amps as well as their size and weight. As for reliability, out of 50 amps we had only one fail in the past year of touring. This is by far the best record we've had with any manufacturer of amplifiers. Sonically, the extra headroom is readily apparent. We, at Manticore unanimously agree that the PM-1.5 is incredible and is the only amp we intend to buy."

Tom Whisner (owner) MANTICORE

In the Laboratory The Carver PM-1.5 was rigorously tested by Len Feldman for MODERN RECORDING (February 1985). His laboratory test results also prove that the PM-1.5 really delivers. The following quotes from the Lab Report are reprinted with permission of MODERN RECORDING & MUSIC:—

"The first thing we noticed when we began to work with the Carver PM-1.5 was the ease with which the amplifier delivered almost limitless power to speaker loads which we had previously considered to be difficult to drive to loud levels. This is the sort of amplifier that just refuses to quit."

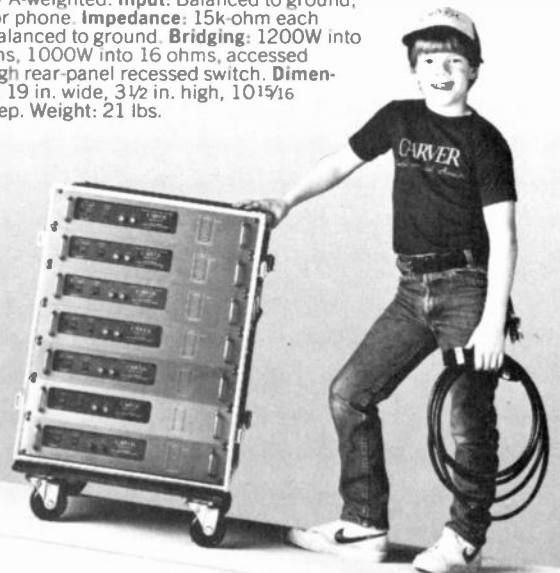
"The amplifier delivered a clean 480 watts per channel into 8-ohm loads with both channels driven for its rated harmonic distortion level of 0.5%. Even at the frequency extreme of 20 Hz, power output for rated THD was 470 watts as against 450 claimed by Carver. Furthermore, at rated power output, distortion decreased to an insignificant 0.015% at mid-frequencies and 0.007% at 20 Hz. When connected to 4-ohm loads, the PM-1.5 delivered 750 watts per channel for rated THD of 0.05%—far more than the 600 watts claimed by Carver. Clearly, when it comes to specs for a professional amplifier, Carver has taken a very conservative approach... All (manufacturer's claims) equaled or exceeded published specifications—usually by a wide margin."

"Carver has managed to deliver a tremendous amount of power in a small lightweight package at a very reasonable cost..."

"For the professional audio engineer or technician who has to move a lot of gear around much of the time and who expects total reliability and circuit protection, come what may, the Carver PM-1.5 represents, in our view, a real winning product. We will probably see it used increasingly by professionals in every area of sound reinforcement."

Now—don't you think you owe it to yourself to hurry over to your local Carver Pro Sound Dealer and *test your own PM-1.5*? Whether you run a megawatt sound company, a struggling bar band, or a recording studio gearing up for digital, the Carver PM-1.5 will pay you. In increased portability and reduced freight costs. In freedom from expensive blown drivers. In sheer sonic excellence.

***Power:** 8 ohms, 450 watts/chan. 20 Hz-20 kHz both channels driven with less than 0.5% THD. 4 ohms, 600 watts/chan. rms 20 Hz-20 kHz both channels driven with less than 0.5% THD. 16 ohms, 300 watts/chan. 20 Hz-20 kHz both channels driven with less than 0.5% THD. 2 ohms, 525 watts/chan. at clipping, 1 kHz, with less than 0.5% THD. Note: 2-ohm specification for information purposes only. Operation at 2 ohms is permissible but not recommended. **IM Distortion:** Less than 0.1% SMPTE. **Frequency Response:** -3 dB at 3 Hz, -3 dB at 80 kHz. **Damping:** 200 at 1 kHz. **Gain:** 26 dB. **Noise:** Better than 115 dB below 450W A-weighted. **Input:** Balanced to ground, XLR or phone. **Impedance:** 15k-ohm each leg, balanced to ground. **Bridging:** 1200W into 8 ohms, 1000W into 16 ohms, accessed through rear-panel recessed switch. **Dimensions:** 19 in. wide, 3 1/2 in. high, 10 1/16 in. deep. Weight: 21 lbs.



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World Radio History

MUSICIAN

OCTOBER 1985

Volume VII, Number 5

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COVER PHOTO: DIMO SAFARI

THERE ARE ALL OF THEM,

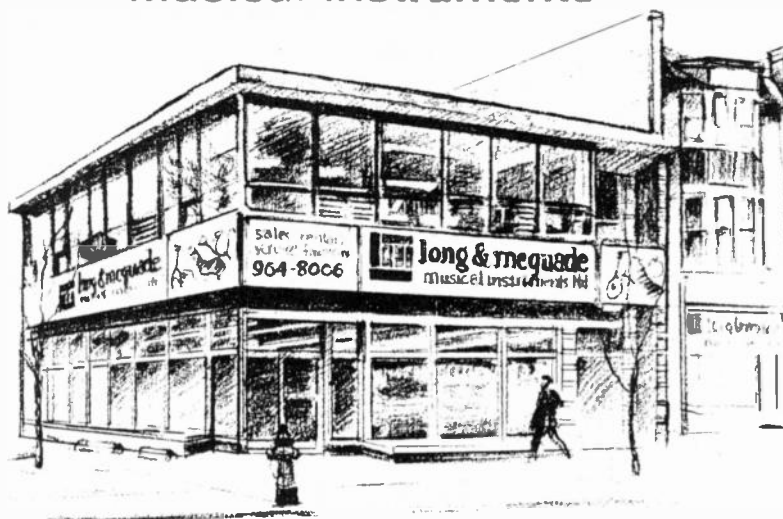
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"The EX-18 could well become a classic audio tool"

June 1981 Modern Recording and Music © 1981 Cowan Publishing.

That's what Modern Recording said about the EX-18 stereo 2-way/mono 3-way electronic crossover. The same statement could very well apply to the new TAPCO 2210 and 2230 graphic equalizers as well.

The EX-18 provides all the necessary controls and functions for bi-amplifying stereo or tri-amplifying monaural speaker systems, and this can be accomplished

using a unique mode switch so no external patching is required. A single knob on each channel adjusts the crossover frequencies, with a 10X multiplier available for very high frequency crossover operation. It is definitely one of the cleanest and quietest electronic crossovers available.

The same precision design and human engineering found in the EX-18 is found in the one-third octave 2230 and the dual ten-band 2210 graphic equalizers. Both are magnificent performers in recording and sound reinforcement applications. Whether you need the precision of the 2230 with its

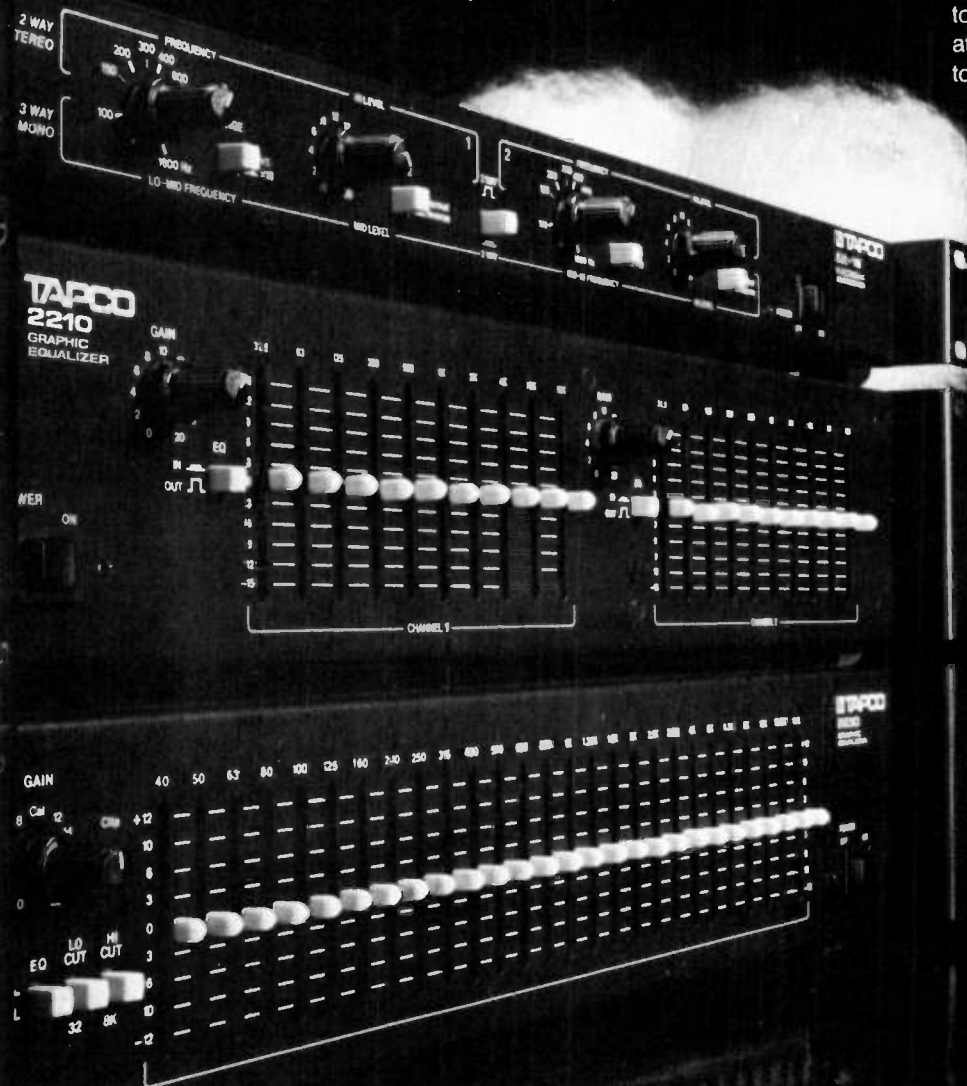
combining filter action, switchable high and low-pass filters and floating balanced outputs, or the economy and flexibility of the 2210, there are simply no better values in today's marketplace.

All three units are equipped with removable security covers to prevent accidental operation of any of the controls once your requirements have been set.

There is no need to settle for less than the best sound available. Especially when these E-V/TAPCO signal processing units give you professional sound quality for less than you'd expect professional quality to cost. These units must be auditioned at your E-V/TAPCO dealer. It's the only way to hear how good your sound can be.



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More on Loverboy

Canadian music fans rejoice! After reading American music magazines for years, I obtained copies of articles from *Canadian Musician*, covering my favourite band Loverboy. American magazines tend to cover the majority of Canadian artists only when the Canadians are on tour. I hope to see more of Loverboy in your up-coming issues.

Karen A. F. Rosenau
Youngstown, AB

Raves from the Beat Sheet

Thank you very much for the great article about The Crooked Beat Sheet.

I received a number of very positive requests for The Sheet as a result of your article. People wrote from BC and Quebec, and I even received a letter from New Zealand. The Sheet's distribution numbers recently went above the 1000 mark, and I have been kept quite busy as a result. Hopefully response will improve as a result.

Nick Taylor
Editor (The Crooked Beat Sheet)
Guelph, ON

Rock Magazine not for "Serious" Musician

I am in no way interested in subscribing to your magazine again. As a serious musician, I was appalled to notice that there was no apparent mention of the Bach competition in Toronto, nor of the Canadian Music Educator's Association (CHEA) conference here in Kingston.

In the last two years of your magazine, there has been no mention of the Canadian Festival of Youth Orchestras in Banff, Alta.

If you plan to continue your magazine in the same style, I suggest you rename it Canadian Rock Performer.

Jenni Abrahams
Kingston, ON



Corey Hart can't sing his way out of a paper bag

You guys have got it all wrong about Corey Hart. In the June '85 edition of CM, Corey said that he was turned down by every record company except Aquarius because "some of the songs on the first record were cynical" and "I used to phone up the record companies and they wouldn't see

me." To the flakes that make up most of his teenage female fans, this sounds oh so sad, but I don't buy it. The real reason is obvious to me. All of those labels knew all too well that he couldn't sing his way out of a paper bag.

I'll admit that he's a fairly good songwriter, but his painfully unintelligible vocal mannerisms ruin his material's potential. Why does he purposely pronounce his words in such a way that it's almost impossible to understand them without a lyric sheet? And if "there's a lot of spontaneity and a lot of energy" in his "singing", why does he sound so tired on songs like "Never Surrender"?

To me his success can be credited to nothing but the fact he's physically attractive. That in itself is quite ironic because of his apparent refusal to smile. In his promotional photographs the squinted eyes and partially opened mouth that he always sports, makes him look as if he just rolled out of bed. In his videos, he's nearly always the self-pitying victim, and this gimmick wins him the sympathy of all his teenybopper fans thereby making them even more determined to do "anything" for Corey. And in his television appearances, not even Terry David Mulligan (what a great host!) can get so much as a crack out of that straight face.

In all, it's really too bad that someone who's so conditioned into thinking that he can sing is laughing all the way to the bank on such a weak ticket. But he's got no sympathy from me.

Natalia Quinn
Cornwall, ON

Less guitar equipment overview, more columns of relevance

Thanks kindly for the efforts of reporters Jan Elliott, and Barry Keane (lighting and electronic percussion respectively). I found them informing and stimulating. Also columnists Harris, Burns, Pirie, and Barber are appreciated and treasured. Perhaps the diligent Mr. Krehm has noticed a groundswell of malcontent. Sir, is a year and a half of "Equipment Overview for the Contemporary Guitarist" not quite sufficient?

I feel personally confident the ardent journalist is eminently qualified to offer us works of deeper undertaking, forethought and relevance to the jobs at hand.

K.J. Howard
Toronto, ON

NOW YOU CAN REALLY MAKE MUSIC WITH AKAI MICRO STUDIO SYSTEMS

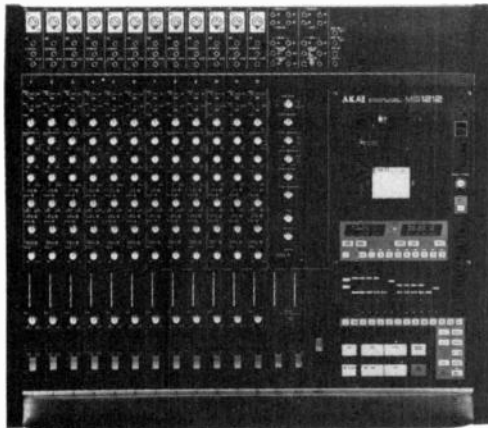
AKAI has been a leader in music reproduction for many years. Now, with the introduction of its prestigious new Micro Studio System line, AKAI creates a revolution in the creation of music.

Designed from a musician's point of view, and using the superior technological background that AKAI is famous for, these participative components represent a breakthrough in accessible multitrack recording.



AX-80 8 Voice Polyphonic Synthesizer

The AX-80 offers fluorescent displays (FLD) of each sound parameter. This makes programming new sounds and existing ones much simpler and less time consuming. As many as 32 individual parameters are available; you can use these to create new sounds or edit from the 32 preset programs. With two memory banks capable of storing up to 64 of your own sounds, you can have a total of 96 different sounds at your disposal.



MG-1212 12 Channel Mixer/12 Track Recorder

Utilizing the world's first half-inch audio cassette tape, the MG-1212 is a 12 channel Mixer/Recorder. With both units built in, and with a computer controlled channel/track selection system, the need for cumbersome wiring and connections is virtually eliminated. By using a simple push button system, the time factor in creating multitrack music is greatly reduced.

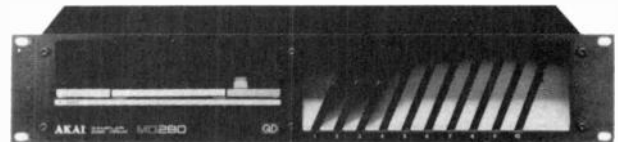
Another computerized feature of the MG-1212 is a multifunction autolocator, which makes editing and mixing easier and more precise. In concert with the Lambda loading system and other unique features, the computerized aspects of the MG-1212 make it easy to use without limiting the creative possibilities.

And with the industry-standard DBX dynamic noise reduction system, the MG-1212 is capable of the cleanest sound recording in its class.



S-612 Digital Sampler

The S-612 sampler enables thousands of synthesizer owners the freedom of sampler technology, without mortgaging the wife and kids. AKAI's 12 bit, 6 voice sampler will process any analog or digital signal and, 8 seconds later, allow it to be played back through any MIDI instrument. With the quick disk, it is possible to store the sound and, because of the digital technique, perfect sound quality is a reality. Sampling frequency 4Hz-32 Hz.



MD-280 Disk Drive

For all the computerized functions and compatible equipment, the MD-280 Disk Drive offers a powerful 128K memory - using a 2.8 inch disk at 64K per side. The unit is rack mountable.



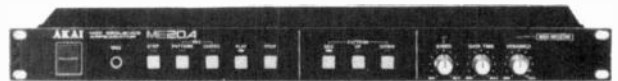
ME-10D Delay Unit

The world's first MIDI Delay Unit. The key advantage is that you can now have digital delay free from analog conversion, which means no difference in quality between your original and your delay signals. A delay of up to 1,000 ms is possible which allows you to do sound on sound effects by mixing original delay signals.



ME-15F MIDI Fader

The ME-15F is a multifunction support unit for the MIDI system. A parallel box using one in and five out, this unit can vary the dynamics between various source and delay signals, ultimately expanding the range of delay possibilities, with its Fader controls.



ME-20A Arpeggiator

With the ME-20A, you can play arpeggios on your MIDI instruments, up to 128 notes in either direction. You can also sequence your arpeggios, and the unit can memorize rests and harmony. The controls allow you to vary speed, gate time, and dynamics.

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Notes

BY TERRY BURMAN, ASHLEY COLLIE, HOWARD DRUCKMAN, AND PERRY STERN

The Politics of Dancing

With hit songs like Bruce Cockburn's "Rocket Launcher", Parachute Club's "Rise Up" and "Sexual Intelligence", and, most recently, the surprising success of Doug Cameron's "Mona with the Children", it's becoming apparent that Canadians are particularly receptive to political messages in their music. Not since the sixties has such an onslaught of socially motivated pop been readily accepted by the public. But, according to True North's Bernie Finklestein, things aren't quite as they seem: "I don't see a great difference here than in any other country. Personally I think it's worse."



Bruce Cockburn

Finklestein should know. Besides having both Cockburn and Cameron on his label, he's been at the focal point of the Canadian music scene since he helped launch the careers of Joni Mitchell, Neil Young and countless others at the now legendary Riverboat Tavern in Yorkville's heyday.

"If these people have had success (with political songs) then it's been at a large cost," he explains. While the public has seen singles marching up the charts, Finkle-

CM 10

The Marketing of Gowan

In the music business, if a marketing strategy is perceived as artist manipulation it can mean the kiss of death. When Larry Gowan's first name disappeared, his hair got weird and his clothes got even weirder, many observers thought: "Look out, here comes another Frankenstein." Was an artist being shoved through the PR meatgrinder to become more pop hamburger? Apparently not, according to Art Graham, CBS's Director of Marketing, Pop Product. But it seems we weren't the first to ask.

"I don't know why, just because we've been so successful with Larry, people seem to think we created a monster," says Graham. "Is it the clothes? Is it the hair? People seemed to forget that Rheingold, Larry's old group, was a costume band. And to think that he had no input in the way *Strange Animal* has been developed, is way off the mark."

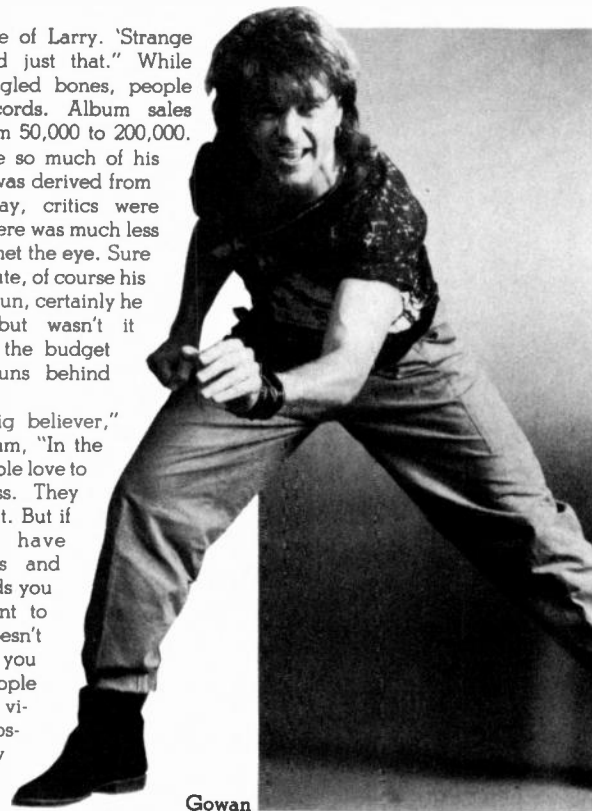
Graham recalls that, from the beginning, a clear strategy was developed in order to maximize Gowan's record sales. "Every move we made, we looked at from the standpoint of record releases, but what some people perceive as the 'creation' of an image was really only something that evolved from Larry's style of performance. 'Criminal Mind' was a ballad and it had great single sales (70,000), but it didn't do much for the album. It was important that the second single showed

another side of Larry. 'Strange Animal' did just that." While Gowan juggled bones, people bought records. Album sales jumped from 50,000 to 200,000. But because so much of his popularity was derived from video airplay, critics were wary that there was much less there than met the eye. Sure Larry was cute, of course his songs were fun, certainly he was hot, but wasn't it because of the budget and big guns behind him?

"I'm a big believer," sighs Graham, "In the saying: People love to hate success. They can't stand it. But if you don't have great songs and great records you don't amount to shit. It doesn't matter how you appear. People don't buy videos or posters, they buy records."

Now that Gowan has become something of a household name, the strategy is shifting from unit sales to product longevity. The third single, "Guerilla Soldier", is meant to keep album sales up, but, more importantly, it's hoped to round out the public's perception of the singer. If "Criminal

Mind" was a ballad, and "Strange Animal" a rocker, then "Guerilla Soldier" is a dance track. While he may have relied heavily on visual images and effects for his first two videos, this next one was shot live and is intended to reveal the performance as well as the performer. PS



Gowan



Doug Cameron

stein has watched them since their inception. He is keenly aware that, "Rocket Launcher" didn't get off the mark until it was accepted in the U.S. first, like so many other things. Sure it got a lot of attention eventually, but that was on the strength of being shown on MTV regularly for twenty weeks. Doug took his song to every major label in the country and got nowhere, and no-one would play the video because they felt it was too violent.

"Sociologically, compared to the U.S., I think Canadians are less parochial. Americans see issues as American issues, whereas Canadians seem to see both sides of the coin." Obviously, sales figures indicate that not

only members of the B'hai faith are buying "Mona" singles (or as Finklestein puts it: "There aren't too many Central Americans buying "Rocket Launcher", it's not a big market"), but it also indicates that record companies and radio programmers are less receptive to controversy than the public. "Until the Band Aid phenomenon", according to Finklestein, "acts felt uncomfortable approaching issues, and, in the final analysis, most records still have nothing to say. If the songs aren't good, they don't sell, regardless of the content. If 'Mona' hadn't sounded good to a lot of people, then it would have looked like commercial suicide instead of a phenomenon." PS

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The System Takes Music and Computers On The Road



The System: Rob Farnham, Grant Cummings

A Kitchener, Ontario based band called The System is taking their computers on the road. The band consists of just two players, Rob Farnham and Grant Cummings; they each play lead and bass guitars, keyboards, and they both sing. Farnham (Valentino) and Cummings (Glider) both played in conventional rock bands before setting up The System, which they bill as live entertainment of the future.

The System set-up includes 2 Yamaha DX7s, 1 Yamaha DX9, 1 Roland JX8P, 1 Roland Juno 106, 5 lead and 3 bass guitars; 1

Yamaha RX11 Digital Rhythm Programmer; and the key component, an IBM micro-computer with two types of Roland MIDI music software. So how do two guys with two pairs of hands get to play all this instrumentation live and without the use of tapes?

Farnham explains, "As I got interested in the potential of the computer as a tool to enhance performance, I discovered that there were two different groups (MIDI-versed people and computer people) who didn't quite know how to combine their expertise. So I spent a year in my

basement working with an IBM clone trying to work it out."

The synthesizers and drum machine are all MIDI instruments: the two musicians play their parts and the information, which is communicated through the MIDI interface, is stored digitally by the computer. In performance, the computer can then be utilized to trigger the exact information, mistakes and all, back through the keyboards and drum machine to tell them which sounds to play, and when to play them.

Farnham says, "The musical parts are actually being played in real time. Admittedly, to the audience it must look and sound strange to see two guys playing guitar backed up with drum patterns and keyboard sequences. We have a lot more control over our situation and we can basically do what we can in the studio in terms of editing automatically. A musician can create entire compositions by himself and be unaccompanied like Howard Jones is in performance. The biggest advantage, however, has to do with the obsolescence factor of musical hardware, like Yamaha's new digital sequence recorder. The QX-1 can control and play the keyboards like the computer but you can't update it unless you could retrofit it with some more hardware in the future. With the computer, all you need to do is to update the software for \$200-\$300. We've just done that now by going from MIDI Music Recorder to the new MPS software by Roland. With the computer, you can put all your club listing data on it, do your accounting and even print out your set lists. The computer effectively does away with equipment obsolescence."

For more information on The System's system, phone: (519) 893-3700. AC

music industry to voluntarily rate (X for profane or sexually explicit; O for occult; D/A for drugs or alcohol; V for violent) records, tapes and videos. They've already compiled a black-list which includes performers Cyndi Lauper, Madonna, Prince and Twisted Sister.

In a letter to one of these wives, Stunning wrote, "If you could take a few minutes to review our record, I am sure you will find it just as disgusting, degrading and perverting as anything by Ozzie Osborne. Then if you could swiftly and vociferously denounce it in the press, every glazed-eyed kid in America will run out and buy a copy." He even sent a lyric sheet along.

Actually, there's not a word of profanity on the LP but as Stunning explains, "Well, if they could read something into those other blacklisted artists, maybe they could read something into our lyrics and music. Who do these people think they are? All they're doing is generating more sales for condemned albums.

"Do 13 year-olds really read into Sheena Easton's song 'Sugar Walls' that she's singing about orgasms"?

"Everyone from the Everly Brothers to the Beatles were accused of writing with double entendres, but most artists deny such claims."

Although Stunning sent out copies of his letters across Canada, he doesn't see any remarkable increase in sales of '63 Monroe's LP; nor did he get a reply from the U.S., but he adds, "When you're dealing in an independent situation, you continually face the age-old problem of cash flow. We've got some publicity and notoriety in London, Ontario. We're planning to hit the college campuses with the LP when school begins. As for material, we have 10 original and 3 cover tunes on the LP including a remake of 'I'm Henry VIII' by Herman's Hermits, which was on the charts 20 years ago. Yes, we're into exploitation...of covers." he admits, saying, "When you're an independent, any little thing we can get, will help!" AC

Ban My Record Please!

Vocalist Steve Stunning of the rock band '63 Monroe recently challenged the U.S. based association called The Parents Music Resource Centre (which includes the wives of two prominent U.S. politicians) to condemn his band's second LP called *Stinkin' Out The Joint*.

These two political wives are among a group who want the



'63 Monroe from London, Ontario

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Emphasis On Songs For Next Arrows LP



The Arrows

"As the Arrows' producer, I'm a lot less involved in their second album, than I was with the first. The result will be a more band oriented recording with the emphasis on the songs rather than on the sound itself," says David Tyson, musician/arranger and a producer who has worked with Eddie Schwartz, Belinda Metz and Lydia Taylor. Tyson, who recently oversaw the mixing of the Arrows' new single, "Talk Talk", at New York's Power Station studio, senses that many record company people are producing the individuality out of bands. Tyson, who as a player spent three years with Domenic Troiano and some time with the Lincolns, explains, "If you listen to albums from the '60s, you'll hear the production sparseness, but there's also a lot of dynamics.

Producers then, would do a mix, then say 'fine' that's a cut! Today, bands are spending up to a year working on an album and you can't tell me that a lot of energy and desire isn't lost over that time. Record companies are looking for a sound rather than good songs. There's also the problem of a small clique of producers who are producing a lot of albums: they work with different sounding bands, but because these producers have certain styles, they tend to make the end product sound alike."

Singer/songwriter Dean McTaggart, who wrote most of the songs including a couple with Tyson, says, "A good engineer can really make a hit single, but the song has to be there in the first place." AC

Labatt's Backs CPI Challenger

Jim Skarratt of Skarratt Promotions, which has been in the business for a dozen years, is now promoting Platinum Blonde's national tour in conjunction with Labatt's after a deal the brewery was discussing with CPI didn't pan out. He's been "knocking off" shows along the way, but like other promoters in the past who've tried to take on CPI (Martin Onrot was doing well in the '70s until, as Skarratt puts it, "CPI did its bull-dog imitation"), he was limited in doing national tours because of the stranglehold CPI and Donald K. Donald had on major venues. Skarratt, who

believes healthy competition can only benefit the musician, says, "Who was to know in the early '70s when CPI captured Maple Leaf Garden, that if they controlled the largest venue, they'd also control the country? Rock has grown so fast since then."

Labatt's came to him asking if he could help, if he could overcome the exclusivity CPI had, and discussions went on for awhile. The result was 35 dates for Platinum Blonde, who apparently got more dollars as well, and an agreement that Skarratt calls "loose" with Labatt's to look at other shows during the next year. Skarratt optimistically says "this thing is steamrolling!" And both parties have been getting positive

New Juno Black Music Awards

Black music will be specifically recognized this year at the Junos and this has created a lot of excitement within the Black music community. Trevor Shelton, President of The Black Music Awards of Canada (BMAC), says the impact of this evolution of the Junos will be helpful "for new, upcoming Black oriented musicians who haven't quite made it yet. The national telecast of the Junos will give Black music international recognition. And the two new Juno awards - for Best R & B/Soul Recording and Best Reggae/Calypto, combined with our own Black Music Awards program will further enhance Black music in general."

The two Black music awards will be placed in the "craft" segment, of which there are 10, and that means that the winners won't be judged on sales. Other craft awards include Producer, Engineer, and Best Video. Shelton adds, "The name of the game is getting the word out, so the more awards programs, the better for the industry."

Then why is French music not specifically recognized by CARAS, the governing body of the Junos? Wouldn't having a couple of French language awards at the Junos complement the efforts of the people who run the ADISQ (Felix) Awards in Quebec? CARAS' President Peter Steinmetz says, "The Junos have had various French acts on the show over the years, and any French language recording is eligible and welcome if it gains national prominence and success

(in the non-craft categories).

"If a French recording has sales that put it in the top five in Canada, then it has a great chance of winning something like Album or Single of the Year. But to have a separate formalized category, I feel, would undermine the efforts of ADISQ."

With regard to the Black music Juno awards, he adds, "Our aim is to address various genres of music that have demanded recognition. Black music has become increasingly popular and CARAS' decision is a reflection of the marketplace. We're delighted with the organizational input we've received from BMAC and from others in the Black community to help us evaluate nominees and to help us create awareness of these awards."

"If we, in Canada, were to follow the role model of the U.S. Grammy Awards, we'd have a lot more categories: the Grammys have 64 and the Junos have 26, so there's definitely potential for additional categories in our program; however it's a question of a maturing record industry."

Other changes at this year's Junos include: the expansion to two classical awards from the previous one; and Composer of the Year, which often went automatically to the winner of Single of the Year, will now be judged along with the three Most Promising Awards without any sales qualification attached.

The 1985 Juno Awards will be presented November 4th at the Toronto Hilton Harbour Castle, and broadcast on CBC-TV.

AC

comments from industry people who are pleased to see this alternative situation happening.

Barry Snetsinger of Labatt's says, "We had some differences we couldn't resolve with CPI, and it was an act of faith for us to work with Jim because we don't pretend to know it all about music marketing. However, given the tight organization he ran, we felt he could move up from the provincial to national level with some financial backing. We also liked his idea about using local promoters in the various provinces to help out because we wouldn't then appear as some Toronto carpet-baggers who were descending on a town for a show, then splitting with the proceeds."

Skarratt thinks the Hamilton arena is going to be a "real popular concert venue" which can draw on a huge population base and compete with the Gardens. As for the dome, he says, "CPI has been playing it down, but if there's a possibility of someone else handling promotion for it, then that's the carrot for me: let's face it, if Springsteen was in town, he'd be in the dome. Snetsinger adds, "The dome has to be a concert venue possibility. Would we consider setting up our own Concert Promotion division? Well, music marketing is proving to be a very valuable tool for Labatt's, but that question is going to be answered by people higher up the ladder." AC



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Daniel Band Video Combats "Churchianity"



The Daniel Band

If Toronto's Daniel Band was just another heavy metal act, its video probably wouldn't seem too significant. But the Daniel Band is a *Christian* heavy metal group, and *Walk On The Water* is not only the band's first video, it's the first Christian rock video by a Canadian band.

The \$22,000 video, shot by Toronto producer Peter Cresswell for the quartet's U.S.-based Refuge label, is all part of the band's attempt to crack the secular market.

McCabe and his fellow rockers - guitarists Tony Rossi and Bill Findlay and drummer Mat DelDuca - recruited Cresswell for the project. Cresswell, noted for his Neil Young documentary *Forever Young*, had worked with the Daniel Band during a 1984 *That's Life* segment and the group felt it had been represented honestly. "He presented us as a rock band," says Tony Rossi.

Cresswell, *not* a born-again Christian, interpreted the gospel message of *Walk On the Water* with uncanny accuracy, says McCabe. "We were blown away."

"He seemed to be so in tune with what we were trying to communicate, we couldn't believe it."

Given a free hand over the production, Cresswell rented the Don Jail and hired over 70 extras. It took four days to shoot this version of the Doubting Thomas theme, in which a prison inmate who initially rejects God's message is transformed at the end of the video through a surrealistic baptism scene.

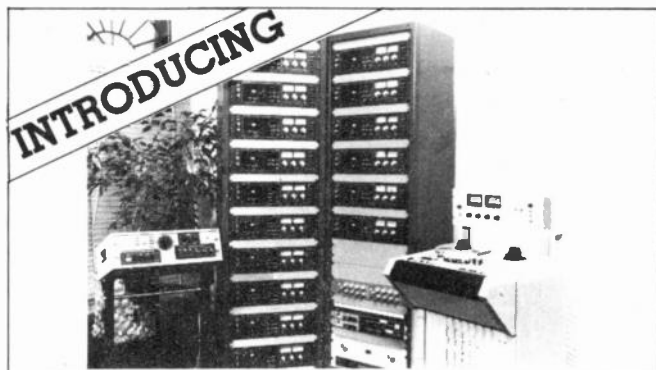
The video helps to break the 'typical' Christian stereotype by avoiding the standard religious trappings and symbols. This was partly in keeping with the band's heavy metal ministry but was also done to combat what Rossi calls 'churchianity.' "We wanted to present a more accurate picture of Christianity," he says, "in that

God is exciting and dynamic. He's not caught up in the religious symbols we're used to."

The black leather, studs and spandex also break the stereotype. "We don't want to look like a *Christian* band, we want to look like a *rock* band," adds Rossi. "Any kind of art has its dress code. The look is very important."

And despite the look, Rossi feels the video doesn't conform to what's on the market. "Even though we're heavy metal, we've done a video that says there's light for the darkness, one that's non-violent. It's constructive, rather than destructive."

Through *Walk On The Water* the Daniel Band not only hopes to see people turned on to Christianity but is working on getting its three albums distributed in secular record stores. The latest album, *Run From The Darkness*, has sold over 30,000 copies to Christians exclusively. TB



*Ernest J. Lyons

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Catching The Déja Voodoo Train

If any band in Canada has proved that localized "alternative" music needn't go unrecognized on a national scale, it's Montreal "sludgeabilly" duo Déja Voodoo.

Guitarist Gerard Van Herk and drummer Tony Dewald have already created nationwide interest in their own music through relentless touring (50,000 miles cross-country, to date), the publication of their own newsletter (*Déja Voodoo Train*), and the release of two albums and an EP on their own label, Og Records.

But they've also released albums, EPs, compilation records, and cassettes by local "underground" bands like Terminal Sunglasses, Asexuals, Condition, and American Devices. Through several "alternative" distributors such as Toronto's Record Peddler, Og can expose these groups from Halifax to Vancouver.

"We're not really an outlet for

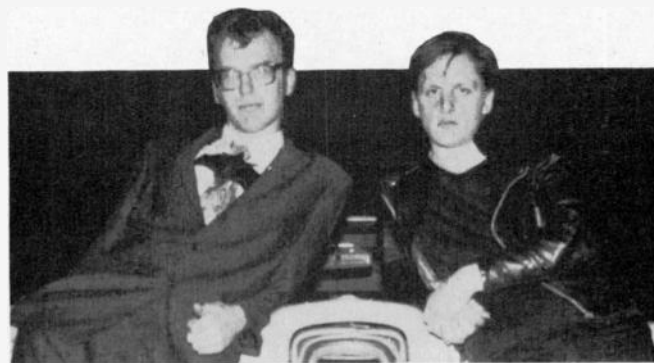
the Montreal underground," says Van Herk. "We just put out stuff we like."

"And nothing we've put out has profited us any, except for our own records," adds Dewald.

"If we put the record out ourselves, then we pay the band's royalties," says Van Herk. "They get about a dollar an album. If they put out the album themselves (like Terminal Sunglasses did), we buy the records from the band and then sell them. With the Sunglasses, we paid \$3.75 per record and sold them for \$4.05 each (to retailers). We're not getting rich!"

"In cases like that, they put it out at cost, and tell us how much they need to make it back. But if we put it out instead of them, it costs us less because we put out more records and we know how to do it better than them."

Then there's the problem of touring to sell the record in other markets across Canada. For Déja



Gerard Van Herk and Tony Dewald

PHOTO: WALTER KRASIOWEZ

Voodoo, with two guitars and some drums, travelling by car or bus is a feasible proposition. With a full band, it gets more difficult.

"But with other bands we put out," says Dewald, "we have yet to see anybody that's willing to bust their ass to get the recognition, which is the only way to do it for a small band. And we still get complaints from bands that they didn't see their record in a store in Quebec City, or whatever."

"It's down to the interest of a local audience in these places," adds Van Herk. "You have to go

and play there." But he's reluctant to book his labelmates, because "It always gets messed up, and you always end up taking the flak for it."

On the Og agenda for this fall, to add to the three LPs, three EPs, two cassettes, and other merchandise already available: An album by Edmonton gospel-country-punk band Jerry Jerry & the Sons of Rhythm Orchestra, a single by Montreal rockabilly Ray Condo and his Hardrock Goners, and another Montreal compilation record.

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When Shopping for Equipment, Look For More Than Deals

In today's competitive retail music marketplace, the musical instrument buyer is well advised to look beyond just price. Sure, you can call around town for the best price, but getting that super "deal" may mean you'll be paying extra further on down the line. There are several key considerations in any purchasing decision. Jeff Sazant, manager of Steve's Music in Toronto which initially attracted musicians with its "deals" a few years ago, cites these four considerations: product diversification; qualified salespeople; overall service; and then price.

For the new musician, Sazant explains:

"If you're going to a store, you're obviously going to want to

see a good representation of what's available on the market. A retailer who only carries a couple of lines won't be as objective in selling as one who carries various lines. Let's face it, a large retailer tends to work on the same margins on all his products, so there's no real reason to push one product over another. He can be more objective in suggesting what to buy.

"Once you're in the store, you'll want to deal with someone who not only knows his subject, but also is someone with whom you can relate. At Steve's, when a salesperson is hired, it's his responsibility to come with a basic knowledge and then have the desire to expand that. We have specific sales people for

specific product areas. In effect, the guys who sell bass guitars, play bass. Product knowledge is so important, that our salespeople can take home new product, like synthesizers, to not only learn the parameters, but also to get excited about it. With so much technological development going on in the industry, the salesman better know how to explain it to the customer.

"Customer services goes beyond just repairing equipment: every product has the manufacturer's warranty, but how does the retailer interpret that warranty? What if a musician wants to upgrade his equipment because he's grown out of it, will the retailer help him out? How about product that is in for repair: a store dedicated to service might loan the customer alternative product until his equipment is returned. Something like this doesn't fall into the terms of the manufacturer's warranty.

"As for making price the prime consideration, a young customer could phone around town, be convinced that X store has the product he wants at a super price, and then go visit X store only to find that it doesn't really stock that product and the salesman is now pushing you onto some other product. Also, if a customer is going to buy solely on price, the salesman just won't pitch those other key factors. He doesn't have to.

"Actually, there's so much quality being offered at exceptionally good prices these days, that a customer just doesn't have to pay big money or fear he's going to miss out on a deal."

Sazant says that another key factor is to speak to other musicians because they do "shop-talk" and word-of-mouth advertising is the retailer's best friend: "If a rapport can be established with a customer, he won't need to shop anywhere else." AC



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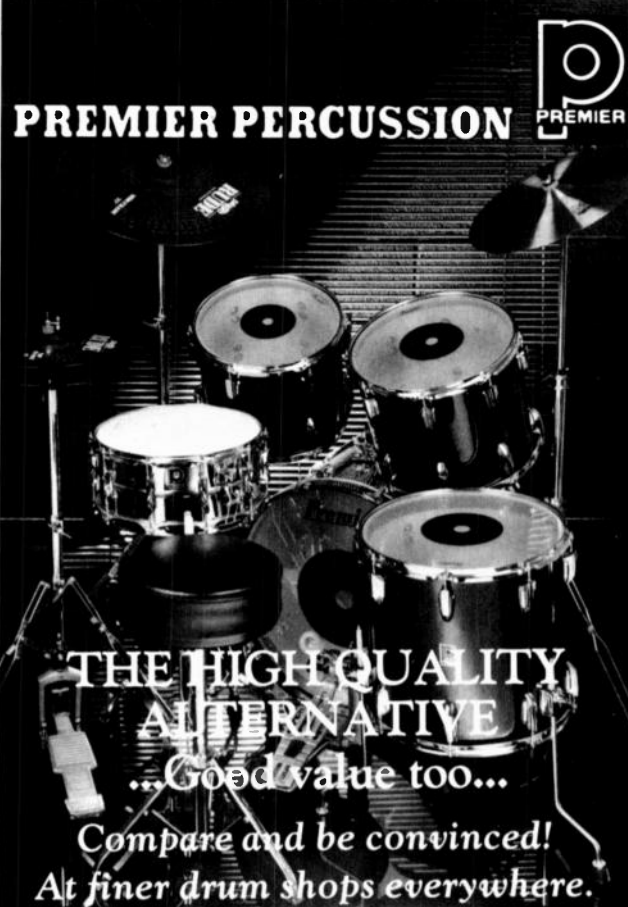
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Spotlight On Alternative with T.O.'s The Garys

If the local music scene in Toronto didn't quite die with the closing of The Edge in 1980, then it certainly slipped into a coma that it only rarely revives from. While the giant CPI still controls the market, alternative promoters, known as The Garys, have done their best to provide at least a sporadic spotlight for homegrown talent. Together, Gary Topp and Gary Cormier have been booking acts around Toronto since the mid-seventies, introducing countless international acts to the city - from the early Police to the obscure Chris and Cosey. They've helped to launch the careers of Rough Trade, Martha and the Muffins, Truths and Rights, The Sharks (now Sherry Kean), and many more.

"The problem with the club scene today", intones Topp, the shorter, darker and more voluble Gary, "is that it's all run by bar-owners. No-one promotes bands the way we did at the Roxy, New Yorker, Horseshoe or The Edge. We were putting on shows six nights a week. All anyone cares about now is selling booze and their cut of the door. They just don't give a damn." After nine years of booking either movies or bands practically every night, the Garys gave up full time promoting when The Edge closed. The gap they left has yet to be filled.

Now involved mainly with importing bands to play in and around Toronto, The Garys rely on their own taste in music as a booking policy. "I really love

music, I've been DJing for fifteen years between shows, so I know what people like," explains Topp. It's an eclectic mix of veteran rockers such as Chris Spedding, The Cramps and John Cale, and underground phenomenons like Jeffrey Lee Pierce, Einsturzende Neubaten, and John Otway. Topp offers, though, that "if I had access to Maple Leaf Gardens I'd book other cities, but at our level you can barely make a profit selling out Massey Hall." In order to rise up the ladder, they've launched a multi-million dollar lawsuit against CPI and the Gardens for a breach of the Combines Act. If they triumph, they'll win access to the city's largest year-round venue.

To expand their horizons, they have just launched a record label,

Tower Town Tunes, with yet another Gary. Gary Muth has worked for years in the recording industry, having associated closely with the likes of Rod Stewart and The Rolling Stones. TTT promises to be as idiosyncratic as The Garys' booking policy. The first act signed is British cult band The Sinatras, and they already have a successful distribution deal with Virgin Records for the German band Ledernocken. *PS*



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Records

BY HOWARD DRUCKMAN, TOM HARRISON, AND PERRY STERN

Platinum Blonde

ALIEN SHORES

CBS Records

Producers: Eddy Offord, Mark Holmes

On the phone from Sydney ("Nova Scotia not Australia, mate"), Mark Holmes is sounding awfully defensive about *Alien Shores* - Platinum Blonde's latest album. With top ten charting for both the LP and its first single, "Crying Over You", one would expect an air of confidence, perhaps even cockiness, but...no. Mark is on about the press slagging off his audience, he's worrying about radio stations jumping on other cuts from the record, and he's trying to rationalize the "concept" of The Second Side: his tone becomes positively reverential at its mere mention.

Alien Shores is certain to repeat the double platinum success of *Standing in the Dark*. By using British producer Eddy Offord, the group has made a



shrewd move to fill out the sound. Having worked with Yes, ELP, 10CC and The Police, it should have come as no surprise to Holmes when, in classic Hollywood-ese, Offord heard the demos and pronounced: "I see... 'Big Sound'". What Big Sound means is a heavy reliance on overdubs, linking effects between songs (especially on The Second Side) and a willingness to give guest artists free rein.

According to Holmes, Offord was sufficiently impressed with the former's extensive pre-production work to be invited to co-produce. "It really freaked me out," Holmes gushes. "The fact that I could work with Eddie Offord and that he could treat me as an equal is a huge thrill. We plan to do more work on other acts together, too." The initial recordings, with Holmes writing and playing all the instruments in the studio were a solid foundation to

build on. "Eddie taught me two things. He taught me patience, which I lack, and he taught me to try anything, no matter what." Holmes says that Offord would listen to a song and do "a complete about face" from the original idea. It's an openness to spontaneity that can lead to exciting new sounds, but the practicalities of experimenting on studio time could have been prohibitive. Holmes recalls: "If I had a set idea I'd say: 'Let's not waste time', but Eddie taught me that you've got to get rid of your inhibitions and let your ideas out. Anything that holds you back is going to stop the ultimate creativity of the record."

"A lot of the time someone can come in and play a great riff that will totally change around a song - even if it's already completely written, arranged and recorded. An openness to outside ideas by great musicians like Alex (Lifeson, from Rush, who has guitar solos on "Crying Over You" and "Holy Water") or Earl (Seymour, saxophonist for The Arrows, on "Somebody Somewhere") may account for a successful career for this band."

Holmes' biggest worry is that over-zealous programmers will sabotage Platinum Blonde's long term strategy. The band wants "Crying Over You" to chart high enough to impress their American label, and they're worried that playing other tracks, or jumping the gun on the next single will dilute sales. "They think they're supporting the band," he allows, "but they're fucking us up. For the radio to play one song at a time is our meat



and potatoes."

An even bigger concern should be the band's credibility for foisting the concept album idea on an unsuspecting public. "I got shit on for that risk," confides Holmes. The "theory" that Man comes from space, "proven" by the unanswered questions surrounding ancient temples and pyramids seems an unlikely subject for a pop band, but in con-

cert, The Second Side of *Alien Shores* becomes a set piece that puts the music in its proper context: theatre.

Platinum Blonde is chaffing at the bit to crack the US market, and their idea is to sell the band as an "intercontinental" act composed of British (Holmes and newcomer Kenny Maclean) and Canadians (Sergio Galli and Chriss Steffler). PS

Lee Aaron

CALL OF THE WILD

Attic Records

Producers: Paul Gross, Bob Ezrin

Engineers: Lenny Deroose, Mick Walsh

Studio: Phase One, Toronto

On the day we talked about her new album, Lee Aaron had just been offered two headlining dates in Germany, in 15,000 seat halls. At home in Toronto, her biggest gig to date has been at the El Mocambo, which illustrates the perennial Canadian musician's dilemma of having to succeed



elsewhere before being accepted in a big way at home.

Perhaps this third album will open up the ears of more Top

40/CHR/AOR radio programmers who've tended to resist Aaron's hard rock style. The first single, "Runnin' From The Fire," features a pervasive synthesizer, while "Burnin' Love" and "Hot to be Rocked" boast tasteful twin-lead guitars and soulful pop harmonies. "Paradise" is as romantic a ballad as you'll find in all of metaldom.

"There wasn't a conscious effort to go for lighter songs," says Aaron, who co-wrote most of the album: with her new guitarist John Albani (ex-Wrabit). "But John brought in more of a melodic touch, and we added keyboards



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to a couple of songs, just for something different. I think we're also writing better songs, that have better hooks, better melody lines, and more radio-accessible."

Aaron found it easy to work with veteran rock producer Bob Ezrin. "We went in looking for a more polished sound," she says, "but Bob really likes keeping that raw edge. He gets very involved - he's more of an artist than a producer."

Ezrin also insisted on some "outside" tracks, a few of which were penned by Bob Halligan Jr., who's written for Helix and Judas Priest. HD



Animal Slaves

DOG EAT DOG

Mo Da Mu Records

Producer, Engineer: Greg Reely
Studio: Mushroom, Vancouver

The 14th release from the independent Mo Da Mu (Modern Dance Music) label is the first full length album from Vancouver's aggressive minimalist trio, Animal Slaves.

It also is a dramatic progression from the Slaves' 1984 EP, which was recorded in a garage converted to an eight track demo studio. Dog Eat Dog once again was produced by Greg Reely who took advantage of Mushroom Studio's graveyard shift package deal - 50 bucks an hour after midnight, less than half the normal rate. Likewise the art work is another scratchboard illustration



by Animal Slaves' painting, film-making, singing, lyric-writing keyboard player, Elizabeth Fischer.

Moving up to the larger studio has allowed Reely and the group the flexibility of experimenting with the group's basic keyboards, drums and bass format, resulting in an album that is much warmer sounding and richer in textures,

particularly Rachel Melas fluid, round bass and Ross Hales' economical, syncopated drumming.

While Animal Slaves reject any such labels as funk-art, minimalist funk or any other such easy categorization, they are concerned with setting up a strong, seamless rhythm you can dance to, even if Fischer's elastic voice (oddly reminiscent in places of Tina Turner) and hard-nosed lyrics sometimes seem to want to nail you to the wall. TH

Moral Support

INSANITY

TGO Records

Producers: Sandro Durante, Richard Cranford
Engineers: Phil Fages, Richard Blakin
Studio: Listen Audio, Montreal

Montreal is famous for its synthesizer bands: Men Without Hats, The Bcx, and Rational Youth have all sprung from the local alternative scene to nationwide prominence, armed with batteries of keyboards.

The latest contender is Moral Support, a two-man guitar/synthesizer outfit whose sound runs along the lines of British electronic-oriented duos, Depeche Mode and Tears For Fears. Their debut album is an accessible, streamlined effort with a pulsebeat made for the dancefloor, often somber lyrics, and much attention paid to the fine details of production.

Keyboardist Richard Cranford and guitarist Sandro Durante were able to concentrate on production because they recorded about half of *Insanity* on a Roland MPU401 MIDI processor at Cran-

ford's house.

"What it comes down to," explains Cranford, "is that you can record keyboards, drums, and digital effects right into the computer. It converts your keystrokes and movements into numbers on a diskette. Then you pop the diskette in again at the studio and get it all back.

"The bottom line is that I'm in my own studio, where the time costs two cents an hour, and I can take my time until I get it just the way I want. And then go to a 24-track studio where it's \$150 an hour."



"The technology is expensive," adds Durante, "but it ends up being very economical. And the more prepared you can go in, the more you can work on the mix. HD

BamBoo

STOP ALL DISTRACTIONS

Capitol Records

Producer: Brian Ainsworth
Engineers: Peter Willis, Bill Scheniman
Studio: Wextford, Toronto

Remember what pop music is supposed to sound like? Upbeat, energetic, textured, with sweet harmonies, good hooks, and boy-girl lyrics that skirt the line between cheap sentiment and heartfelt emotion?

BamBoo's "Miles In My Mind," from their *Stop All Distractions* album, features a synth-created harmonica line right out of those early Beatle hits. The first single, "Come Day-O Night Eh!," is a



rouser with a Caribbean lilt that's garnered some club and radio play.

"Come Day-O" was the first thing I wrote for BamBoo when we started out in Peterborough two years ago," says guitarist/songwriter Alex Stangl. As an independently-released single, the flip side was the one that got played locally, but the new version has been a moderate hit.

"All the parts on the songs are very simple," says Stangl. "But it's how they combine that makes it. In 'Brand New Rage' you get the same guitar riff over and over, but the bass keeps shifting to make it work." HD

Saga

BEHAVIOUR

Maze Records

Engineer: Peter Walsh
Producers: Saga, Peter Walsh
Studio: Compass Point, Nassau, Bahamas

It's taken seven albums for Saga to break from the in-Pomp-Rock constraints, they'd bound themselves with. While, on the whole, *Behaviour* isn't a radical departure from their past, there are strong indications, particularly on the first single, "What do I know?", that the Toronto based quintet can still please their fans while becoming more accessible to a mainstream audience. Ironically, on an album where, according to drummer Steve Negus, Saga was trying to un-complicate their sound, the recording process increased four-fold.

"We wanted more of a groove and mood oriented album," Negus says "not one relying so much on extravaganzas and grandiose instrumental sections. It's our seventh album and we've proved ourselves as far as musicianship is concerned." Instead of using "razzle dazzle" to entertain, the band, with producer Peter Walsh, have gone for a more subtle approach. "We had to write our last album in four weeks and record it in six," Negus recalls, "so taking a year on *Behaviour* made a huge difference. If we had several ideas we'd try out all of them, and wouldn't come back to them until we could think more objectively." Trying to make an album democratically is a luxury few bands can afford - Negus figures *Behaviour* cost them four times as much as they usually

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spend - between three and four hundred thousand dollars.

The record was recorded in three studios: Compass Point in Nassau, Powerplay in Zurich, and



Union Studios in Munich. The result of working with 48 track technology for the first time has markedly improved Saga's overall sound. "The advantages of a 48 track," according to their drummer, "is it gives you more freedom to do what you want. There's more percussion on this album. It's the texture of little chimes and bells that are almost subliminal that put a nice sparkle on the track." PS

Vancouver Seeds Three

VARIOUS ARTISTS

MCA Records
Producer: Ra McGuire
Recorded live at: The Town Pump

The third homegrown music undertaken by CFOX-FM 99, Vancouver Seeds is radically different from its predecessors.

Previous LPs were compiled from two track stereo mixes of live broadcasts of established club acts such as Headpins, Kickaxe or Jim Byrnes.

For its third record, CFOX took the plunge into the swirling local



music pool and became co-sponsors with LG73 and the Town Pump night club of Spotlight '85, the showcase/battle of the bands

presented by the Vancouver Province newspaper since 1982. The result is a live recording of the six semi-finalists who appeared February 25-27 including the Spotlight's ultimate winner M.T. Vessels and runner-up L. Kabong.

Spotlight '85 was a tremendous event, well-received by the public, well-represented by the Vancouver and Canadian industries, and symbolic of the buzz of activity that has this city humming again. From a field of 300 demo tapes submitted for the Spotlight, 18 bands were chosen. The six semi-finalists - M.T. Vessels, L. Kabong, Jump, The Rayve, Cinebar and Nitevigil - are distinctive, commercial and have been attractively presented

FM

CON-TEST

Quality Records
Engineers: John Naslin, Glen Johansen
Producer: Michael Waite
Studios: Manta Sound, Metalworks, Toronto

When FM debuted in 1980 with the *Black Noise* LP, the "synth band" was a new concept and the public's love affair with electronic sound was just blossoming. Cameron Hawkins, Martin Deller and a bandage swathed Nash the Slash were considered forerunners of a new genre and the album went platinum. With the departure of Nash and the tidal wave of electrobeat sweeping them along, FM found themselves in the backwaters of music with three albums going down the drain. Now, with Nash's return, replacing his replacement, Ben Mink, FM has returned to the charts with a new single "Just Like You" off the album *Con-Test*.

"Since the first time that Cam, Nash and I got together for *Black Noise*," says percussionist Deller, "we've spent alot more time in the studio and are more aware of the recording process in general. Our whole approach, now, is more microscopic, more in depth." Technology having advanced leaps and bounds since their beginnings, FM has taken full advantage of the new techniques available to them, without being taken advantage of themselves. Deller explains:

"We always have something electronic balanced by something that involves more emotion - it's a balance of feel. I

by CFOX.

Vancouver Seeds Three was produced by Ra McGuire of Trooper on Commercial Electronics' mobile with the technical assistance of its manager, Cal Woosnam and the engineers of Ocean Sound where the tapes were mixed.

At Ocean Sound, McGuire produced the overdubbing of some vocal and instrumental tracks in order to compensate for the risk-taking, shotgun situation that this particular location recording presented and to show all six bands off at their optimum best.

Apart from the natural sound of a live recording, some reverb and a discreet amount of editing, the most extensively used enhancement was digital delay. TH

think the new technology that's available has enhanced our sound. We were able to use a Fairlight CMI (used on overdubs and played by Rob Yale), but we've also used conventional electric guitar for the first time (provided by Mink). We use time codes to synch several machines together to create a larger architecture to the sound. The computers are more manipulatable now.



In addition to the Fairlight, Hawkins used an Encore Mirage that, according to Deller, can be played live to sound like the Fairlight, but without its computer versatility. "As a sound source, the Fairlight is a fantastic library." He also has much praise for the Prophet 5: "It's an older keyboard, but it's become standard in the same way that a MiniMoog once was. It has an analog generator, but has a computer control like a digital machine." PS

Bill King

CITY OF DREAMS
Night Passage Records
Producer: Bill King
Engineer: Greg Roberts

Studio: Grant Avenue, Hamilton

After releasing two all-jazz albums on his own Night Passage label, Toronto pianist Bill King is branching out a bit to attract a wider audience than the cult-sized following usually attracted to The Good Bop. *City of Dreams* offers an even blend of standards and originals, with a few pop songs thrown in for good measure.



BILL KING QUINTET

On the standards, unpredictability is the rule: Whether it's sax veteran Pat LaBarbera shining through with a soprano break where you expect a smoky baritone, or featured vocalist Liberty Silver running the gamut from overwhelming *basso profundo* to her rather strident natural pitch, it's not what you'd expect.

"I like to take that different approach and go in and out of the songs harmonically and melodically," says King. "I'd rather have Liberty do that than something that's a little too staid and controlled.

"With these standards, you hear them played a thousand times in bars and you hate it. The idea was to go back and color the original concept with different sounds, modernize it."

Of the originals, the straight-ahead bob of "Eyes of Morning" and the title track work well, and the light Latin touch of "Angelina" is irresistible.

The two light pop tunes feel a bit out of place. "Summer Heat" sounds like TV car-chase music or an early-'70s Marvin Gaye backing track, and "All Alone in Love" is a slick slice of dance music. Both were culled from other sessions.

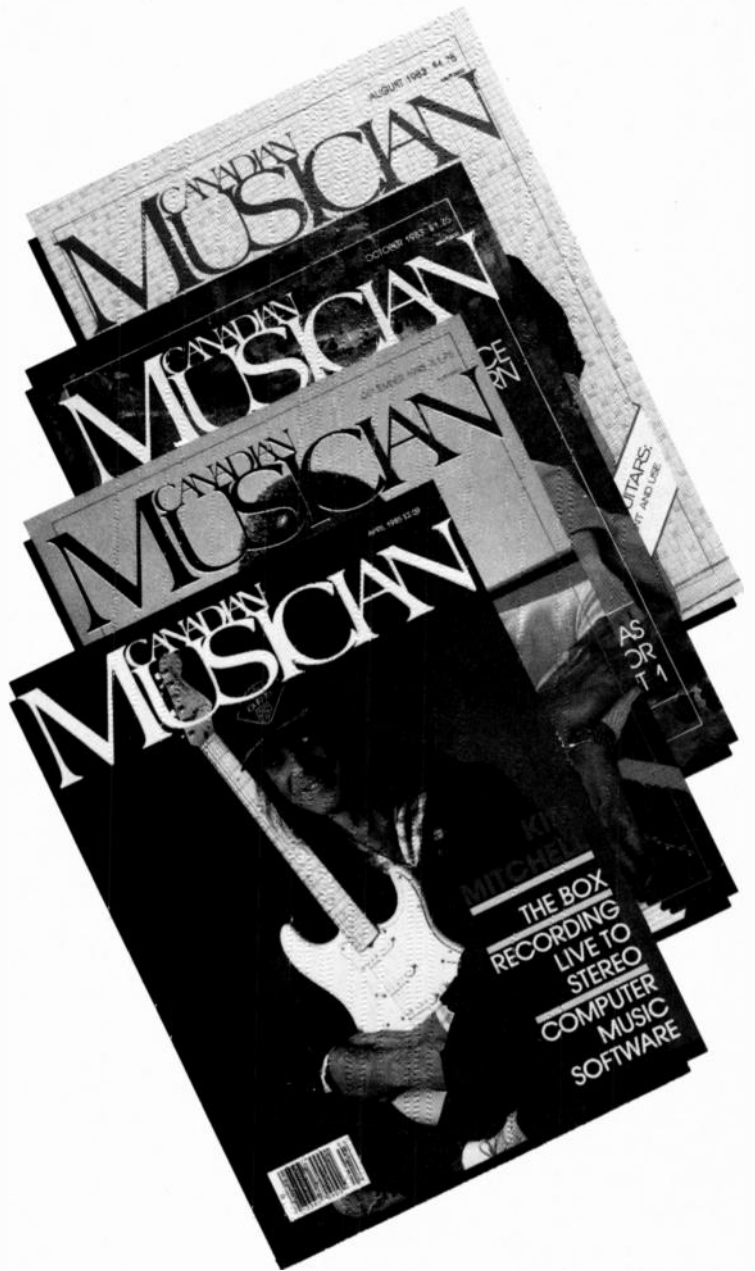
"That's strictly from a programming format," says King. "There's an audience for those songs. We've got good acceptance from radio stations, but if they can't play jazz, they can play a tune like this. It's a way of bringing people into your music - I want to draw people into what we're doing, and give them a feel for all of it."

HD

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Paul James Band

SIX-PACK

Lick 'n' Stick Records
Producer: Paul James
Engineer: Doug McClement
Studio: Comfort Sound, Toronto

Toronto blues-rocker Paul James has become a prominent fixture on the city's local scene, playing continually at clubs like Albert's Hall and the Cameo Lounge, opening for or backing legendary bluesmen who pass through, and building a

small-but-loyal following on the strength of his performances.

To follow-up last year's *Almost Crazy* album, he's released a seven-inch EP with six short songs, each in a different genre.

"To a degree it's me experimenting with a bunch of styles," says James. "But I didn't mean to do it that way. Some of the tunes were recorded for the first album, but I had seven songs on each side as it was. This is what happened to be there and I just figured, 'Why leave it on the shelf?'"

And why the small format? "If I was going to do a 12-inch, I'd do a whole album, 14 songs. But you can do six on a small one if they're not long, without losing any sound quality. I thought I'd put out six instead of two."

The result is a showcase for James' varied talents. "I Don't Want To Get Married" is a country tune with some fine slide guitar playing; "One More Heartache" is a sweet soul tribute; "Waiting For Willie" is an easy-

rocking reggae number; and "Sweet Sorrow" is a classic bar-band blues.

Robert Johnson's "Terraplane Blues", which James says is the earliest song about a car he's ever heard (1936, to be exact), offered him a first chance to record with his newly-acquired National steel-bodied guitar. "It's about as old as the song," he says. "It's got sandblasted palm trees on the back and a cone resonator. It's solid brass that's all nickel-plated." *HD*

Cal Woosnam and Commercial Electronics' Mobile 24 track.

Shindig is an annual battle of the bands presented by UBC's campus radio station, CITR. Last year, Shindig was presented for the first time off the campus and in the heart of the original music scene. A much more freewheeling and undisciplined affair than the Spotlight, which resulted in the Vancouver Seeds LP, Shindig likewise reflects the more progressive and adventurous tastes of the station, as well as its disdain for the rock mainstream.

Consequently, this is a well-packaged but willfully more raw, rough and rugged collection of 12 tracks by six semi-finalist bands including Nerve Tubes (the hilarious, satiric punk offshoot of M.T. Vessels), Rhythm Mission (arty dance music), Red Herring (highly-stylized instrumentalists and clever if relentless singer), NG3 (promising rock/punk), Death Sentence (articulate hardcore) and My Three Sons (cheerfully amateurish rock). *TH*

Shindig

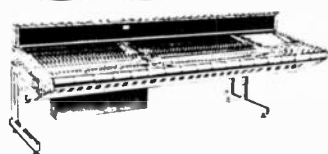
VARIOUS ARTISTS

Zulubird Records
Producer/Engineer: Andrew Butler
Studio: Commercial Electronics,
Mobile 24-track

The flipside of the Spotlight '85 held at the Town Pump earlier this year is a collection of six bands performing live at the Savoy, recorded once again by



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M + M THE WORLD IS A



Two thousand years ago visitors from Chartres, Trier, and Metz scratched their names into the stone facades of Bath's palazzos, which were built by the Romans over the magical hot springs that gush from Britain's volcanic innards. More recently, pop musicians like Tears For Fears have repaired to Bath and established studios there; Peter Gabriel also and Gabriel's producer David Lord, whose Crescent Studios were the laboratory for M + M's next record. *The World Is A Ball* took over three months to record (not including the time Mark Gane and Martha Johnson took to lay down the primary tracks in their Toronto basement), and so the pair had more than enough time to get to know the town, and found themselves acting not infrequently as guides to tourists. Those tourists happened to include MuchMusic's Christopher Ward, who was in England for the Live Aid Concert.

"They seemed homesick by the time I met them," Ward says, "but Mark is a historian, with a particular fondness for the ancient Romans, so he was in his element. He showed us the baths themselves, the colonnades and the newer Georgian architecture like the Royal Crescent, which is known as 'the finest street in England.'"

Wilder, hairier, rock stars might have taken the opportunity to jump on a train and tear into London, which is only an hour away, but it's typical of Mark and Martha's gentle disposition that they preferred to stroll about this little, lulling, honey-coloured city. In fact, so contentedly did they roll up in it that they won - get this, rock fans - the Tenants of the Year Award from the Bath Holiday Homes Association.

The new album has benefitted from being recorded both in Toronto and in Bath, for its contrasts of full-steam funk and dreamy atmospheres make it the group's most sophisticated record to date.

"...we've split off into a rhythmical thing and an ambient thing. This record seems particularly schizophrenic."
Mark Gane



WORLD BALL!



"We were eaten alive by the British press. The reporters would focus on how we dressed or crossed our legs - they were out to get you."

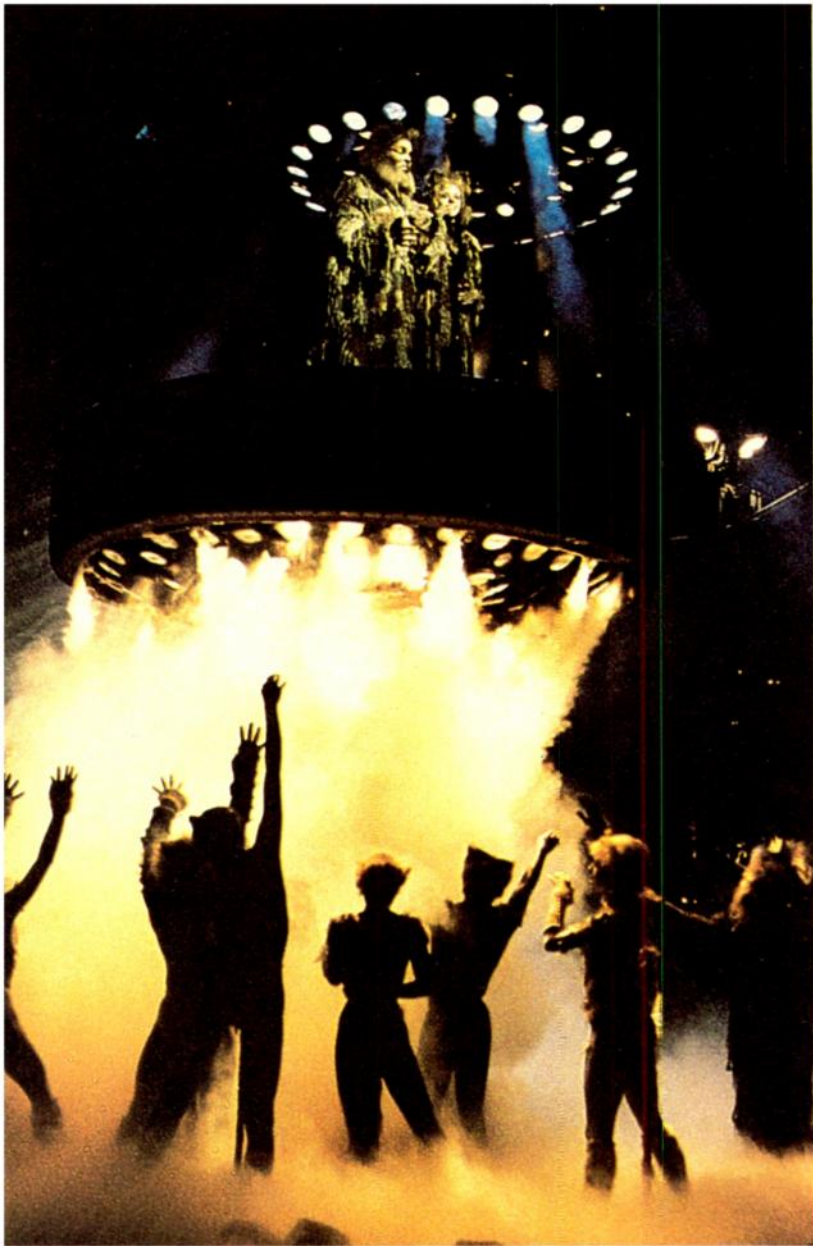
Martha Johnson

But Mark emphasizes that what the two cities have really done is reinforce a style he and Martha have been developing for years. "Everyone was so shocked by 'Black Stations/White Stations'," he says with some impatience. "People said, 'This sounds like Chic in the opening bars, and then Martha Johnson starts singing,' as if we were sort of -" He hesitates, curbing a remark that, even unspoken, betrays his irritation with rock critics who make thoughtless comparisons. "Well, our music has long occupied two extremes. Since *This Is The Ice Age* we've split off into a rhythmical thing and an ambient thing. This record seems particularly schizophrenic. You'll hear ironic juxtapositions. You're thrown from one thing to another. That and the title, *The World Is A Ball*, are meant to exemplify the kind of life we have in the 20th century: we're bombarded by so many different and violently conflicting elements."

The World Is A Ball is also M + M's most exuberant album yet. Martha's voice has an urgent and soaring quality that makes her earlier recordings sound almost listless by comparison. But liveliness alone would not have made the record as compelling as it is. There are darker moments as well, a song about Bernard Goetz in particular, and one called "By The Waters Of Babylon", based on a novel by Steven Vincent Benet. Martha says, "was written in the thirties, before atomic bombs were conceived, yet it depicts the world after a nuclear-type war. The song's also based on a recurring dream I've been having: after a nuclear war, people are wandering about the earth. They're devastated and lonely, and they want to reach out to each other, but when you touch they disappear. Turn to dust. I always wake up quite upset."



RICHLER



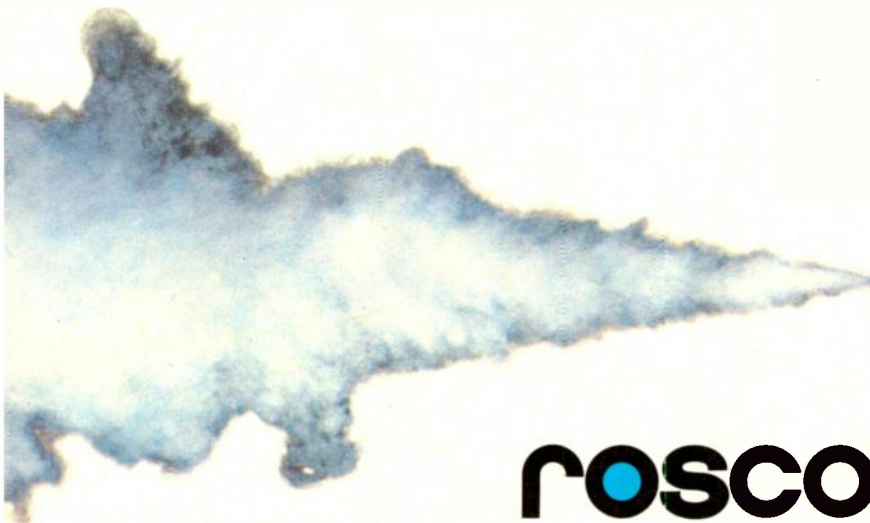
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M + M

With Daniel Lanois (Brian Eno's collaborator) M + M had built that distinctive contrast of rhythms and atmospheres, with striking success in the funky department. "Black Stations/White Stations" hit #4 on the UK dance charts, and # 2 on the *Billboard* dance charts in the US (holding fast for four weeks, but unable to budge Prince's "When Doves Cry"). By 1985 Mark and Martha felt so confident of their own abilities to make a dance record that they turned to a producer whose expertise lay in orchestration and layered vocal arrangements. David Lord fit the bill; he had a classical background and had produced such eclectic records as Peter Gabriel's *Shock the Monkey*, XTC's *Pretty Girls*, Jean-Michel Jarre's *Zoolook*, and contributed enormously to Tears For Fears' success. "We were a first for David," says Mark. "He didn't really know anything about groove. Of course, every kind of music has an internal rhythmic structure, but classical music is completely divorced from dance, funk, and reggae. It made for some creative disagreements between us, which Martha and I knew could be hazardous - it worked fine, but a compromise of sensibilities in the studio is always a potential disaster. Like Martha and the Muffins' second album."

The chaos that besieged the making of *Trance and Dance* with producer Mike Howlett was actually typical of the early days of the Muffins' career. Adored in Canada for being the first Canadian new musical export since Anne Murray, the Muffins suffered extraordinary pressures abroad that ultimately caused the group to break up. "Echo Beach" was a worldwide success, # 1 in Australia, Portugal, Spain, the Netherlands and elsewhere, gold in Canada at a time when gold signified 75,000 copies (now, because so few groups achieve the former figure, it's only worth 50,000), #3 on the British charts, and the young Muffins were taken completely by surprise.

"Besides a couple of interviews for Toronto magazines, we were inexperienced," Martha recalls. "We were eaten alive by the British press. The reporters would focus on how we dressed or crossed our legs - they were out to get you. We were naive and couldn't deal with being made to feel so self-conscious."

"We were having to constantly justify our existence on inane grounds," says Mark. "Plus, we didn't have management, and the record company (DinDisc, a subsidiary of Virgin) tried to manipulate and divide us. They wanted the girls out front and Martha Ladly would be the featured picture because she was the cute blonde."

It was an especially cruel fate, since Martha and the Muffins had been founded partly on the basis of a reaction against the flashy posturers and guitar heroes of the age of dinosaur rock.

By the time Virgin/DinDisc had signed the Muffins and sales of "Echo Beach" hit almost a quarter of a million in the UK alone, the band was still uncomfortable on stage. "In the beginning we used to emulate the Dishes, and dress up in weird outfits," Mark remembers. "The Marthas would wear nurses' uniforms and we'd be

in surgeons' outfits. It was all very art school. Just fun. I used to have fits with my guitar - I liked lying on the stage, fighting with it - but I eventually grew bored of that. A band can either develop their theatrical side, like Bowie, or leave it behind, which is what we did."

But the rock biz being what it is, Mark and Martha have found themselves under unrelenting pressure ever since to perform in more extravagant ways than makes them feel easy. Since the start of the Muffins, however, they have resisted the cosmetic circus - faces on album covers, exaggerated performances, trumpeted tours - an attitude that they were lucky enough to be able to defend only because their first single was so freakishly successful.

"But we were naive," says Martha. "We thought that if you write a good song it'll get airplay, just like "Echo Beach". Eventually you realize it takes a lot of money and managerial support to get your record heard."

The Muffins' career foundering, it became necessary to find a hard-hitting manager. In 1980, they found Gerry Young in Toronto, who now also takes care of the Parachute Club, but who had never managed a group at the time. Since then, Mark and Martha have never felt so safe. "He walks into a skyscraper on the Avenue of the Americas," Mark chuckles, "and the building empties out through the fire escape. Look out! It's Gerry Young!"

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World Radio History

M + M

"I just tell those execs, look, we're dealing with human beings here, with good music and livelihoods at stake. Now people are starting to take M + M seriously in the States, as the originators of new music in Canada. Mark and Martha are too gentle to have had to deal with those snakes at Virgin or any other record company that tries to intimidate them or fracture their headspace." (M + M are currently distributed by RCA worldwide).

The decision to record the new album with David Lord was not just a romantic matter of the marriage of musical sensibilities. Young and M + M realized that a project engineered in a place that's seen as influential and glamorous as the UK would ensure more energetic support on the part of the North American promotional squad.

Martha says, "You must build up enough things that make it an important record in the eyes of the reps who go out and sell it to radio and the record stores. You want them to say to themselves, 'hey, it's got all this, and we spent all this money. We better go out and promote it'".

Recording at Crescent Studios brought M + M more than just the prestige of working with David Lord. Tony Levin, bassist and stick player for Peter Gabriel and King Crimson dropped by and contributed, as did Jerry Moroda (drummer with Peter Gabriel, though he sang for Mark and Martha) and Ruby Turner (who took over from Helen Terry in Culture Club and sang on Bryan Ferry's *Boys and Girls*). Dick Smith, also a Gabriel alumnus, brought in a vanload of third world instruments: a bass marimba, a marimbula, talking drums, bells, a rainmaker (which sends seeds cascading through a spiral on the interior of a bamboo tube) and a set of drums neither Mark nor Martha could name, but described as being tuned to the normal notes on a piano and resonating with a papery texture.

As on *Mystery Walk*, several of the new songs sound as if they incorporate African rhythms, but Mark says that the resemblance is accidental. "A lot of those rhythm loops were done on a little effects box we have at home that came out before all those computerized samplers. It's an Electro-Harmonix with a 16-second delay. It does overdubbing onto a click track, then you can make it go backwards or change octaves. We've been using it for years. Often you don't know what time signature it's making or anything. It does sound evocative, but I wouldn't know how to make an African rhythm if I tried."

In search of unfamiliar sounds and textures, Mark and Martha are in the habit of torturing conventional instruments. "We have a Yamaha DX7, but we have to run it through a lot of stuff - little speakers, distortions - before we're happy. That's why we and David Lord were so compatible."

In fact, Lord's perfectionist approach took even Mark and Martha by surprise. Mark says they should have known. "The Brits are reputed to spend more time and money on their records (*The World Is A Ball* cost over \$100,000, more than twice the price of earlier M + M albums) and we had heard that David spent a year and a half on Peter Gabriel's last record. He

finds it hard to change the way he works. I did a lot of guitar playing. For four days, I'd be playing the same figure, it seemed like ten hours at a time, and he'd be shoving microphones down garbage cans (to achieve the creepy effect of violent urban heat on "Jump The Gun", the song about Goetz), running it through everything in the racks, tweaking things. From a musician's point of view, that's not the best way to work, but the record sounds spontaneous and alive even so.

"Actually, much of what we laid down at home on our demo - we use a Tascam 58 tape recorder and a Yamaha RN 1608 mixing board - remained in the final mix. And all my guitar solos - I have a Gibson Les Paul Custom with a Kahler tremolo, a Fender Strat with Seymour Duncan pickups, and a Hofner Beatle bass - were

performed in a big rush in our living room, because the guy we live with was about to come home from work and we had to take down the amp stacks.

"For the brassy sounds on some of the tracks we used a PPG 2.3 Synth with Waveterm. We also have a Mirage sampling keyboard and an EMU Systems Emulator 2."

Despite their dislike or, at best, indifference to touring (Mark says that playing concerts becomes a routine, like eating dinner, only more fun), M + M will be hitting the road next year, aiming first at markets that respond the fastest to the new record. *The World Is A Ball* is likely to be released in the U.S. first, a deliberate move designed in part to illustrate for Canada's blase audience that M + M are a world-class act. □

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The Canadian Musician Lighting Guide - Part 3

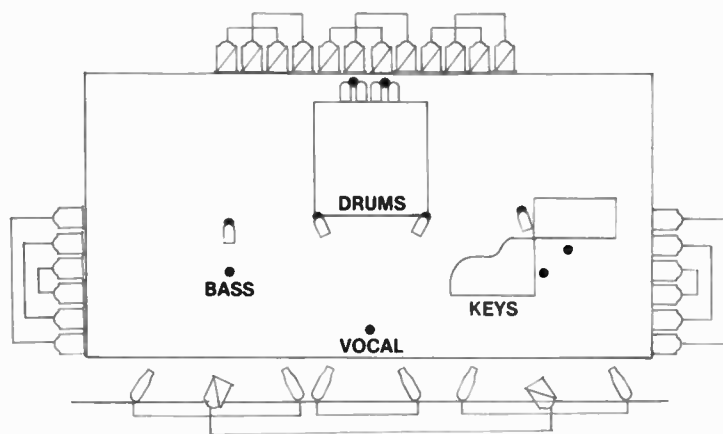
BY JAN ELLIOT

DESIGNING YOUR LIGHTING SYSTEM

Here we are at last, putting to use what you have read about in the last two articles. You have hopefully, become familiar with the material available and learned a bit about design principles as well as becoming acquainted with the equipment on the market today. Now let's put some of that new found knowledge into practice.

I have drawn examples of four different size systems. Starting with an 18kw system suitable for a small club band and ending with a 300 lamp system that includes 24 vari-lites.

I should also make you aware that all of this equipment is available in Canada to rent or buy. Only the vari-lite is not available in Canada. However, if you phone or write Showco, in Dallas, the vari-lites can be made available to you as a Canadian Designer for your band.



LEGEND
 □ PAR 56 Medium Flood 500 WATTS (Wash) □ 500 WATT 3 1/2" Ellipsoidal Front Specials
 ▣ PAR 56 Raylight 600 WATTS Front Drum Special Back-light- Not wash, the beam is too narrow
 □ PAR 46 Aircraft Landing Light 250 W (floor specials)

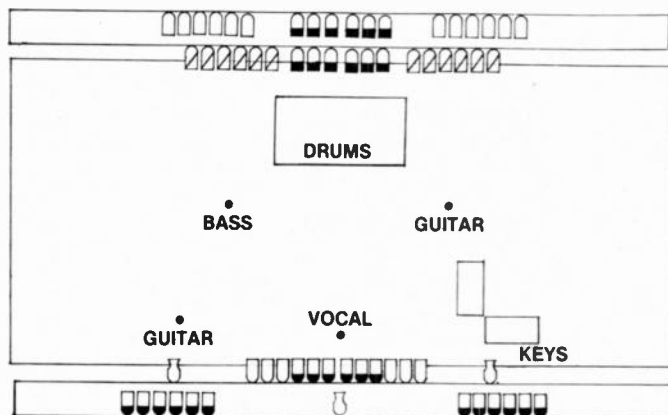
COLOUR

Wash-Amber-21 Roscolux, Red-26 Roscolux, Blue-69 Roscolux, Back light-Salmon-42 Roscolux
 Blue-80 Roscolux. Notice how all the colours blend

SMALL CLUB SYSTEM

This system is designed to be put on 18 kw of dimmers and controlled by a 12 channel two scene pre-set board. It is a basic three colour wash with some floor specials and focusable front specials to give you some flexibility. Also, notice the size of the instruments. "Think small".

If need be, the whole system can be hung front and back only, or side to side only. You know how difficult your life can be if a system has to be hung a particular way, and the club does not have the positions you need. It can turn what should be a 2 or 3 hour set up into an 8 hour ordeal. Save yourself lots of aggravation by using what you have learned to make your system adapt to your needs. When playing small clubs, flexibility is your key to success.



LEGEND

□ 1000 WATT PAR 64 Medium Flood (Front Wash) □ 250 WATT PAR 64 Aircraft Landing Light (Effect)
 ▣ 600 WATT PAR 64 Raylight (Vocal and Drum Back Wash) □ 1000 WATT (6X12) Ellipsoidal (Specials)
 □ 1000 WATT PAR 64 Narrow Beam (Back Wash and Front Drum Wash)

COLOUR

Front Wash AMB-21 Roscolux, RED-26 Roscolux, BLUE-82 Roscolux Back Wash AMB-23 Roscolux,
 RED-27 Roscolux BLUE-80 Roscolux

LARGE CLUB SYSTEM

As you move up the touring ladder to the concert clubs, your flexibility is not as important. However, don't be too demanding or you may end up with nothing.

This system is meant to be either hung in clubs where pipes are provided, or ground supported with superlifts where fly space is not available. It is designed to use 48 kw. dimmers and controlled with a 24 channel, two scene pre-set board.

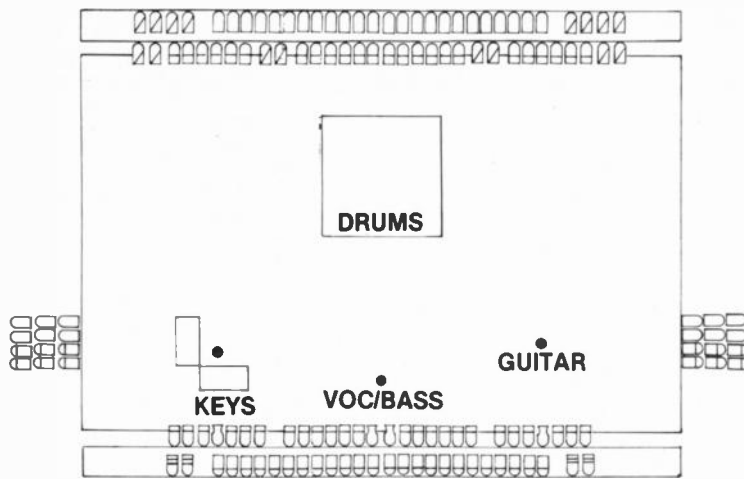
As with the small club system, this too has a three colour wash, and focusable front specials to illuminate your musicians. Due to the larger size, this system allows you to add area specials in order to isolate the stage for solos.

SMALL TOURING SYSTEM

Now lets take that big step out of the clubs to the small concert halls and arenas in Canada. This is a major move for you as a designer. For the first time you can really start to use your imagination and create some wonderful visual effects for the audience.

This system is 108kw and designed to be controlled by a 48 channel two scene pre-set board or a simple memory console. Unlike the two previous systems, it is designed with a four colour wash, specific ground support by superlifts and trees from either side of the stage. The reason for the trees, is that in the concert halls and arenas the stage is usually bigger, and it is nice to cover the stage in light without overloading the trusses. They also can help you create some nice effects.

Again, there are area specials and focusable front specials.



LEGEND

- 1000 WATT PAR 64 Med Flood (Front & Side Wash)
- 1000 WATT PAR 64 Narrow Beam (Back & Side Wash)
- 1000 WATT PAR 64 Very Narrow Beam (Effect)
- 250 WATT Aircraft Landing Light (Effect)
- 1000 WATT (6X12) Ellipsoidal (Specials)
- 600 WATT PAR 64 Ray Light (Area Specials)

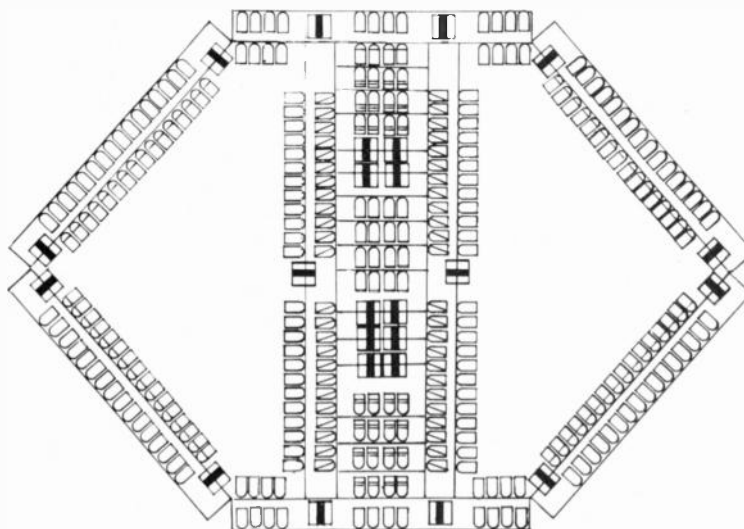
COLOUR

Front and Side Amber-20 Roscolux, Red-26 Roscolux, Blue-80 Roscolux, Green-95 Roscolux, Back Wash Amber-22 Roscolux, Red-27 Roscolux, Blue-83 Roscolux, Green-91 Roscolux. Colour difference gives the stage definition.

MAJOR TOUR

This is it. Here you are in the big time. This system is 276 kw in dimmers to be controlled by a 48 channel matrix, designer, or memory control of your choice. It contains a four colour primary wash, a four colour secondary wash, (what you get by mixing the primary wash colours) solo specials, area specials, and 48 ACLS. Ok, so 312 lights is not that big a deal by today's standards. What makes this a major touring system is two things.

First, it must fly. It weighs entirely too much, and is way too big for ground support. This puts you in places like the Montreal Forum, Maple Leaf Gardens, and arenas of similar size across Canada. The second is the incorporation of vari-lites in the system. If you've done your reading, you know what a major breakthrough the vari-lites have been for the entertainment industry. The 24 vari-lites in this system have made this 312 lamp system equal in performance to an 1800 par lamp system.



LEGEND

- 1000 WATT PAR 64 Very Narrow Beam (Specials)
- 1000 WATT PAR 64 Narrow Beam (Wash)
- 1000 WATT PAR 64 Med Flood (Wash)
- 250 WATT Aircraft Landing Light (Effect)
- Var-Lite (Special Effect)

COLOUR

Primary Wash, Amber-20 Roscolux, Red-27 Roscolux, Blue-80 Roscolux, Green-91 Roscolux, Secondary Wash, Orange-23 Roscolux, Magenta-46 Roscolux, Lavender-58A Roscolux, Blue-Green-95 Roscolux

IN SUMMARY

I hope these systems give you some ideas. Remember you are only limited by your own imagination. Creativity is your best friend as a designer. The more creative you can be, the more fun you can have, even on a limited budget. Some of the best shows I've seen were done on a shoestring budget, and some of the worst were million dollar tours. More is not always better. It is all in how you use it.

One last thing. If you don't have a copy of the GTE Sylvania Handbook for Lighting Television, Theatre and Photography-Get one. It is the designer's Bible. They are free from GTE Sylvania if you phone and ask.





"The reality of dance is its truth to our inner life. Therein lies its power to move and communicate experience. The reality of dance can be brought into focus – that is into the realm of human values – by simple, direct, objective means."

– Martha Graham



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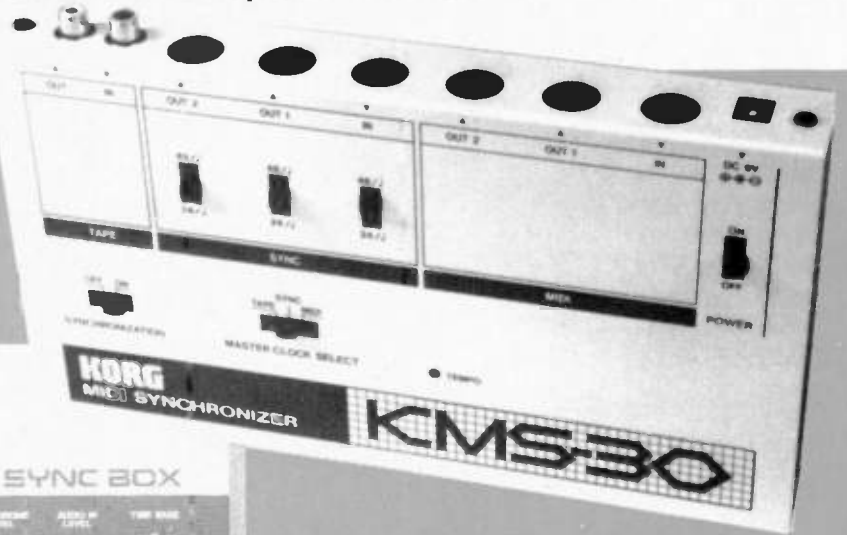
accessories

Interfaces, Sync Boxes, Samplers, Effects

BY BARRY KEANE

So far, we have discussed in some detail, electronic drum kits and drum machines, which brings us, for those of you keeping score at home, to Part III: electronic percussion accessories. These fall basically into four main categories: interfaces, sync boxes, samplers and effects boxes.

If you are unfamiliar with the terms interface and sync box, the following personal story might help you to learn their meanings in a little less painful manner than I did.



Early in '82, I got a call from one of my jingle clients, Terry Bush, who along with arranger Jim Pirie, was producing a spot for Ford. He told me that he was doing this techno spot, and wondered what it would be like if we had my Linndrum trigger my Simmons drums. It was very early in the electronic percussion game and I was still familiarizing myself with each of these new toys individually. I explained that I hadn't yet tried it and that because of my work schedule I probably wouldn't be able to prior to the job. Terry then asked my opinion as to its feasibility and I think that you can probably sense at this point, what a mistake that was. With what could be described as a degree of reserved confidence, I told Terry that I didn't foresee any major problems. Satisfied with that answer, he then went on to mention that due to the structure of the spot musically, that he would like to use the studio click in conjunction with the Linndrum and wondered if that would cause us any difficulty. Again, I told him that I hadn't done it but remembering that the Linndrum had an input called sync in, told him that I didn't foresee any major problems there either. When I got off the phone, I decided to call the engineer who would be doing the session, Hayward Parrott at Manta Sound, to see what he thought. He told me that he hadn't done a session exactly like this before, but that he agreed with my line of reasoning and that certainly put my mind at ease.

We plugged the studio click into the Linndrum and the Linndrum into the Simmons and then we all sat around and watched my face go through various shades of red. Thanks to the patience of Terry and Jim and to the excellent work of Hayward, the jingle eventually turned out fine. We found that the Linndrum triggered the Simmons alright, but that the sounds were awful. At first, we thought that it was just an audio level imbalance, but it proved to be a lot more complicated than that. I took the problem to Manta Electronics and after several weeks of experimentation, we came up with a seven channel box that would take any audio source, including real drums, drum machines and drums from tape and translate that source into the kind of signal that would effectively and dynamically trigger the Simmons brain. We called it The Keane Machine and it was to my knowledge, the first such percussion interface. About a year later, other interfaces started coming out of the U.S. including Trigger, which has since disappeared and MX-1, probably the best known. The Keane Machine and MX-1 are very similar in that they both enable you to effectively trigger most electronic drum brains and triggerable drum machines, from virtually any audio source. Recently, a great number of new interfaces have hit the market such as

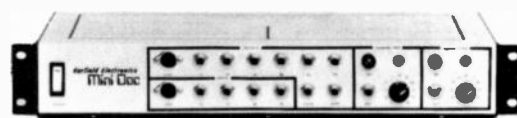
the Multi-Trigger and Drum Doctor from Garfield Electronics; the MXe, MX-MIDI and the MXMe from Marc Electronics and the Cooper Drum Slave. The latter model is unique in that it allows a non-MIDI machine or drum pad to trigger a MIDI machine. It sells for about \$850. One that is sure to be worth checking out, is the MIDI, eight channel, MTM from Simmons. The prices vary a little but count on spending between \$1,200. and \$1,500 for a six channel model. Remember, too, that if you're planning on having your interface between your acoustic kit and your Simmons type brain, that you will need contact mics or detonators and a complete set will run you about \$150.

Sync Boxes

On now to disaster number two of the that day. When we plugged the studio click into the Linndrum it ran smoothly but at exactly 1/48th the proper tempo. You see, Linndrum's sync-in jack must see 48 pulses per quarter note in order to function properly, and not the 1 pulse per quarter note that the studio click was delivering. You can always lay down Linndrum's own code onto tape and sync up with that, but that still doesn't coordinate it with a click track. For want of a better label, Doctor Click can be best described as a multi-purpose rhythm controller or sync box. It has the ability to produce a digital click in either beats per minute or frames per beat, while simultaneously sending out several sync codes and pulse rates. It's very common these days, both live and in the studio, to use several machines at once. A drum machine, a sequencer and a synthesizer is probably the most common combination. If your machines are all the same make ie: Roland (TR808, MSQ700 and Jupiter) or Oberheim (DMX, DSX, OB8), then they can be synced up easily by connecting the sync-out jack of one to the sync-in jack of the other. Various keyboards can now be linked by way of MIDI. But the problems begin when you start mixing machine brands. Roland, for instance, runs on a 24 pulse per beat sync code; Linndrum on a 48 and Oberheim on a 96. So imagine the fun when you try to sync up an MSQ-700, a Linndrum and an OB8. What these three machines, all speaking different languages need, is an interpreter and that's essentially what a sync box like Doctor Click does. It simultaneously puts out all of the common time codes and pulse rates including Fairlight's 384 and has enough separate outputs to accommodate several machines at once. The Roland SBX-80 at \$1,400 is about half the price of Doctor Click and though it obviously doesn't have the same capacity, it has a couple of interesting features, including the ability to program variable tempos and the ability to read SMPTE code, which is quickly becoming the in-



Garfield's Master Beat.



...and Mini Doc.

dustry standard for film work. Its metronome is, however, similar to that found in some sequencers and is much harder to follow in studio situations than a digital click. You are also limited by its one timebase output, as to the number of machines that you can simultaneously sync up. Korg's KMS-30 which sells for about \$225 is MIDI, and will supply a sync to tape function to machines that are lacking it. In case your band is interested in using a live sequencer on stage, in conjunction with previously recorded material on tape, this unit will allow you to do just that.

I must admit to being a big fan of Doctor Click because of its versatility certainly, but mainly because it uses click as its base. Time and sync codes can be both restricting and to a certain degree unreliable. Any number of situations, like editing or tape drop-out can render them virtually useless. Not so with click. Also, click gives you the ability to overdub, anywhere within a piece of music. *Nylon's* producer, Peter Mann, likes to deal with each section of a song separately and I know that it would have been impossible for us to have done the "Seamless" album any other way. With sync code, you must always start at the beginning and program in the appropriate rest bars which is both time consuming and tedious. The maker of Doctor Click, Garfield Electronics, have several other good machines on the market, including Mini-Doc, Masterbeat and Doctor Click 2 - all of which serve various different functions too numerous to mention here. For more information, contact your local dealer.

Samplers

Sampling is very quickly becoming an area of major interest for today's electronic musician. If you're already tired of the stock sounds that are available, and you are interested in creating some sounds of your own or in copying someone else's, then sampling is for you. Let's take a look at the Simmons SDS-EPB and the Electro-Harmonix Instant Replay. The SDS-EPB is a chip burner and if you own either the SDS-1 or a set of SDS-7s, then this is a very valuable accessory. Besides being a chip burner, it is also the better of the two samplers, with a superior sampling rate and a longer sampling time (3 sec.) It sells for

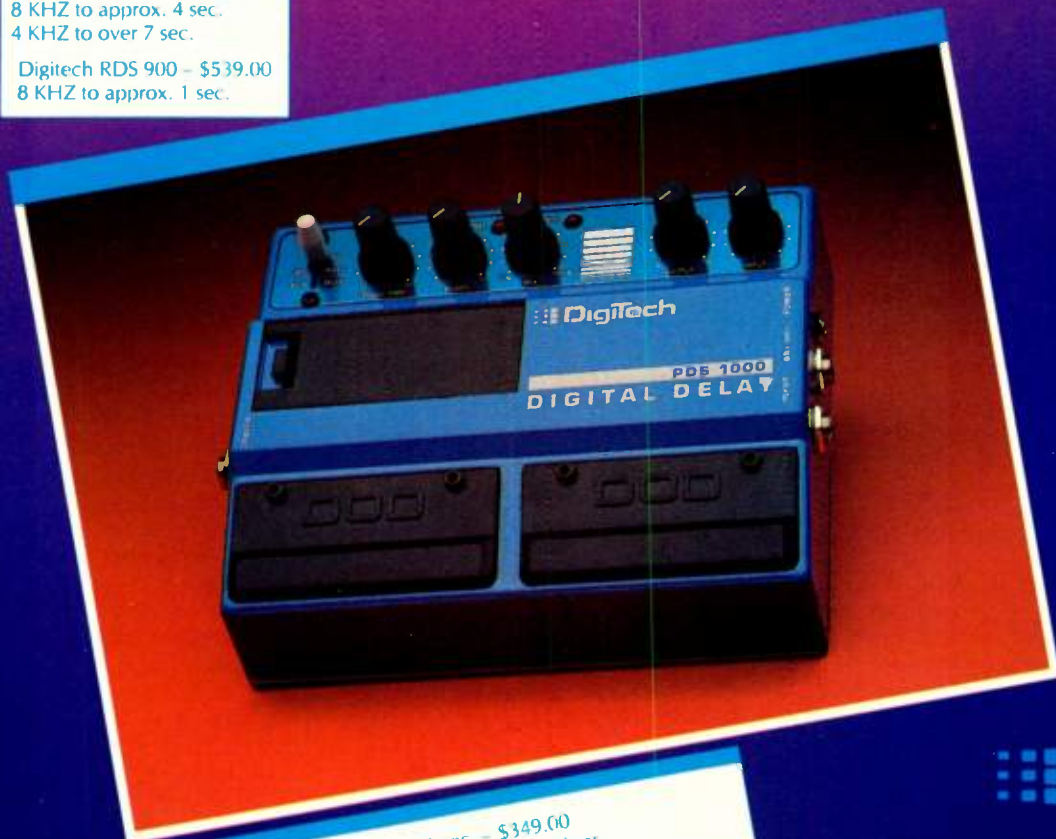
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about \$1,000. The Instant Replay has a maximum sampling time of only 2 seconds, but for \$300, it is a great addition to any kit. The trigger pad that comes with it can easily be mounted on any electronic or acoustic kit.

If you sample a choke cymbal, you can then get a choke cymbal effect only while using one hand. You can use it for white noise, handclaps; any small percussion or sound effects. Wouldn't you love to have at your disposal those great technowood block sounds from Sheena Easton's "Strut" or Power Station's "Some Like It Hot"? Believe it or not, with a little experimenting, you can get a useable sample right off of a record, that would be extremely effective in a club.

If your band does Paul Hardcastle's "19", sample your singer saying the word "nineteen" and then every time you play 16th notes on the trigger pad, you'll get that N-N-N-Nineteen vocal effect. Both the SDS-EPM and Instant Replay have pitch controls which allow you to get some fantastic sound effects like gongs and explosions. Unfortunately, they both dump their memory when the power is turned off, but loading is very simple, especially if you store your samples on cassette.

Effects Boxes

Roland makes a couple of very good units called the HC-2 and the PC-2. The HC-2 or Handclapper is basically Roland handclaps in a box. There are a couple of adjustments that allow you to go from thin to thick and from dry to reverberant sounds. The PC-2 or Percussion Synthesizer is again pretty much what the name implies. There are five adjustable sound functions and the various combinations available allow you to create synthetic glass, metal, siren, gong sounds, etc. Both units come with a small built in trigger pad, but they can also be externally, electronically triggered. Both sell for around \$80 and are about the size of a large guitar effect box, like a phase shifter. Speaking of guitar effect boxes, try borrowing some from your friendly guitar player to use with your drum machine or electronic kit. A little flange on a hi-hat or a little chorus and flange on your toms can be very interesting. It might cost you a couple of 9-volt batteries, but at least you will know where to get them, because you'll be needing them pretty soon yourself. □

(I would first like to thank Newton Garwood of Long & McQuade Ltd., John Andrews of Steve's Music and Archy Hachey of The Music Shoppe for their kind assistance in putting together Part III. Also, Kevin Markland of Gold Circuit, the Simmons distributor for Canada, would like me to pass along to all SDS-5 and SDS-7 owners, that there is now a modular card system available for about \$1,500 that will update your kits to MIDI).

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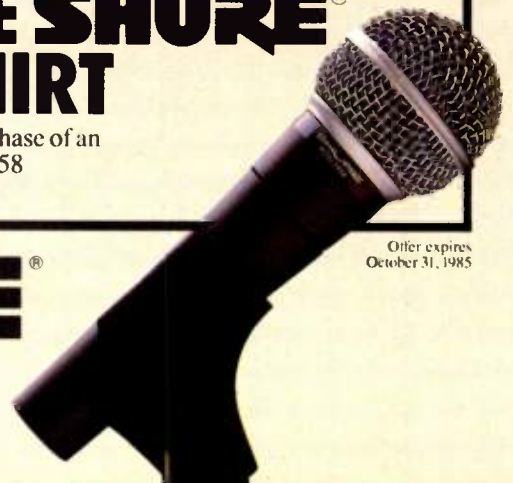
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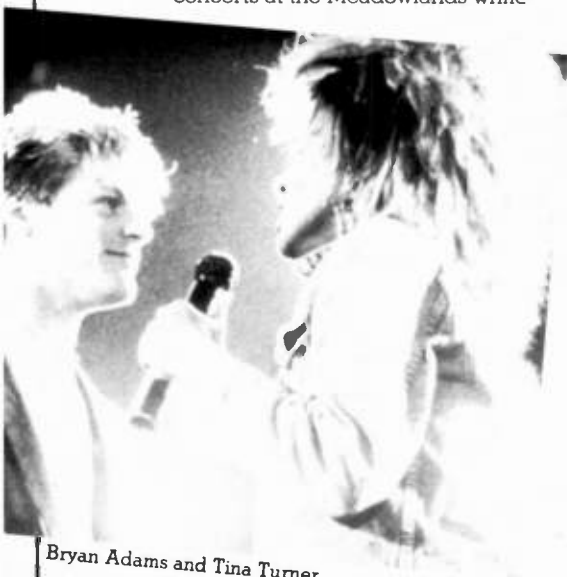
Doug And The Slugs

vancouver from the air

BY TOM HARRISON

To get an idea of what's going on in Vancouver you would have to have been in New York on June 20th.

That night, Bryan Adams was performing the first of back-to-back sell-out concerts at the Meadowlands while



Bryan Adams and Tina Turner

across the river Ferron had jammed Gerdes Folk City and DOA was tearing the roof off its SRO (Slamming Room Only) gig at a celebrated new music club.

Three Vancouver acts had raided Metropolis and, each in their own way,

Homegrown acts raiding and conquering the world.

had conquered, thereby illustrating the relief of one Tommy Chong.

Chong, who for years performed in soul bands such as Bobby Taylor and The Vancouvers, left his hometown for Los Angeles 15 years ago, struck up a partnership with Cheech Marin and went on to find comfort, joy and money as one half of Cheech and Chong.

In town this summer to direct a new feature film, *Chong's Rock and Roll Carap*, the comedian stated that the key to being successful in Vancouver is knowing when to leave.

It's a sentiment echoed by other prodigals such as David Foster, Heart, BTO, Nick Gilder, Margot Kidder, hell, even Margaret Trudeau.

It's a maxim understood by Images In Vogue, who relocated to Toronto at the end of August; Animal Slaves and Courage Of Lassie, two groups who have set up temporarily in Montreal; Doug and The Slugs, who never stop touring; Ferron, DOA, Go Four 3 and The Enigmas who are trooping their way around North America as this is written.

Nobody talks about a Vancouver Invasion or Vancouver Explosion anymore. They used to, every time two or more groups managed a hit single south of the border, but soon enough it was discovered that a surfeit of talent wasn't enough without managers or anywhere to take it.

Vancouver has earned a reputation for

its inordinately large share of Canada's successful recording acts. Like San Francisco or L.A. the city attracts creative people, but what has been Vancouver's strength, as well as its Achilles heel, is its insularity.

The insularity gives the Vancouver music scene its unique character, but also tends to breed a blinkered, inward-looking vision; a crippling satisfaction among some musicians to be a big fish in a small pond.

But that attitude is changing thanks to the examples being set by such disparate figures as Bruce Allen, Janet Forsyth, Nettwerk Productions or Mo Da Mu.

"The Vancouver scene has been looking at its own navel for so long," says Annie Ross of Mo Da Mu group, The Work Party. "The more that people work on pushing outward from this town, the better it is for those bands who are still at home. Vancouver has a real tradition of roots rebel music. The scene is not as competitive as it is in the east and it's really supportive. It's a good place to start."

Mo Da Mu, Modern Dance Music, was set up as an arts collective to provide an alternative to the music business that existed five years ago.

Mo Da Mu introduced the idea of independent bands grouping together to pool their contacts, know how and experience and to form a network of other such organizations throughout North America. On the way, Mo Da Mu became Vancouver's first independent record label of the '80s and has had 15 releases including tapes, EPs, singles or LPs by artists such as Work Party, 54-40, Bolero Lava and Animal Slaves. Mo Da Mu helped to set the precedent of effective, low budget Canadian and American tours and laid the foundation for indie labels such as Nettwerk and Zulu who have followed.



Grapes of Wrath

Mo Da Mu proved that it is possible to make an end run around the monopolistic establishment symbolized by Bruce Allen and the S.L. Feldman booking agency. In the past two years a small but influential original music club circuit has arisen in tandem with a generation of recording engineers, graphic artists and people with managerial skills whose modern (that is,

SPOTLIGHT ON VANCOUVER

post-punk) outlook has, in effect, created a second music business - no longer underground, but actively developing a scene that has taken root in the city's core.



Loverboy

Several other factors have shaped Vancouver-made music and more recent developments have accelerated changes in its character.

THE VANCOUVER FILM INDUSTRY. A booming film and (slower to ignite) video industry has created a demand for composers, arrangers, session musicians and singers who before relied on CBC television or the jingle business, which already was the foundation of several recording studios' existence. Film likewise has prompted studios such as Pinewood to concentrate on selling itself as a post-production facility.

EXPO 86. Next summer's world fair will attract a hoped-for minimum of 13 million tourists. There will be 14,000 various musical acts seen at Expo and there will be three nightclubs on the site. Apart from that, the city's entertainment, hospitality and fashion industries have mobilized themselves into action and sparked what seems like an overnight sophistication in the core's restaurant and boutiques and in the direction taken by clubs such as The Town Pump.

THE SOLID STATE LOGIC MIXING BOARD installed at Little Mountain Sound last year is the only one of its kind in Canada. The attraction of the computerized SSL and the Canadian dollar once again has elevated Little Mountain to the level of an internationally competitive facility. Payolas were the first to use it, but its presence was an incentive for Loverboy to stay at home to record "Lovin' Every Minute Of It" and has brought stars of the magnitude of Julio Iglesias and Donna Summer to work with...

DAVID FOSTER. The return of the Victoria-born, Grammy Award-winning producer more or less put the stamp of legitimacy on the Vancouver recording business, to say nothing of what his co-authorship and production of "Tears Are Not Enough" did for the Canadian profile, or the spin-off effect of his experience and influence has had on local musicians, arrangers or engineers.

With Little Mountain now virtually the preserve of mega-projects, studios such as Mushroom, Ocean or Inside Trak sud-

denly find themselves picking up the acts that can't afford (or get into) Little Mountain Sound as well as most of the city's independent recording which always has been prolific anyway.

JANET FORSYTH. Many Vancouver clubs now have house P.A.s and split week booking policies and a few of them will present "showcases" by now-established, individualistic acts such as Art Bergmann, The Enigmas or Bolero Lava.

Janet Forsyth can take credit for most of these developments. When she started booking the tiny, comfortable Railway Club, the only original music to be heard was in private performance spaces, the occasional showcase at the venerable Commodore or in the veritable Siberia of the Smilin' Buddha (the city's original punk club) and Waterfront, Cabaret.

Other venues have stepped in to reinforce this consciousness and make an original music scene a viable reality - the Town Pump, Club Soda (with its Street Sounds series), the Luv-A-Fair (weekly concerts) or John Barley's (weekly underground mayhem).

Rhythm and blues, which has been an important thread in the fabric of Vancouver has moved into pubs such as the Yale and Austin where it continues to thrive.

ZULU RECORDS. As much a community listening post as a record store with a vast, discerning selection of imports, Zulu lately has blossomed into a worthy independent label with current releases by Slow, Go Four 3, the Enigmas and the Shindig compilation of six bands recorded at the Savoy. Zulu owner Grant McDonagh is 23 but has been backing or promoting local records for six years and has seen the mistakes made by such shortlived ventures as the Quintessence label (whose releases included Pointed Sticks and Young Canadians) or shortsighted, half-hearted efforts by independent recording acts.

Laurie Mercer, Peter McCullough, Al Campbell. Three promoters who have been filling the gap, or acting as the liasons between Vancouver's major concert promoters, Peryscope Productions, and club managers such as Janet Forsyth or the Town Pump's Bob Burroughs. McCullough has been especially active in presenting reggae and African acts while Campbell produces many of the punk shows at the York Theatre or smaller venues. Mercer, who has been working with the amazing hardcore/jazz fusion band NoMeansNo, produced a twin cassette compilation of alternative Vancouver music last year titled Undergrowth, and is responsible for promoting two festivals of independent local music with groups such as 54-40,

Art Bergmann, The Enigmas, I Braineater and many more.

DOA. Now an established international act, DOA has proven that you can tour and sell records and maintain your convictions. In the process, the group has brought along a number of local groups, advising them and putting them on their own bills.

THE MEDIA. Commercial radio and TV have their supporters of Vancouver music, notably Ellie O'Day of CFMI-FM and Andre Rheame of CBUF (CBC's French Radio) but the real reinforcement comes from the alternative media and (to a more unsatisfactory extent) the daily newspapers.

The University of B.C.'s CITR-FM has promoted numerous concerts, produced Shindig (a winterlong battle of the bands) and maintains a playlist of which half the singles are local recording or demo tapes.

CFRO-FM is a commercial-free co-op station which devotes major portions of its programming to local music of all kinds - electronic to reggae.

Soundproof, seen Friday nights on Cable TV, is two hours of video you won't see on MTV or MuchMusic or the Vancouver-produced *Good Rockin' Tonight*. Hosts Buzz Miller and Dave Toddington poke fun at local goings-on, present locally-made videos and indie films, conduct cheerfully inept interviews with Vancouver bands and spread plenty of goodwill.

The *Georgia Straight* isn't the music-oriented weekly magazine it once was, and in fact exists more or less as an organ of the city's cinemas, yet it still retains its hometown music identity. Publications that are taking its place in catering to the concerns of West Coast music are the monthly *Profile and Discord* (the latter published by CITR), the Pacific Songwriter's Association's *Hook Line and Singer* and the trade-oriented *Music Trader*.

THE BANDS: The West Coast scene is healthier than it's ever been with new singers, writers, video-makers and other creative people emerging every week.

Canadians already know of Bryan Adams, Loverboy, the Headpins, Chilliwack, Doug and The Slugs, Strange Advance, Payolas, Idle Eyes, Trooper, Powder Blues, DOA or Images In Vogue.

They are going to know: Art Bergmann, Raymond May, Rubber Biscuit, L. Kabong, Cinebar, M.T. Vessels, Amanda Hughes, Herald Nix, Enigmas, Grapes Of Wrath, Skinny Puppy, No Fun, Jump, Simon Kaos, Work Party, Animal Slaves, Spirit Of The West, Barney Bentall and the dozens of other new acts that are clamoring to make their break out of the Vancouver clubs and studios and into the previously alien great beyond. □

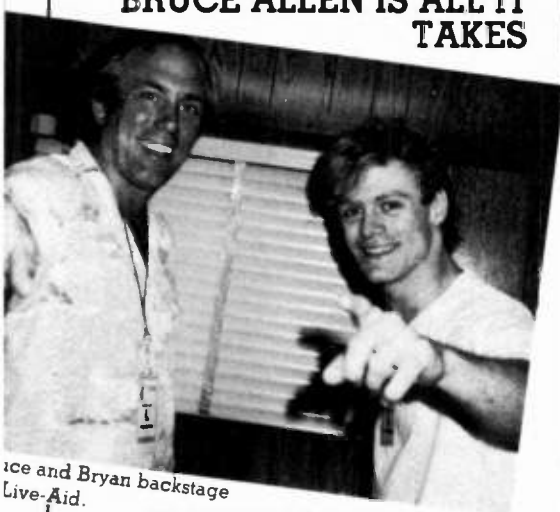


Bill Henderson (Chilliwack)



Bruce Allen

WANNA BE A STAR? BRUCE ALLEN IS ALL IT TAKES



Allen and Bryan Adams backstage at Live-Aid.

BY TOM HARRISON

On what otherwise is a brilliantly sunny and heart-gladdening day in Lotusland, a flash thunderstorm is whipping up to force 10 under the roof of the weather-proofed office of Bruce Allen.

"The fucking media in this country are trying to tear down the only fucking star system Canadians have! You can't fucking stand it, can you! You guys see somebody having a little success and you have to start finding something wrong, you start finding fault, you start sharpening the knives and you begin with the fucking comparisons!"

As the sole representative of the fucking media in this country within earshot of this tirade (unbelievable as it may seem), I assume that Bruce is miffed about a review in the *Vancouver Sun* of Corey Hart's concert at the PNE Coliseum. In reviewing the previous night's performance the critic made comparisons between Bryan Adams, presently the most active and successful act Allen manages, and the fast-rising Hart. The observations weren't anything new but they were irksome for Bruce to discover in his own backyard, and sufficiently embarrassing for Corey Hart to call Allen's office and assure the fuming manager that he isn't interested in a competition.

"I give him credit for having the jam to do that," Bruce says, storm clouds dispersing as rapidly as they came. "The kid is going to be a superstar and I told him that. But those comparisons get to me. You don't see anybody making comparisons in the States between Bruce Springsteen and Prince, do you? So why do they fucking have to do it here? Why can't there be room for more than one superstar in this country? There's room and we need them."

Bruce's concern for Adams is born partly from the fact that he senses the Canadian media and music industry are rallying for a Bryan Adams backlash, but

mostly from the protective instinct that is part of the father-son relationship he has assumed in his friendship with, and management of, the 26-year-old rocker.

"Hit him and it hurts me," is the most revealing disclosure I've ever heard from one of North America's top rock managers.

Otherwise, Bruce Allen's position in international rock and roll is unassailable.

With Adams' *Reckless* LP closing in on sales of four million, its fourth single, "Summer of '69", following the chart-topping Heaven into the *Billboard* top 10, the domestic LP sales of 600,000 establishing *Reckless* as the all-time best-selling Canadian LP, Allen's empire embraces:

Loverboy, whose single and LP, *Lovin' Every Minute of It*, has broken a two year silence with a singles-oriented change of direction.

"Yeah, I know people have forgotten about them but just wait till they hear the album," Allen boasts. "And no matter how many records that kid (Adams) has sold, he still hasn't sold as many copies of one LP as Loverboy."

Paul Hyde and The Payolas, whose David Foster-produced *Here's The World For Ya* was a gamble to break the Juno-Award-winning band into the American mainstream that didn't pay off. Allen subsequently has pulled the group off the A&M label and the band is already looking to record again.

"We went with a producer that has had more hits than practically anybody and we still couldn't win. I tell ya, the Americans are scared stiff of the name; they just don't want to hear about Payolas."

Rock Headquarters, a publishing and production wing of Bruce Allen Talent that has been set up primarily, at the moment, to develop emerging West Coast songwriting and performing talent. The first project undertaken by Rock HQ was Idle Eyes, managed by Cliff Jones (Payolas' co-manager) whose debut LP and hit single, *Tokyo Rose*, was picked up in the U.S. by Mirage.

Lou Blair, manager of Albie Zappacosta and co-manager of Loverboy, is the third active member in Rock HQ and in August inked Jim Foster, ex-leader of Fosterchild, to RCA International.

Barney Bentall, who released several records under the name Brandon Wolf, is managed by Randy Berswick, a road manager/trouble shooter for the Bruce Allen office.

Raymond May, an exciting performer in the Jagger/Geldof/Billy Idol vein whom Allen discovered at Vancouver's Spotlight '85, a talent showcase, in February and virtually signed on the spot.

Bruce remains a business partner with Sam Feldman (Headpins, Doug and The

Continued on page 53

IDLE EYES ON BRUCE ALLEN: "HE'S THE STAR, NOT US".



Idle Eyes.

Vancouver's Idle Eyes are quite the success story in Canadian pop this year. Their debut single, "Tokyo Rose," was playlisted across the nation, and across the board at Adult Contemporary, Top 40, CHR, and AOR radio stations. The follow-up, "All Day," did almost as well, and the band bypassed bars, clubs, and small theatres to open for Toto and Tears For Fears in arenas and stadiums across Canada. Their album has sold more than 35,000 units to date. Not bad for their first time.

While there's no denying Idle Eyes' talents, much credit for their breakthrough must surely go to the management team of Bruce Allen/Lou Blair/Cliff Jones, whose mention in the press is invariably preceded by "high-powered".

"You can't knock them," says Idle Eyes singer/guitarist/songwriter Tad Campbell. "They do their job really well. But the band is so low-key that we get embarrassed sometimes, because they're pretty aggressive."

"I remember Bruce Allen once asked me how things were going down at their offices. He said, 'It can be a little intimidating sometimes, because the trouble is, we think we're the stars!' " he laughs. "And they are, in a way. They could probably take any guy off the street and make it work."

As for going straight into the big halls, Campbell admits the band was a bit upset. "We didn't really get to play live until our first gig for Toto!" he says. "All of a sudden you're playing with one of the top musician bands, with 2000 musicians and 500 critics out there. It would have been better to do a theatre and work on things first, but it ended up fine."

And how was the pressure, after Blair/Jones/Allen's track record with Loverboy, the Payolas, and Bryan Adams, to succeed with a sudden thrust into the limelight? "There's no pressure for me," says Campbell. "I know what my talents are and what they're not, and they didn't try to make us something that we're not. We just went out there and did what we do."

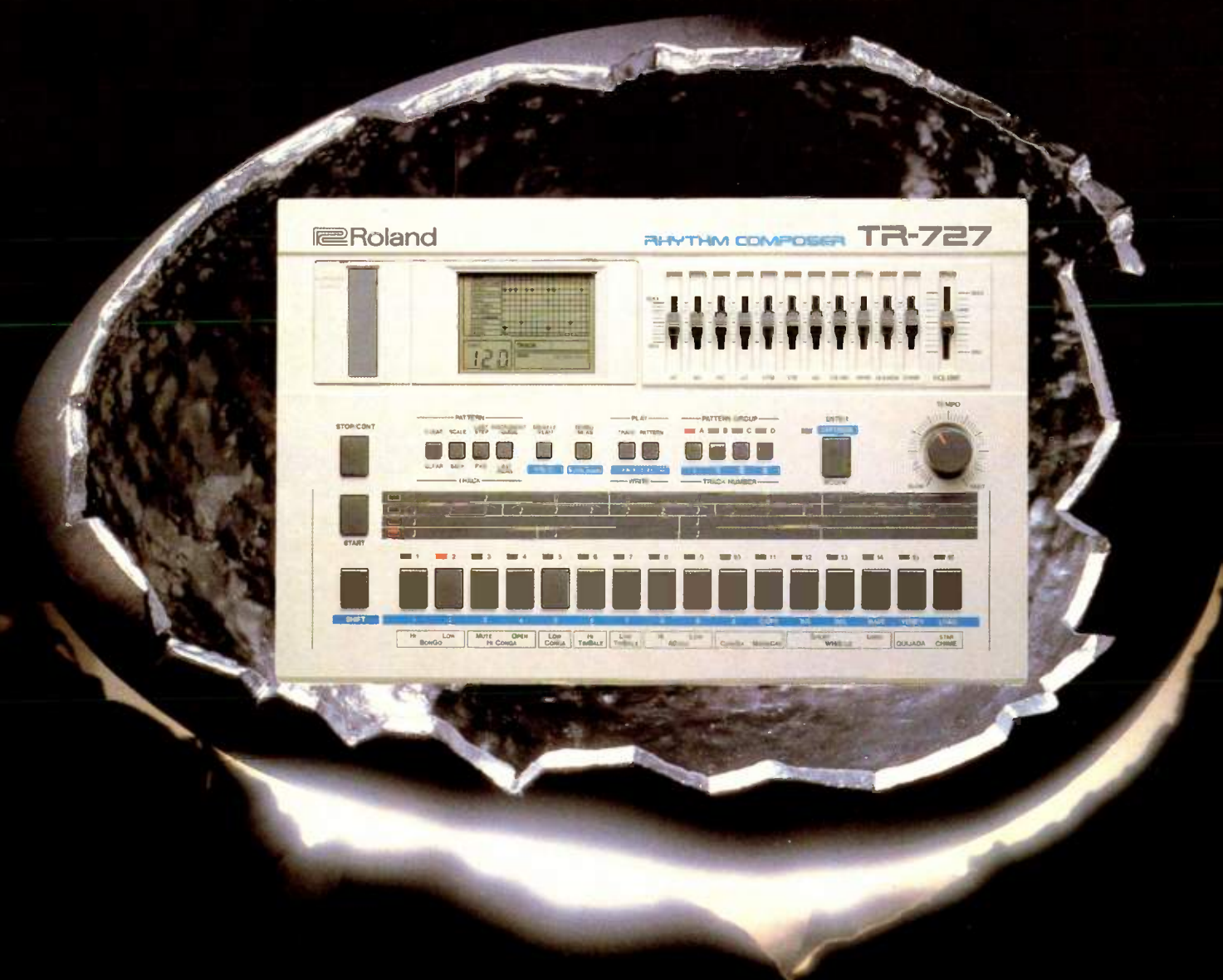
"You can only be who you are," he says. "But you can try to get better at it." □

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Skinny Puppy.

Two years ago, Terry McBride, Mark Jowett and Brad Saltzberg sat down together to sketch the blueprint for a new independent Vancouver record company and came to the same conclusion reached by all of the city's successful, thinking creative people.

To be successful at home means to leave it.

"Our whole point of view is to take local artists out of this city and find a market for them," explains McBride, president of Nettwerk Productions and one of the label's three directors. Jowett, guitarist for Nettwerk's flagship electronic band, Moev, and Saltzberg, whose expertise and billpaying job is as buyer for Odyssey Imports, a downtown specialty store, are the other two.

"There is no way a Vancouver independent can be successful without getting records out of the city. If we can take our bands into the international system we should do quite well."

Nettwerk already is doing very well by the standards of any beginning indie label with three acts on its roster but particularly in comparison to the troubled history of Vancouver's previous West Coast labels.

Originally the company was founded to re-launch the sputtering career of the promising, pioneering Moev. Jowett, Saltzberg and McBride set up the company with a small business loan and released the 12 inch single, *Tulyev*.

The surfacing of Nettwerk coincided with the emergence of several progressive yet distinctive new bands. Two of them, Images in Vogue drummer Kevin Crompton's Skinny Puppy and emigre

Kelowna band The Grapes of Wrath, naturally gravitated to Nettwerk, which is when the production company made the switch to a functioning record label.

At the beginning of 1985, Nettwerk made a spectacular debut with the simultaneous release of three EPs by Moev (*Alibis*), the self-titled *Grapes of Wrath* and Skinny Puppy (*Remission*) packaged in the clean and elegant graphic style of artist Steven Gilmore.

It was then that phase two of Nettwerk's plan was put into action, and where the label's strategy departs radically from any other Canadian indie company.

"We've always believed in the talent that exists in this city and when we compared some of the better local releases with records that were selling well as imports at Odyssey we figured there must be a way to get our records into that system," McBride says. "We sent all three records in a package to 15 different labels and then Mark went to Europe in the spring to meet the independents who'd shown the most interest."

Skinny Puppy was licensed to the Belgian label, Play It Again Sam, Europe's biggest independent distributor, and earned a four star rave in *Sounds*.

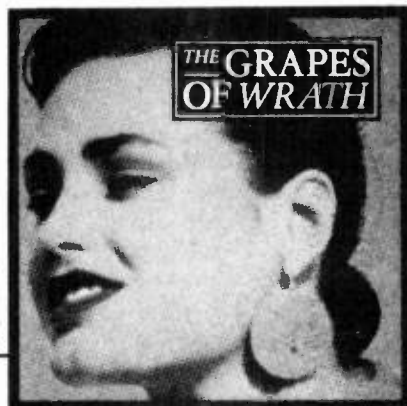
Moev's *Alibis* EP will be released in September on Ink Records, the United Kingdom's respected "alternative electronic dance label." Through the ink connection, Nettwerk now distributes Ink's Puppy-like *Severed Heads* in Canada.

The *Grapes of Wrath* is now being given a serious look by several major labels in Canada, but will release its first album, *September Bowl of Green*, this summer through Nettwerk and ship it to an American major.

Following on the heels of *September Bowl of Green* will be Skinny Puppy's *Bites* LP, to be distributed by Play It Again Sam and the European cartel, Red Rhino, which American distributors buy from. The mid-September release of Moev's *Dusk and Desire* LP will be picked up in the U.S. by Profile, the biggest U.S. independent with successive hits by Run-DMC and Paul Hardcastle. Profile will sub-license the LP to Island in the U.K.

"From our point of view, this is better or more significant than being signed to a Canadian label," McBride reasons. "Moev will have 25,000 records pressed immediately with no cost to Nettwerk. We don't have the finances to back records that need to sell 20-30,000 records in the first few months, but we can take the records to those who do."

"Furthermore, many Canadian and



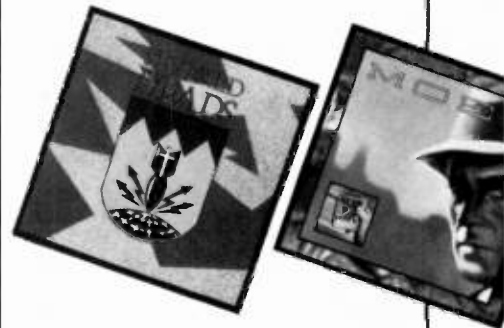
World Radio History

U.S. buyers won't buy direct from indie labels but will from the cartel system, where they can get a lot of different records on different labels at one time."

All in their early to mid-twenties, the three men behind Nettwerk have learned their business through watching the progress and development of the international acts they've liked, whose records they've bought and studied that were released on independent labels no different from what Nettwerk aspires to be. They likewise have seen the pitfalls and deadends that discourage most of Vancouver's ambitious but green hometown labels.

A quick look into the local label syndrome showed them that Nettwerk's predecessors were thwarted by the lack of efficient, organized West Coast distributors, prohibitive shipping costs, the overwhelming prospect of promoting West Coast made records to the heart of the Canadian music industry 3,000 miles away. Most simply wore themselves out or spent their time and energy trying to sell 1,000 copies of cheaply produced and packaged records to a city that is just too small to support all the bands who record here.

What Nettwerk have done is engage



the budding talent of a new generation of recording engineers, graphic artists, filmmakers. By bringing together (engineer/producers) Greg Reely or David Ogilvie, (graphic artist) Steven Gilmore or (The Grapes of Wrath's energetic, media smart) Kevin Kane, Nettwerk virtually has created its own self-contained business vehicle, eager and resourceful enough to do an end-run around Vancouver's established local industry.

"There are lots of bands and lots of excitement in Vancouver, but we want to take our time and expand only as we are prepared to. We want to fulfil our commitment to the bands we have and it's absolutely necessary that we go carefully. All our releases to date have helped finance the forthcoming albums. They've all broken even and all the money has been invested in albums and videos.

"But you wait 'til you see the records we're bringing out," McBride boasts, dropping his cool young businessman's veneer. "Steven Gilmore's done the graphics again, full color with inserts, and Greg Reely's production has really improved. These records are going to send shockwaves through the independent Canadian scene."

Tom Harrison

Headpins

Surviving The Hiatus



Headpins.

The day they crossed the i's and dotted the t's on their MCA contract, members of Headpins were wearing T-shirts boldly declaring "I survived the Headpins Hiatus."

Hiatus is a nice word for it. In July 1984, the nucleus of Headpins - Brian MacLeod, Darby Mills and Ab Bryant - began to lay the foundation for what would have been their third LP for Canada's Solid Gold label and the consolidation of a year in which the group had made cracks in both the U.S. and European hard rock pile.

By October, Solid Gold appeared to be in financial trouble and when it liquidated in November, Headpins' recording at Little Mountain Sound was interrupted with four songs completed and the bed tracks for several others in limbo.

At the time, nobody, not MacLeod, the other 'Pins nor their manager, Sam Feldman, were bothered. Several American labels had expressed an interest in signing the band and so it surely would be a matter of a month or two

before the way was clear for Headpins to sign the international deal it needed and to resume in the studio.

However, the corpse of Solid Gold wouldn't lie still until its finances were sorted out. CBS had considered buying the Solid Gold roster, which caused MCA, the label making the biggest pitch for Headpins, to back off. When CBS changed its mind, MCA International put on its courting clothes and a lengthy wooing ritual began.

Soon it was February, then March, then April. In May, much to everyone's relief, the hiatus ended. MCA had bought the Pins contract, signed the group worldwide and were keen to get it back into Little Mountain.

Head Over Heels, the third Headpins LP, was finished in mid-June, almost a year after it had begun, by which time the Headpins had changed.

In August 1984, Darby married Brian Wadsworth, the group's former manager and presently manager of Virgin recording act, Agent. To keep her voice in shape, she frequently would appear on club dates with Agent and to keep food on the table she took a part-time job at a music store, Richard's Rare Guitars.

Ab Bryant freelanced as a bass player as did the band's keyboard player, Darby MacDonald, while drummer Bernie Aubin finally ended his on and off association with Headpins by joining Paradox, a local trio led by ex-Streetheart guitarist, Jeff Neal.

Brian kept himself busy as a producer, most notably of DOA's acclaimed *Let's Wreck The Party* LP. It was a move that rocked both the underground and established music communities in Canada, but one that paid off for both the hard rock guitarist and born again hard rock DOA.

MacLeod also went out and bought himself some compact recording gear, which he installed on his live-in boat of the past five years, the Grand Marnier. With a Tascam model 38 deck, Tascam 35 mixing board and patch bay plus DDL and digital reverb, he set up shop in the crew room, using a drum machine and drum tracks lifted from the Little Mountain tapes. This is where three songs from the new LP, "Chain Gang", "Stayin' All Night" and "It Don't Matter What You Say" were developed.

Those weren't the only changes. Darby was encouraged to contribute lyrics, whereas in the past she'd simply belted what Brian wrote. A conscious effort was made to fatten the Headpins sound with keyboards and MCA urged them to write in a pop-oriented vein: Radio likewise had changed, Top 30 AM radio was breaking hits and selling records while AOR rock FM had turned away from heavy metal and was leaning in a softer, more nostalgic direction.

It was in this fluctuating climate that *Head Over Heels* was recorded.

"We stuck together through the whole thing and it brought us more together," says Brian MacLeod as he sits with his legs tucked under him on the sofa of the boat house which is his adjunct to the Grand Marnier.

"As far as Canada is concerned, I began to think the Headpins had reached over-saturation. Two years ago, Headpins were everywhere you went, everywhere you looked, so it was good for us to have a low profile for a while.

"We all had more of a hand in the writing," Brian adds. "Of course it helped to have a year to do it in, but after our European tour ended last spring (1984) I sat down with Darby and we agreed that she should write her own lyrics since she has to sing them.

"For me, this album is like when Chilliwack wrote "Wanna Be A Star" or "Opus X," Brian, a Chilliwack alumnus in good-standing, continues. "When those records were finished we knew we had a good one.

"*Line Of Fire* (Headpins' second LP) was an extension of *Turn It Loud*, but *Head Over Heels* is a turning point."

As with the other Headpins records, MacLeod, Bryant and Mills did the major portion of the recording with Brian the overlord producer, drummer, keyboard player and guitarist. Additional help was forthcoming, however, in the form of Loverboy, which was across the hall at Little Mountain working on a crucial album of its own. Not only did Loverboy lend Headpins some of its outboard gear but drummer Matt Frenette, guitarist Paul Dean and keyboard player Doug Johnson also can be heard on *Head Over Heels*.

"We had nine songs when we left the studio in November," explains MacLeod. "The four that were completed were 'You're Still The One', 'Be With You', 'Burning At Both Ends' and 'Hot Stuff'.

"But in the music business, six months can be a life time. Tastes change and ideas as well."

"And the DX7 came out," Darby puts in. "In the time we were out, keyboard sounds had changed completely."

"So we went back in and changed some keyboard parts," Brian continues. "And we did some sampling.

"Most of the takes on this album happened quickly. It used to take a long time before we were happy with the bed tracks or thought we had the best performances, but with Loverboy's help there was a really good band feeling created in the studio. It took only two hours to get down some of the beds.

"We did a few things that were different for a 'Pins album. We tried some digital delay on the drums and sampled the snare sound, but mostly we just gated the snare and used Little Mountain's loading bay. It's come back to that. Three or four years ago everybody

SPOTLIGHT ON VANCOUVER

would use the loading bay but then the Lexicon was introduced and everybody began using that. But now it's the loading bay again for that big-sounding ambience.

"We used spin-ins more often for structured vocal parts as in 'Chain Gang'. Spin-ins are what the Americans call it; what we would call wild-tracking.

"There is a greater use of keyboards in the arranging, as part of the band's sound, whereas before they were used more as pads. When we finally get back on the road, Darcy is going to be a busy boy.

"Analog sounds are still the best for some things, but with digital you can get some amazing sounds. To me, DX sounds too clean; analog sounds fatter.

"We also put more compression on Darby. She gets to sing a lot more and she's featured better in the mix."

"Did you know that I was voted top female vocalist in two major cities in Japan?" Darby asks. "There was a poll taken in 9 cities; I finished at the top in two of the nine and third overall, just behind Pat Benatar and some other singer.

"Considering we've never been there, that's great!" she exclaims proudly. "And in an English radio poll I was voted the top up-and-coming female vocalist."

Buyers of *Head Over Heels* will hear more melody, a degree of subtlety, more background vocals, and likely because Darby collaborated with Brian on the lyric writing, an inkling of sensitivity that was absent from previous albums.

As a result of working at a music store, Darby was able to get more involved in the Headpins' songwriting and arranging by buying a Yamaha four track, a Yamaha DX 15 drum machine and a Korg Poly 800M for use at home.

The other notable difference, is Headpins' effort to please MCA and influence AM radio with three possible singles, "Still The One", which kicks off the LP, "Stayin' All Night" and "Be With You".

"We were aware of the changes going on in radio, but you can only change so much for our sound. We are a stylized band and it is hard for a stylized band to be told by a man in a shirt and tie to 'write a single, boy.'

"But in the back of your mind you do try to think more commercially." While MacLeod was in L.A. seeing to the mastering of the LP, he turned his attention to auditioning drummers to replace Aubin. An accomplished drummer himself, MacLeod is very particular about what he wants to hear in a percussionist, which is why Aubin's position in the group always was tenuous. After a full day of sweating it out with would-be pounders, along came Mark Craney, whom MacLeod knew from when Head-

pins toured Europe and struck up a friendship with Whitesnake. In addition to drumming with Whitesnake, Craney's vast range of experience includes recording or touring with Jean Luc Ponty, Tommy Bolin, Mark Almond, Caldera, Gino Vannelli (the *Brother To Brother* LP and "Black Cars" single), Jethro Tull and getting as far as rehearsing for a Jeff Beck tour that never happened.

"In our kind of music we don't need just a basher," Brian explains. "We need someone who can do something funky like "Hot Stuff" or other things which call for some finesse. So with Mark it was a case of taking a finesse drummer and making him into a basher, rather than

the other way around which is much harder."

Craney's steadiness and versatility means Bryant and MacLeod can concentrate on their own playing rather than be looking over their shoulder to make certain the drummer is confident of his tempo or coming changes. It also has helped Headpins affect their shift in direction.

"Not a change in direction," Darby corrects. "It's a broader sound."

"Right," Brian agrees. "With my guitar style and Darby's voice, it will always sound like the Headpins...even if it was country music." □

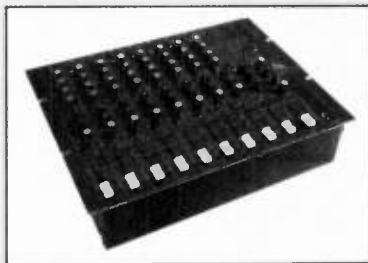
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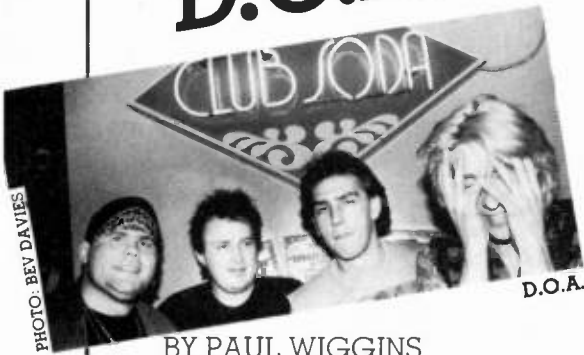
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D.O.A.

PHOTO: BEV DAVIES



BY PAUL WIGGINS

Crisis Music For Crisis Times

D.O.A. is a time tested musical entity that has survived for nearly ten years purely on their street-reputation as a hard rocking, good timing, uncompromising band. Their shows are nearly always sold out and their records sell well, even without big time backing. They are stars in Europe.

D.O.A. plays rough, raw, socially inspired music. They are an outlaw band, what leader Joey "Shithead" Keighley terms "mega-decible minstrels", travelling the world on a shoe-string, playing anywhere to anyone who wants to listen.

Keighley is proud of his band. He's proud of being an outlaw and he's especially proud of what D.O.A. is all about; fun and rebellion. D.O.A. has maintained that spirit since forming in Vancouver in 1978 as an offshoot of a Toronto band called The Skulls.

"It was pretty active, a lot of fun and good community spirit with everyone working together. There wasn't a big division between styles and music, y'know, like 'I'm only into pop music, I'm only into new wave, I'm only into punk, I'm only into heavy metal'. That's basically the way most people are today, they're not varied in their tastes. So everybody just played what they wanted and everyone came out to support them."

"Up and down the west coast became a much more travelled path for bands from Vancouver, Seattle, San Francisco and Los Angeles, rather than the east-west route. When it started there was us, Black Flag, the Dead Kennedys and so on. It seemed like alternative music was sort of taken piecemeal from what was happening in New York and Britain, but actually the whole hardcore attitude in North America developed along the west coast, and spread east from there. Eventually it spread over to England and got sent back in a mutated form."

D.O.A.'s live shows are sweaty, amphetamine-pumped affairs, and their songs address contemporary human issues blatantly. Joey calls it "crisis music for crisis times."

"Our musical philosophy, and you can read it right on our album covers as well as in our songs, is Talk minus Action equals Zero. Nothing succeeds like direct action, no matter what you do in your life. You gotta go out and try to create something, do something with your life, not just sit there and be a vegetable, going to your job mindlessly day after day, or collecting your welfare cheque mindlessly month after month".

D.O.A. have released an extraordinary eighteen records in their seven years together; with all of them done as quickly and as live as possible. The latest *Let's Wreck the Party* utilized a different approach. The main difference lay in the production skills of head Headpin and Ex-Chilliwacker Brian MacLeod. He toned down the usual fast and furious pace, adding a more rock steady feel to the D.O.A. sound. As well, Joey's vocals are pumped up, adding a new dimension to the songs that was previously lacking.

"Brian really worked us over good, trying to get the best out of us, and he really helped me a lot on my vocals. He comes from a totally different school of music, but he understood what the band was and he wanted to help us out. I think he retained our ideals very well and made us better."

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Slugs manager) with whom he began the Bruce Allen Talent booking agency more than 15 years ago. Feldman split, taking the agency with him, at the end of the last decade but the two men still share interests, and reap the profits, from each other's dealings.

Despite his insistence that he has enough to handle, Allen's activities continue to branch out and took on truly international scope when he and his office undertook the enormous Northern Lights aid for Africa recording of "Tears Are Not Enough" in February. While Bruce today may regard Northern Lights (and Bryan Adams' subsequent appearance at Live-Aid to sing the song) as a fait accompli, at the time there was virtually nothing to match the spectacle of a proud, excited, vitalized Bruce Allen previewing Adams' and David Foster's demo tape of "Tears Are Not Enough" in Cliff Jones' office. He danced, he conducted, he shouted out where Burton Cummings, Anne Murray, Neil Young, Corey Hart et al would sing their lines, he banged on the table, he was a rock fan.

And that is about as close to the actual making of music that Bruce Allen cares to get.

"I believe that if you manage an artist you have to believe in his art," is Bruce's simple philosophy. "What I do is try to expose that art to the industry."

"The trouble is that as soon as some of these guys start getting a little money or success they want to have a say in everything, they think they know what is best for them and they want to assume more control. For Christ's sake, I have to tell them, 'Keep your nose out of my business'. I don't know how to write a song and I accept that; they should learn to accept that they don't know the business.

"I think being a successful manager in Canada means putting in a lot of money, which nobody is willing or able to do. We had the agency when we started which was a strong base to start from; we knew absolutely everybody and were able to create song connections from that.

"The last number one Canadian LP in the States was BTO, the next was Adams. What does that tell you? Nothin'; it's the same people responsible. There's no growth in Canadian management whereas, in the States, you are hearing about new people all the time.

"At this time of my life (he's 41), I can bring more to a project than a project can bring to me. I have the track record, the connections, the reputation - when the Payolas' record came out in the States somebody said it was a case of the manager and the producer being better known than the act!

"I'm going to tell you a fact of fucking life; you want to know what the new Headpins record depends on? It depends on me getting them on a tour. I don't think the record is a hit but get them 60 dates with ZZ Top and watch what happens. I can do that."

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Tips

FROM THE PROS

GUITAR

CONFUSED BY DELAY UNITS?

BY ANDY KREHM



The next two columns are inspired by comments by both colleagues and students which indicate that there is still a basic conceptual misunderstanding

of these popular units. The following information is intended to supplement as well as review the material given in previous columns.

A delay unit produces an echo, or repeated note, by delaying the original signal and then reproducing it a split second later. The delay time between original and repeated signal is measured in milliseconds (1/1,000th of a second) and is governed by various systems of controls, depending on the philosophy of the manufacturer of the unit. When feedback (also called regeneration) is added to the delayed note, you get a series, or recirculation, of diminishing echos. Remember that without feedback, you only get one echo. The output mix (also called level or blend) control lets you vary the straight and delayed signal. With the addition of a bypass switch to turn the effect on or off, these three controls are all you need for a basic delay or echo effect.

For example, to achieve natural sounding echo, start with your delay time at around 250 milliseconds (m.s. for short). Set the feedback until you hear 3 to 5 echos; adjust the mix so that the direct signal is most prominent, with just a subtle hint of echos in the background.

If there is a hold or infinite repeat control on your delay unit, it will lock in the exact pattern of echos that are circulating at the moment of engagement. It will keep sounding, with the same fidelity and intensity, until the hold function is released, at which time, the echos will naturally fade away. In the world of synthesizers, this is called sampling and the section that "remembers" what you played is called memory. The hold function, especially in units with a delay time of 800 m.s. and longer, allows you to layer sound over sound as the original signal "loops" back.

To begin working with this concept, set your delay time on maximum. The feedback control should be as high as possible without causing "runaway feedback". The mix should be about halfway. Play a note, or phrase, and as it comes back, add more lines, chords or rhythm. When the desired effect is achieved, press the hold button. You can listen or even play over this without further deterioration in sound. Vary the mix control to balance with your live playing. This effect has a wonderfully grandiose title: live digital multitrack recording. This effect has little in common with multi-track tape recording. If you make a mistake on any of the layers, you have to start over again. Once a sound is sampled, you have no individual control of the volume or tone and lastly, even the longest delay unit on the market (the Electro-Harmonix 16 second digital delay) can only produce a short jingle (not of broadcast quality). However, they are fun to use, and can be useful at home for trying out a short musical idea very quickly. Some players, Robert Fripp in particular, have made the long delay part of their repertoire. Long delays used in this manner are not practical in group situations unless specific rehearsal is allotted to that effect.

Chorus and flanging cannot take place unless a modulation section is added to the basic delay unit. Briefly, the modulation section varies the basic delay time by sweeping the signal above and below the initial delay time, thus imparting a more animated sound. The modulation speed (also called frequency or sweep rate) control varies this sweep rate from slow to fast. The modulation width (also called depth or frequency) control varies the presence of the modulation effect, from subtle to very pronounced.

Chorus is an extremely popular effect at the moment. While the sound of a chorused guitar is sometimes compared to a 12-string guitar sound, it really is a brand new effect. It can either fatten up your sound or be used as a percussive, shimmery effect.

The chorus delay time is approximately between 10 and 30 m.s. Try 25% to 30% on both the width and speed controls – too much modulation will cause an unpleasant "detuning" sound. A typical mix is half and half. Feedback is seldom used. For those of you who have the classic blue chorus pedal (Boss CE-2), you will notice that it only has a rate and depth control. That means that the

delay time and output mix control are pre-set at the factory – rather limiting for experimentation, but still considered to be one of the best sounding chorus pedals on the market.

The most popular flanging sound is the swirling, "jet-plane" effect. Set your delay time between 1 and 15 m.s. and start with a feedback range of 40 to 50%. The width should be half to full and the speed starting at about 25%. The mix is approximately half and half. The sweep rate ratio is important for a really "whooshy" sound so check the specs before you buy a unit. 8:1 is about average these days for a non-studio quality delay unit – higher is better. Flanging has lots of variations – from just a touch to fatten up power chords, to adding an "out of phase" percussive effect to single note playing.

Of course, all of these settings are approximate and will vary from unit to unit. Due to the number of useful sounds in each category you will have to do some experimenting to get full value from your unit. It is worth noting that advanced delay units include some additional "fine tuning" controls besides the basic ones that I have described; delay time read-out, wave form selection, tone filters for the feedback section, etc., as well as some extra input/output controls make these units extremely versatile.

I recently discovered a new book by Craig Anderton. *The Digital Delay Handbook* (Amso Publications) tells you how to "unlock the hidden potential in virtually any delay line." Besides some background information, he includes "69 different applications suitable for a variety of instruments." If you have a sketchy, or incomplete manual, or just want a variety of new settings to try, I would recommend this book.

Remember that a delay unit can be digital or analog. Although the technology is different, and both have inherent strengths and weaknesses, the controls and functions are the same.

The next column will compare floor and rack delay units and will include a description of two delay sounds that are derivatives of the basic chorus/flange/echo sounds: doubling and slap-back.

(I would like to thank John Laroque of Ring Music in Toronto for technical assistance in the preparation of the Takamine guitars product review last issue).

KEYBOARDS

NEW HARMONIC DIRECTIONS
FROM SCALES

BY BRIAN HARRIS

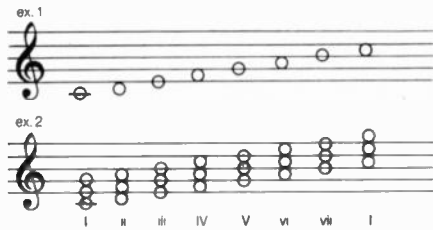


This particular column will not necessarily appeal to everyone. For those to whom conformity is everything, you may wish to stop now and read no further – I promise not to be of-

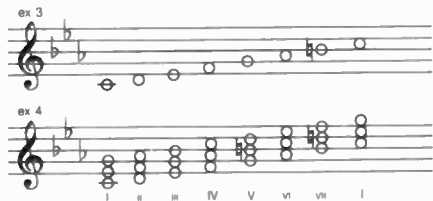
fended! But if you are one of those who enjoys being an individual and will dare occasionally to be different – read on! In this column we will look at some optional ways to build harmony. Most of the music we hear from day to day, especially in the area of pop, rock, most jazz (with the exception of some modern or avant-garde jazz), most 'classical' (again with the exception of some modern and avant-garde 'classical'), country, folk, etc., uses what is known as 'tertian' harmony. That means that the harmony is derived from the interval of a third.

The scales traditionally used to derive the basic chords are the major scale and the harmonic minor scale.

To illustrate:



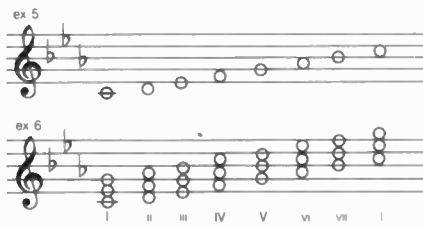
Example 1 shows a traditional C major scale. In example 2, we see the *basic* chords which are derived from the C major scale. Note how the chords are constructed. The I chord consists of the 1st, 3rd and 5th degrees of the scale. The ii chord consists of the 2nd, 4th and 6th degrees. The iii chord consists of the 3rd, 5th and 7th degrees etc. The chords are said to be built in 3rds. The chords of course can be opened up or rearranged in any way but their essence will still be tertian.



Example 3 shows a traditional C harmonic minor scale. In example 4, we see the *basic* chords which are derived from the C harmonic minor scale. Note that the iii chord is an exception and uses a Bb which is not of course derived from the C harmonic minor scale. Again the chords are built in thirds and could obviously be opened up or rearranged without losing their essentially tertian characteristics.

There are a number of ways in which we can derive different types of harmony. One of course, would be to use different scales to start off.

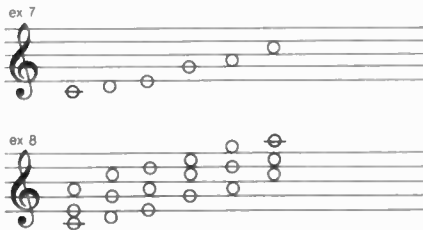
To illustrate:



Example 5 shows a C natural minor scale. This is also called C Aeolian. In addition, it uses the same notes as the C melodic minor (descending) scale. Example 6 shows the *basic* chords derived from the C natural minor scale. There are many scales which are available for use in creating harmony. Those scales which consist of seven different pitches as in the examples above tend to produce tertian oriented harmony. This type of harmony has served humanity well for hundreds of years and I would venture to say will serve us well for a long time to come.

But there is no reason to limit ourselves to tertian harmony. Choosing a pentatonic (five note) scale will give us chords which contain mainly fourth intervals with the occasional third interval.

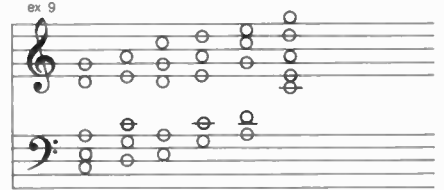
To illustrate:



Example 7 illustrates a C major pentatonic

scale. Example 8 shows the various triads (3 note chords) which are derived from the C major pentatonic scale. Note that the intervals are mainly fourths with some thirds. They may of course be opened up or rearranged into other voicings. Further possibilities are available by adding more notes to the basic chords.

To illustrate:



Example 9 illustrates some basic five part chords derived from C major pentatonic. They are shown an octave lower for ease of reading. They may of course be played in any register you see fit to use.

It should be emphasized that these are the *basic* chords for C major pentatonic and that other chords may be derived from these.

In the next issue, we will take a closer look at how to use these harmonies in context. Meanwhile, if you want to get some idea of what these chords sound like, you could listen to jazz musicians Chick Corea, Herbie Hancock, or McCoy Tyner. 'Classical' composers such as Bartok, Ravel and Debussy also will sometimes use these sounds.

(Due to a foul-up at the production house, Brian Harris' last column, Bass Lines - Key to Independence, contained errors in the musical notation. We regret any inconvenience this may have caused - Ed).

BASS

MORE TO PLAYING BASS THAN
TECHNIQUE

BY PRAKASH JOHN



I would be directing my attention to the development of the young musician.

One preoccupation of the rookie bassist is "style". A common question put to me is, "Well, how did you develop your style?" The easy, obvious answer would point to one's technique, music heroes, and practical playing experience. But I would suggest that a truly individual style can be drawn from some rather overlooked, often ignored, yet enduring influences. This is where having a very sure and steady connection to the rest of human existence outside of music is very important. I would think that you could temper any wild musician's dream with some of the time-honoured traditions that education, family life, ethnic backgrounds and religion have had to offer.

When Canadian Musician invited me to write this column I accepted on the understanding that, rather than dealing with the mere technicalities, I would be directing my attention to the development of the young musician. Formal education certainly is a plus. I know I hated school – who needs physics, chemistry and Latin? Having to put your mind to a boring task is essential preparation for the grueling hours of mundane bass practice ahead of you. Make no mistake – fundamental bass practice is boring! If you don't learn to handle the boredom, if you haven't learned to enjoy some of the difficulty involved in laborious exercises, you will find it hard to cope with practicing the bass to become competent enough to qualify as a band member. Then, when you are playing in a band, you will be hard pressed to find any joy in rigorous rehearsal, because fruitful rehearsal, with all its exciting moments, is, for the most part, both grueling and boring. If, at the outset, you have already learned to master difficult study, you will enjoy, and outlast most musicians at any rehearsal. And this is the primary stage where the star musicians are separated from the journeymen. If you think rehearsing is a breeze, and if you think rehearsal isn't important, look at the many local players that have thought the same and are yet to break out of Scarborough.

For many of us, family life is very enjoyable, and can be the most lasting aspect of life's experiences. The highs of playing somewhere at an outdoor rock concert to 60,000 people, and the constant babying, catering and stroking that goes on in this entertainment business, can effectively be balanced by the return to one's family. One's loved ones, who are not so heavily involved in this entertainment biz, of course still pamper you, but in a more sincere

and enduring manner, that will last you during the stages when you need encouragement as a young player. When you are through jetting around the globe, and the media has forgotten about you, and the record companies can't even remember what they were stroking you about, and the agents have gone on to bigger and better Barnum & Baileys, your family will be there for you to enjoy.

This family connection is most essential, and many musicians fail to keep that candle lit through their busy schedules.

Culture and tradition, especially when tied closely to your family roots, will probably be one of the biggest and best sources of your own individual style. I am a bass player who was born in Bombay, India. Although being very East Indian in tradition, I was educated in a British private boys' school. Because the tradition of the British school system involved a lot of singing in the school and cathedral choir, and as a result of my Christian upbringing, I sang and listened to music all the time. I absorbed music continually even while I had no active interest in it – I was devoted to sports at that time. After immigrating to Canada in my teens, I found music in North American churches, and, in particular, Black churches, to be the final inspiration to make me the type of bass player I have chosen to be.

The styles that I have acquired are not just influences of my favourite bass players (i.e. the peerless James Jamerson of Motown Records, and Larry Graham of Sly & the Family Stone). They are really the styles and shapings of myself as an East Indian with a very British tradition, combined with a devout Christian upbringing. The point that I'm trying to make is that all bass players aren't going to be born in Bombay, be raised very British, and be Christians, but they certainly will be affected by the variety in their upbringing and cultural background. A lot of bass players keep searching for a style of their own. But they may not be patient enough to work for a few years to develop that style.

There's nothing wrong with having an ego as a bass player. From my biased point of view, the bass player, if he's worth the weight of his '58 Precision, should be the cornerstone of the band. He must be a bass player that steers the dynamics of the band, and, to do that, he must play what I would call "commanding bass". He must have a great command of the groove and pulse of the players on stage. Mind you, to accomplish this, he should be blessed with willing and attentive musicians who don't feel threatened.

As I write this, I can just hear the shrieks of



Prakash and Alice Cooper.

other musicians, protesting: "Why would (expletive deleted) bass players qualify as leaders on the stage?" It's because the seasoned bass player spends countless hours being a good listener, and follower, and, in partnership with the drummer, ensures absolute comfort for soloists and vocalists alike, by being the very vehicle on which their talents ride. For years, nobody gave bass players much of a chance of leadership. They never gave bass playing much credibility as a solo instrument, as a commanding instrument, when, in fact, it can be one of the most commanding instruments. Bass connects the drummer to the guitar player, it often is the mediator of the two. But it was not until Jaco, in recent years, unshackled bass from the dregs of the rhythm section that bass came into its own, outside of jazz, as a credible solo/commanding instrument. Jaco Pastorius, now there is an example of a commanding bass player!

Your ego must extend itself in such a way as to project a very secure presence in the band. Verdeen White (Earth, Wind & Fire), Chris Squire (Yes), Larry Graham (Sly & the Family Stone) and, of course, Sting, in addition to being great singers and exciting entertainers, all exemplify some of the finer applications of "commanding" bass on stage. All have very remarkable ties to their family life, their education, their traditions and their religion, and all are fantastic bass players. Their unique styles have left their indelible impressions, both on the bass playing world and on the music world at large.

(Prakash John has played with numerous superstars, including Alice Cooper, Lou Reed and Funkadelics. Currently based in Toronto, he leads *The Lincolns*, Canada's premiere R & B band.)

and clinics, are some of the more common ways to learn and/or improve your skills and knowledge. These are listed in no particular order because for each successful drummer that you talk to, you will find a slightly different opinion as to which factors are the most important.

As a beginner, records and live performers were unquestionably the two most influential factors for me. I used to sit by the stereo for hours and try to cop licks from guys like Dino Danelli, Mitch Mitchell, Charlie Watts, John Bonham and Carmine Appice. In those days studio players remained incognito so I didn't learn until fairly recently that a dozen or so of my favourite drummers were all Hal Blaine. I also took advantage of the fantastic local group scene that was happen-

ing in Toronto at that time. There were some very strong and innovative players, particularly in the pop and R & B fields, and two of my favourite teachers (though they didn't know it) were Skip Prokop of the *Paupers* and Whitey Glan of *Mandala*. For me, the best seat in the house was at the side of the stage, where I could watch every move they made. Because I didn't have any musical training, I had to rely on the head movies that I made of these guys. I tried to memorize what their hands and feet were doing and then go home and copy it while I still had the sound and the image in my head. I realize that I would have been a lot better off then and certainly further ahead today, of course, if I had pursued drum lessons but the memories of a bad teacher turning me off of the guitar at an early age were still vivid and I was afraid that the same thing might happen with the drums. The importance of finding the right teacher will be dealt with in Part II, next issue. In the meantime, my thanks to two of this country's most successful players for taking time out of their busy touring and recording schedules to recall some of their early learning experiences.

Graham Lear, drummer with Santana, on musical training:

"I started at the age of 9 and was taught privately by Don Johnson and Robert Comber in London, Ontario. I played snare drum with many local concert and marching bands, including the junior symphony which helped to develop good reading ability and practical use of the rudiments. I studied George Stone's *Stick Control*; Buddy Rich and Henry Adler's Rudiment book and the N.A.R.D. solo book. I believe that the early lessons were a very positive influence in shaping my musical career and were extremely important.

Self-Teaching

Knowing how to read music is the key to self-teaching. When I stopped taking lessons, I still went through many other books using the patterns that I established early on. It's good to do your own editing though and study which sections or beats apply to your needs or musical situation.

Records and other performers have always been a big influence. Seeing influential drummers such as Tony Williams, Billy Cobham, Elvin Jones, Steve Gadd, Bernard Purdie and John Bonham play live and on record cannot help but create a broader musical concept. If you don't have the opportunity to go to concerts, try to attend a clinic in your area and see first hand what's being done. There are some excellent artists on video also and if you have access to a VCR, a lot can be learned this way.

In retrospect, I wish I had learned the basics of harmony and theory at a younger age. To this day, I am still studying music theory as well as arranging and composition through the Dick Grove School in Los Angeles. A working knowledge of all these areas of music gives me a more complete understanding of any musical situation and enables me to contribute more."

Gil Moore, drummer with Triumph:

"I first started learning to play drums on a homemade practice pad, made of two pieces of plywood fashioned into a wedge shape. In grade nine at T.L. Kennedy High School, I spent the first six months of my music career in a sound proof room learning the basic twenty six rudiments. Rudiments were invaluable to me and at that time I followed Skip Prokop and Steve Wilson, two Toronto drummers who used rudiments extensively in their playing. A year later, after purchasing a set of drums, I was practicing religiously in

PERCUSSION

LEARNING TO PLAY THE DRUMS

BY BARRY KEANE



Learning to play the drums, and let's face it, we're all still doing it, can be done in many different ways: Group lessons; private lessons; records; concerts; self-teaching;

drum books; magazines; woodshedding, videos

my parent's basement after school playing along with R & B records. Al Jackson of Booker T & the MGs was probably my major influence at that point. I learned much from those early records, although I think I learned more from watching other drummers perform live. I used to carry a little note book and make musical notations (which only I could understand!) about various beats and patterns they were playing. I couldn't figure them out on the spot, but later at home I would work on it and usually get results.



Gil Moore, Triumph.

When I look back on it, the only thing I would have changed is that I would have tried to find a good professional teacher at an early stage. After playing for this long, I finally realized I would like to learn more about my instrument. It is never too late to learn, and I am constantly trying to expand my musical horizons with each new Triumph album."

WOODWINDS

PLAYING SAX WITH THE SPOONS

BY PHIL POPPA



I'd like to start off by saying it's a rare privilege for an artist to be allowed to express his views in a national magazine and this is a real pleasure for me. I was asked to contribute an

article which would give readers some insight into performing with one of Canada's top pop bands, The Spoons.

The Spoons consists of Gordon Deppe on lead vocals and guitar, Sandy Horne on vocals and bass, Rob Preuss on keyboards and Linndrum computer and Derrick Ross on drums and percussion. They decided to add a two-piece horn section as a result of working with horn players in the studio when the band recorded "Tell No Lies" and "Romantic Traffic." I joined the band in Jan. of 1984 and Tony Carlucci, our trumpet player was pressed into service a few months later. In the beginning of my tenure, Spoons' music tended to be electronic in nature with the emphasis on synthesizers and guitars, so the music was very modern sounding. The challenge for the horn players was to integrate as smoothly as possible with the priority being on emphasizing the songs without cluttering up the very familiar melodies.

The type of music Gord writes ranges from Latin flavoured to romantic pop to rock with strong melodies over a simple harmonic structure. The initial horn arrangements started out as simple shots or doubling of keyboard parts and progressed to where today the horns are featured

during appropriate breaks in the song, and also, playing counter lines to the guitar and keys. As an example, songs that had no horn parts before such as "Smiling in Winter" and "Walk the Plank", lent themselves very well to new horn parts. These added much more punch and dynamics to the songs. More recent songs such as "Tell No Lies" and "Romantic Traffic" have specific horn lines written for them. So the role of the horns has grown as the direction of the band has leaned towards more of a dance sound.

Generally, the band allows us a lot of freedom in arranging and composing horn lines, but if someone in the band has a specific line in mind, then we try to incorporate it into our arrangements. When it comes to voicings, Tony and I will experiment and toss around ideas during rehearsal until we feel comfortable with a certain voicing. Obviously with only two horns, we favour simplicity for maximum impact, so we have the tenor and trumpet doubling quite a lot for that really fat sound. Aside from adding dynamic punch, the horn section has given the band a lush and warmer acoustic quality which creates an interesting hybrid sound.

In terms of soloing, Tony and I have both had to adjust our thinking in that, again, we stress simplicity. Since we both have extensive jazz and classical backgrounds, we have to mentally gear ourselves to a pop style of playing. The Spoons play venues of usually no less than 500 people up to 15,000 to 20,000 (and more occasionally). Details tend to get lost in a large venue. Since the audience is usually younger and screaming for all they're worth, the best way to get a song or solo across is to keep it simple, melodic and in context. Audience participation is an important feature of Spoons' shows, so we try to keep the interest level up with readily recognizable hooks and solos. I personally find it a real challenge to try and play a solo that the fans will relate to, since we're generally dealing with emotional, as opposed to

intellectual, responses.

Aside from our horn duties, we also help the band out by singing background vocals and playing some tasteful percussion "stylings". Because The Spoons are a very visual band, we've worked out choreography for roughly half the songs which keeps us on constant alert. (If Maceo Parker ever leaves James Brown's band, the god-father should look me up next time he's in town...I even have a neon suit).

Besides my involvement with The Spoons, I've had the privilege of working with a new band on the music scene called BamBoo, which just released an album and single. In marked contrast to The Spoons' sound, BamBoo has more of a natural, rustic feel to it with an emphasis placed on harmonica, sax and quasi-acoustic guitars. The sax parts are generally very melodic and my playing tends to sit on the back of the beat as opposed to the precision required with The Spoons. I also use a lot of throat growl on the sax parts in order to thicken the sound since I'm a solo horn in this band. If there are any parts to double, I usually double the keyboards since a better blend is achieved.

All in all, it's an interesting experience and opportunity to be able to play in two bands with quite different styles. In today's modern pop bands, the emphasis is as much on the visual aspect as on the performance and it's not enough to be a sideman who just plays any more. You must try to contribute to the performance on every level in order to be an effective part of the show.

Equipment: Phil Poppa - Selmer MK VI Tenor Sax with Lawton 7 mouthpiece and #3 Rico Plasticover Reeds.

Tony Carlucci - Bach 43 Lightweight Trumpet with Custom Made Terry Warburton Mouthpieces, L.A. Benge Flugelhorn.

COMPUTERS & MUSIC

FINDING THE MIDI HOLY GRAIL

BY GREG STEPHEN



Almost any discussion of music entails an encounter with MIDI (Musical Instrument Digital Interface). In fact, in the current music press one reads little else, and, as in all things about which there is much ado, you endure quite a pilgrimage before finding the MIDI Grail. The idea of compatibility, (where Brand A synthesizer would get along with Brand B), is fairly well understood. But when engineers, to accomplish that end, start encoding music, they are actually inventing a new language for music. Their devices play numbers, and if you're into numbers, you can design your own instrument. The move to digital was inevitable: in fact we were there with analog.

Analog succeeded because changing one control (i.e. voltage), was 'analogous' to changing another control (i.e. frequency). When you adjust the volume control on an analog syn-

thesizer, you are adjusting the flow of electricity. You know that if you open the tap a lot, the sound will get louder. Now suppose someone comes along and paints numbers on the control. You then say 'set the volume to seven'. If you set the control to seven, the electricity would flow just as before, but now you have a number representing that sound. Going further, you could take a digital voltmeter and get an exact number representing the precise amount of electricity. A simpler example is an ordinary wristwatch. If the watch has a digital readout, then the information is 'digital'. The only data we get is a number. However, if the watch has minute and hour hands, we have the time-analogy of two 'hands' moving in a circle. There are distinct advantages to any format.

First, it may appear faster. With a digital watch you simply read...eight twenty-five...without checking hands. Secondly, information becomes portable. For example, the telephone; all over the world are different languages, but no special telephones. The telephone will quite happily recognize any sound and transport that sound elsewhere, miles away. This is what happened with MIDI. Music manufacturers agreed to share a party line, and designed their instruments to understand a universal language or code. Once this occurred, the software invasion began, because music software is nothing more than long tedious rows of numbers which make no sense whatsoever until they reach a musical

Tips

instrument, and then the instrument does something very specific. Moreover, generally speaking, every instrument, fed those same numbers, will do exactly the same thing.

The suspect in all this is the computer. At the heart of most computers is a component called the CPU, or Central Processing Unit, (which more accurately describes the computer's intent). The computer subjects millions of numbers to a process which arranges them in some definite order. If the numbers are arranged in a MIDI format they mean something to a MIDI instrument. As the inevitable test of this concept, we'll record a phrase of music, then check how MIDI takes it. Suppose we connect a synthesizer to a computer via a MIDI interface. (The interface is a physical device, the canvas where the keyboard and computer meet). Before playing, we adjust the synthesizer, selecting a sound, or preset number 8, and setting its MIDI Channel to 1. Then we play:



Supposing everything recorded properly those notes should now be inside the computer in the MIDI format. There are several techniques which allow us to examine data inside the computer and display it in numeric form on the television/monitor.

However, a description of those procedures is beyond what we need at the moment; in any case, it is most likely that the computer stored the following code:

C0 07
90 3C 60 F8 80 3C
90 40 60 F8 80 40
90 3E 60 F8 80 3E
90 41 60 F8 80 41
90 40 60 F8 80 40
90 43 60 F8 80 43

These are 'bytes' expressed in hexadecimal notation. If we count to twenty in hexadecimal we have 0,1,2,3,4,5,6,7,8,9,0A,0B,0C,0D,0E,0F,10,11,12,13,14. Therefore 0A = 10, 3C = 60, and FF = 255. Again, there is some terminology that we must, of necessity, skip over just now if we are to stay on the trail of how MIDI codes relate to music.

These numbers are either status bytes or data bytes. Status bytes prepare the musical instrument for a specific action. A status byte C0 tells the synthesizer "get ready to change presets". Immediately following the C0 is the data byte that gives the exact preset number. If we look at the computer numbers printed above, we see the first two values are C0 07. This tells the synthesizer "Use preset number 8". (The preset number is offset by one because in hexadecimal we start counting from 0, while most synthesizers label their presets from 1). You recall, before playing the music, we did switch the synthesizer to preset eight. Those first two numbers from the computer recorder, C0 07, represent in MIDI format, just that action. A status byte of 90 tells the instrument "get ready to play a note that is going to arrive on MIDI channel 1". (91 = MIDI channel 2, etc.) Immediately following the 90 appears a number indicating what key to play. (MIDI specifies a number for every key. On an

88-note piano the numbers range from 21-108; thus middle C = 60 and if we convert that to hexadecimal we have the value 3C). Immediately following the note number comes a value representing the velocity with which we played the key. These values range from 1, (softest) to 127 (loudest). For simplicity we used 60, which, in effect, makes all the notes the same volume. The first five values are now understood:

C0 Prepare for patch change, MIDI Channel one
07 Switch to patch number eight
90 Get ready for pitch information, MIDI Channel one
3C Play Middle C
60 At this volume

Now we need some way of indicating how long to play middle C.

This involves MIDI time code. Time codes are active on every MIDI channel and recognized by every MIDI device. In this way, the music and peripherals (i.e. rhythm machines), are kept in sync. Regrettably, there is no standard technique for computer timing software. There are several MIDI interfaces available and they deal with timing in their own way. Even the type of computer and the individual writing the software may affect the code. Nevertheless, computer software invariably has some means of recording time elapsed, such as a note going on and then off. MIDI equipment, such as a synthesizer, does send a clock while in the play mode, at the rate of 24 clocks per quarter note. One hex value for this code is F8, and we have used this in our example purely to indicate that some form of time data may be expected to occur at this point. If music software offers 'autocorrection' or 'quantization', then it has the capacity to automatically round off these timing numbers until they conform to quarters, eighths, and sixteenths we recognize as music.

Following the F8 we have another number,

status byte 80; this tells a keyboard to prepare to turn a note off, and, as we might suspect, the value following it is 3C, representing the middle C we just played. The status bytes, C0, 90, F8, 80 etc., were negotiated by the MIDI Association during the early implementation of the MIDI standard. Examining the remaining code, it follows a similar pattern; the note numbers are always preceded by a 90 as they are turned on, and a 80 as they are turned off.

These are but a few of the many codes defined in the full MIDI specification. In our example, we used a computer to store the values in order to examine them, but it was the MIDI synthesizer that sent these codes over the MIDI cable. Every time you play a key on a MIDI device, all such data appears right at the MIDI Out Connection.

We have, naturally, barely scratched the complexity of MIDI software. On the other hand, musicians have no obligation to program MIDI code in order to use digital equipment effectively. In fact, whenever technology solicits music, musicians have a responsibility to adhere to their musical perspective. As a case in point, we sometimes encounter criticism of MIDI, principally regarding its speed. (in some circles 32 thousand probabilities a second is too slow). This always brings to mind an old letter wherein a musician was complaining about the poor technical condition of a friend's piano. "It's an English grand piano by Broadwood and it has only six octaves. The tuning is so bad as to render the instrument almost unplayable, and there are actually broken strings and keys which make no sound at all!" Oddly enough, none of these 'difficulties' conspired to stem the creativity of its owner, Ludwig Van Beethoven...

NOTES: Musicians interested in the serious side of MIDI might contact the International MIDI Association, 11857 Hartsook St., North Hollywood, California, USA 91607. Closer to home, the MIDI Handbook, by Paul Vytas, a good introduction to the subject, is available from many music retailers.

VOCAL TECHNIQUE

WATCH YOURSELF SING
BY ROSEMARY BURNS



As we all know progress goes on and in doing so many old things have to be torn down. Well in my case, it was my singing studio in downtown Toronto.

For over fourteen years, I have had a beautiful studio right in the centre of the city. The building is being torn down so I was given six months notice to find a new studio. I could teach from my home but, I live a long way from downtown Toronto and it's not so convenient to reach so I persisted in looking for a studio in the central area. I looked at magnificent expensive spaces that would make marvelous studios if my budget was unlimited. Often when the landlord found out that I was a singing

teacher I wasn't even shown the space.

Finally a friend suggested dance studios. Now, if you have never looked for a dance studio in Toronto, you have no idea how many there are available. I was able to make arrangements with a dance studio in downtown Toronto to use as a singing studio at various times during the week. The studio is equipped with a grand piano, mirrors on all the walls, dance bars and mats. It is huge, almost half a city block, clean, bright with windows overlooking the downtown Toronto skyline.

I have discovered a new way to free up the tensions that plague so many singers. We use the whole space; mirrors, dance bars, reaching out through the windows to the skyline.

By having the student swing their arms, kick their feet, using the bars, doing twirls, sit-ups and aerobatics, the voice takes on new resonance. While doing the scales and vocal exercises the student is so busy doing things with the body that they forget any tension in the vibrating area of the mask and throat. By moving, the energy level becomes greater. Try it out and see what a difference it will make.

You will feel that wonderful experience of hearing your voice outside the body. You will

feel the tensions leaving the upper part of the body and then you can use the Tai Chi method of breathing that has been written about so much in this column. Just tense the muscles as thoroughly described in the June 1985 Column of CM.

One of my methods of teaching has always been to use the mirror while practicing. There have always been mirrors in my studio. But now I have a whole studio full of mirrors. The effect on the student is electrifying. So many times I have watched the student stand before the mirror and fix their gaze just above the top of the mirror trying to fool me into the belief that

they are watching themselves. Dancers do it every day and it is totally acceptable. So why not singers. Body language has a great deal to do with singing. If I could, I would video tape every lesson and play it back to the student. We must all begin to become our own best friend and seeing ourselves as we are performing gives us a better insight into our performance. When I first started tape recording every lesson, many students didn't believe their own voices as they had never heard themselves as others heard them. So get used to using the mirror. See yourself as others see you.

scene changes to the football field and the High School Marching Band strolls right through the middle of the scene, you had better be able to hear them too.

Q. When you compose a score for a film, does all of your music get used or do you write more than you need in case something doesn't quite fit?

A. I would never write more than was needed in case, as you put it, something doesn't quite fit. If I write it at all, I am totally convinced it will fit. That is not to say that the producer or director will agree, but at the time of the writing, I must believe that or I would write something else. However, I have, on occasion, written more than was needed, but not for the reason you suggest. Sometimes, the director (or producer) might not want any music in a particular scene in which you feel music would be sensational. Under those circumstances, rather than try to convince him to let you play the scene, I find it easier just to go ahead and score it anyway, then, when you are recording the rest of the score, he can see his scene with your music in it and then decide. If he really has a valid reason for wanting you to stay out of that scene, then nothing you write will change his mind. However, if your instincts are correct and your music really does enhance that scene, he will usually be the first one to acknowledge that fact.

ARRANGING

GETTING INTO FILM SCORING

BY JIM PIRIE



Eureka! Another letter poured in this month, so before my mailbox starts to overflow, let me answer a few more of your questions in this column. Incidentally, the ma-

majority of your questions seem to deal with film scoring so perhaps that should be an area that we investigate more often. Now to the questions.

Q. How did you first get into film scoring?

A. There is no set rule I can give you. Every person has a different set of circumstances. The best advice I can offer is just to make yourself known to film producers, hang in there, and sooner or later someone will give you the opportunity. I was introduced, by a mutual friend, to a producer who needed some music for a documentary on waterfowl.

Over the years I have often referred to the project as "my duck film". I remember very clearly going into that first meeting not too terribly enthusiastic over the prospect of writing music for a grebe dance, or a loon splashing head first into a pond, but my feelings did an abrupt about-face as soon as I met the producer and saw his film. That half-hour documentary called *So Little Time*, remains to this day, one of the most moving and beautifully photographed pieces of film I have ever seen. The producer was the eminent Walt Disney wild-life photographer, Richard Borden, and it was he who gave me my first shot at film scoring.

Q. Who are the film composers you admire most? Have you met any of them and if so, what did you learn from them?

A. There are many film composers I admire and respect, and for every one I name there would be at least four or five that I would omit. There are several composers whose work I have found to be extraordinary on one or two specific films. The person whose work I have admired most over a long period of time is Jerry Goldsmith. To this list I would have to add Dave Grusin and David Shire, both of whom have my undying respect and admiration. Very early in my career, two of the people who influenced my work were Henry Mancini and Elmer Bernstein. Finally, I would add the name of the one person who singularly unlocked more doors for me, in terms of film composition, than anyone else, Pat Williams. In fairness to the rest, Mr. Williams is the only one with whom I have had a one-on-one teacher-pupil association,

although I readily admit that I have probably learned something from every film I have ever seen and certainly from every film composer with whom I have had the good fortune to work.

Q. What is "source music"?

A. Source music is anything that comes from a visual source on the screen. For example, our hero enters a restaurant in which two strolling violinists are seen on camera. Simply because they are seen playing, you had better be able to hear them. That is a visual source. When the

SOUND & LIGHTING

BASICS OF SOUND MIXING

BY BILL WOODS



This is a short outline on mixing. It is intended to give you information concerning some of the technical aspects and problems of live sound and to help

you achieve maximum impact from the correct interfacing of the PA., the band and the audience.

While there is a wide range of mixers, speakers, amplifiers and countless other electronic devices on the market, there is a lack of very basic information which needs consideration. This information shall be categorized as:

The Band
Frequency
The Soundperson

The Band

By far the most common problem in PA. is the over-amplification of instruments. These are frequently so high in level that not only can they not be fed through the main PA., but are actually too loud for the audience.

By "too loud" is meant that the S.P.L. (Sound Pressure Level) of the instrument is masking the vocals and other instruments in the band. This reduces the overall clarity of the music and causes an unbalanced mix and listener fatigue. "Too loud" also has a specific frequency range.

The lead guitar has 400 Watts of power driving 4 12" cone loudspeakers. This will yield roughly 124 dB at 12 feet. The limit for amplified speech without hearing mechanism

overload at this distance is 110dB. The guitar, at 124 dB SPL, will block out the vocals as well as the rest of the band without additional amplification whatsoever. This information should be taken very seriously as it can ruin the artistic impact of the performance just as surely as the worst of PA.s. While practically any amplified instrument can produce very high levels, the lead guitar is the most damaging as its frequency range falls within the articulation region of the human ear, i.e. where the ear is most sensitive. The above data is part of an acoustic phenomenon known as masking. This is a complex relationship of one tone combining with another at different loudness levels to obscure or "mask" one of the tones.

Frequency

Frequency response is another misunderstood term. Voice and music amplification has special problems that are compounded by wide range music reproduction systems. Perfect fidelity requires response from 40 Hz to 14,000 Hz. Perfect means that the frequency response is balanced, signal-to-noise ratio is good, the loudness levels of the unamplified versus the amplified instruments are the same, the distance to the source is the same, and so on.

You can begin to see what is happening; if you stop and think about real room situations, the environment is usually too poor to have "perfect" sound. One of the several things that can be done to overcome less than ideal "live" situations is to narrow the frequency response, yielding several practical advantages as well as higher fidelity. For example, the low frequency output (below 50 Hz) can be reduced because the ear does not hear linearly at those frequencies. As a result of the low frequency cut-off being raised, less amplifier power is required to bring the bass level up to that of the midrange.

Also at very low frequencies (below 50 Hz) the efficiency of most loudspeakers is very low.

The Soundperson

The soundperson must adjust the electronics to

Tips

bring out not only the loudest, but the best quality sound to achieve the maximum emotional impact.

The major problem for the soundperson is to raise the level "loud enough" for maximum effect without it being so loud that it causes listener fatigue. The soundperson with experience will be able to lower and raise the level at different times during the performance to achieve the desired effect. For example, when the lead singer or drummer is doing a solo, the level of their microphones should be raised and then returned to "safe" levels. When the level of any solo performer is turned up (especially the lead guitar) the overall PA volume must be turned down so as not to exceed the maximum SPL limits, then returned to normal after the solo. It is wise to start the first set at lower than the maximum level. To maintain the same impression of loudness as the evening progresses you will have to raise the level in the second and third sets.

The problem remaining is to translate this information into music. This can be done by setting up the system with a pink noise generator, a real-time analyser and an SPL meter. This should be done by a professional and, once set up, the information should be related to the power meters on the amps and sound mixing console. This will give the meters a meaningful reference to actual SPL. It is a good idea to purchase an SPL meter as it is very difficult to guess the SPL, even for an experienced technician.

The soundperson should work with the band in rehearsing the key points where higher levels, additional EQ and electronic devices are needed to achieve a good professional show. It is not enough simply to reduce feedback and to play the system at the highest possible levels. Also, the band should understand that they cannot turn their instruments to whatever level they want.

RECORDING

THE VIDEO LOCK-UP

BY PAUL ZAZA



These days there seems to be more and more emphasis placed on video and video-related production. The days of a recording studio surviving on audio alone

are practically gone. Now, an engineer must be able to not only get great sounds out of the console, but he/she must be able to deal with the mathematics, technicalities, and practicalities of video inter-lock programs.

Perhaps, we should preface this discussion with a simple overview of exactly what is involved with video interlock. The following are the basic components:

- 1) Tape Recorder (multi-track)
- 2) Recording Console
- 3) Video Cassette deck (usually 3/4")
- 4) Synchronizer
- 5) Generator (SMPTE, Drop Frame)
- 6) Reader (to detect code for synchronizer)

There are, of course, many other "Goodies" that can be integrated into the above, but it's

outside the scope of this article to get into this right here and now.

Perhaps the hardest thing for an engineer who attempts a "mix to picture" is there are too many things to watch, too many variables in the system, and naturally, too many things that can screw up. Do you watch the meters for level fluctuations? Do you watch the "Lock" Lights to see if you're still in sync? Do you watch the screen to get a "feel" for the soundtrack as it relates to the program? The answer obviously, is yes to all three!

Pre-Mixes

Here's something we can borrow from the film guys. This is the pre-mix concept. Most often, a soundtrack for a film or video will consist of three elements. These are, quite simply, music, dialogue, and sound effects. The mixer can treat each of these items as a separate entity before endeavouring to blend them all together. This is where an automated console comes in very handy. With automation, the engineer can program just the sound effects tracks, for example, obtain his optimum mix without having to bounce down to another track (no generation loss), and then go on to perform the same task on the dialogue and music in much the same way.

You can see that with this system, even after the pre-mixing has taken place, the main mixing of the three elements leaves one still totally flexible to update any or all of the previous pre-mixes. Some engineers like to "group" the three together using sub-masters on the console. This lets you see more clearly how the pre-mixes are divided up and split. It also lets you raise or lower a "group" of effects tracks or a "group" of musical instruments as a whole without changing the mix you worked so hard at. What remains is to create an overall soundtrack that is balanced and complementary to the picture.

Many times at Zaza Sound, we will compress or "squash" the dynamic range of the master mix track for television in order that the speakers on TV sets can reproduce all the frequencies. Check your overall levels so that they do not peak too radically and that they register healthy readings in quieter sections. Remember, film and TV sound are not as punchy as audio tape recorders.

As always, I invite any questions from our readers, and I promise more articles on this particular topic in future articles.

TAKING CARE OF BUSINESS

TIPS FROM MCA'S A & R HEAD

BY JOHN ALEXANDER



Without hesitation I can say that MCA Canada has a strong, co-operative working relationship with our American A & R department. There is

daily communication between myself and Thom Trumbo, or Steve Moir who are the American Vice-presidents of A & R. This dialogue is not only about our Canadian-based

artists but about our roster in general. Our U.S. A & R department frequently speaks with our marketing department to keep them informed about future roster activity.

MCA Records Inc. is looking to Canada as a source for acts with international potential. Whenever I feel an act, or tape has that potential, I involve Thom and Steve in the early consideration stages. In this way, we can discuss the act and how it will fit into our artist development plans at the label.

One of the aspects of this relationship I enjoy is the two-way flow of tapes between Canada and the U.S. Whenever the Americans are considering a new signing, all A & R people get a chance to hear the tapes and make comments. Whether positive or negative this system allows for an exchange of opinions. Of course, since each A & R person has been hired for their hopefully, insightful talent to pick winners, we all have the right to sign any act we firmly believe is that winner.

In Canada there may be acts which I feel should be pursued, but may not be ready for a "full support" deal. In these cases, a Canadian deal with the idea of developing the artist for other markets can be negotiated. These options allow us to discuss each new signing with a clear understanding of our expectations.

Our philosophy in A & R, which is maintaining a close connection with the U.S., may mean our domestic roster will grow slowly; however, ultimately it will make for a solid group of artists.

One year ago MCA Records Canada did not have a Canadian artist on the pop/rock roster. Since that time we have signed a Toronto-based band, Hanover, to a world-wide deal. Our other acquisitions include Triumph and the Headpins. Both acts had prior direct involvement with our U.S. company and are now signed to MCA in Canada.

Triumph's first MCA album has achieved platinum status in Canada, and gold in the U.S. We are expecting great things from the new LP by the Headpins, who already have a platinum base in Canada on previous releases. Hanover is releasing their first album and a North American tour is in the planning stages.

I feel that now is the time to search for different styles of acts to diversify our direction. Whether the new signings culminate in worldwide or Canadian deals, I am looking forward to exposing Canadian talent to the market place.

Hints about sending tapes to A & R departments:

If you don't have a manager, producer, or agent presenting your demo tapes - use your own common sense in submitting material. The following is basic information; however, it will help to ensure a more professional and organized approach in reaching record companies.

- 1) **Package your material properly.**
If your submission is going through the mail be aware that it will get bounced around. I have received L.P.s and singles that have arrived broken, which makes for needless correspondence and delays in reviewing your material. Some people try to stuff tapes, photos, and bio material into regular sized envelopes which break open and separate the contents. This makes it dif-

difficult to file the submission in preparation for review, and sometimes leads to lost

tapes.

Many videos are starting to come in with tapes – ensure these are also packaged properly. They are heavy and tend to rip normal paper envelopes.

- 2) **Clearly label your tape and information package. Include a return address, a contact person, and phone number.**

This is only common sense. If you are submitting tapes and want a response make sure we know where the response is to be sent. I still get tapes with absolutely no name, address, or phone number. A month later someone will call me and say "I sent you a tape..." and expect me to remember the material. In the meantime, I've heard another 100 tapes and possibly 400 songs during that month.

Lately, if a tape arrives without a name, address or phone number I will put it in a dead file until someone can be identified with the material.

- 3) **Submit 3-5 of your best songs.**

One song does not give you any idea of the direction or depth of talent when trying to make a decision about a particular artist. Three to five songs is the right number to decide whether or not you are interested in hearing more, seeing the artist perform, or making a decision based on the tape submitted. Other artists have presented as many as 36 songs on one tape. This leads me to believe that they haven't been very objective about their own material and have decided to try everything they've ever recorded. Be your own critic first. If I like the 3 or 5 songs you initially send in, then your other material will get a chance to be heard as well. We get an average of 100 tapes per month. If everyone sent in even 10 songs per tape, responses would be a long time coming. Check your tape copies. I have received blank tapes, tapes with spot erasures, and tapes that don't contain the material as listed.

- 4) **Include a song list and lyric sheet(s).**

Make sure the song titles appear on the tape or somewhere in your information for easy identification.

Lyric sheets are optional but not a bad idea.

- 5) **Include a covering letter.**

There are a variety of reasons for sending material to A & R departments. Some people are looking for artist contracts, some for publishing consideration, other for distribution deals, etc. Indicate your reason in a concise note.

Again, I will get tapes with no other information; just a tape with songs. I only use form letters for approximately 3% of responses. If I don't know why I am listening and if I am not excited by the material – you can probably expect a form letter response.

- 6) **A short background on the artist and photo if available.**

This does not need to be explained.

- 7) **In my case I'm the only one listening**

to submissions, so leave a reasonable period of time before calling about a response. All tapes are answered by letter or phone eventually.

Puzzled by Audio/Video/MIDI Sync Lock? It's SMPL™

Yesterday it took lots of money and hassle to implement a truly contemporary Audio for Video Studio.

You needed a box to lock a Video transport to the Audio. And boxes to autolocate the Audio and Video transports. And a box to lock and locate the "virtual" MIDI tracks. And more boxes to convert the sync your sequencer likes to the kind your drum set favors.

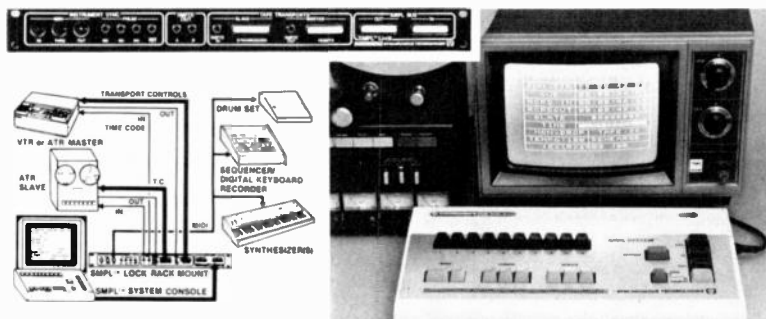
And an Engineering Degree to tie it all together and work it, and a very friendly banker to help pay for it.

But, today, Sync Tech's SMPL System performs all of these functions and MORE. In one easy to use, low cost package you get a complete Audio editing, Video lock-up, Instrument syncing system that includes:

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- 8 programmable EVENT gates
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Best of all, the SMPL System is for real — no "gotchas". Works with equipment from every major manufacturer from inexpensive Portable Studios to 2" transports, even consumer quality VCRs.

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(514) 685-1610 Telex: 05-822582

Product News

PASSPORT RELEASES INTEGRATED SEQUENCING/PRINTING FOR THE COMMODORE



Eight-note polyphony on four MIDI channels.

Passport Designs, Inc., developer of the Polywriter Music Printing System, has signed a licensing agreement with Broderbund Software, Inc., publishers of the Bank Street Writer and The Print Shop. Under the agreement, Passport has developed a MIDI version of Broderbund's The Music Shop for the Commodore, expanding the program to allow 8 note polyphony, preset and tempo changes on four dif-

ferent MIDI channels.

The Music Shop lets you create, store and edit compositions and print out sheet music in piano, single staff, or quartet formats. Eight voices can be assigned to 4 different MIDI channels or keyboards with Passport's MIDI Interface Card.

For more information, contact: B&J Music, 469 King St., W. Toronto, ON M5V 1K4 (416) 596-8361.

TOA DEBUTS THE "MIXING LINK"

TOA's line of professional music and entertainment gear now includes the D-5.5, a rackmount, eight-input stereo mixer designed for electronic music and sound. When combined with the matching D-5.5E expander, the D-5.5 is a 20-input mixer (32 inputs when combined with two D-5.5Es) with RCA, phone jack, and balanced mic inputs, stereo and mono outputs, and 16 MIDITHRU jacks. The D-5.5 is designed for live performance, studio or home recording, and broadcast production.

The D-5.5 provides four group outputs as well as busses for Aux 1, Aux 2, Effects, Reverb, and Cue. System features include: Sum output, selectable to pre or

post-fader; two Aux sends, selectable to pre-EQ/fader, post-EQ/pre-fader, or post-EQ/fader; Aux returns to groups, 1-4 and stereo L&R with level and crossfade controls; Effects patching loop and internal spring reverb with dedicated two-band EQ (both Effects and Reverb can return to groups, stereo L&R, and Aux 1&2 with pan, level, and crossfade controls); mono effects and mono reverb sends (both post-EQ/fader); dual bar-graph meters, selectable to Sum/Cue or stereo L&R; and selectable headphone output with level control.

For more information, contact: TOA Electronics, at 10712-181 St., Edmonton, AB T5S 1K8 (403) 489-5511.

GUITAR TO MIDI INTERFACE

IVL Technologies has made it possible to play any MIDI synthesizer using any guitar. You can surface mount IVL's pickup close to the bridge of your present guitar. This requires five minutes, no holes to be drilled or modifications to the instrument. Connect your guitar to the IVL Pitchrider 7000 and then connect the 7000 to any MIDI-equipped synthesizer.

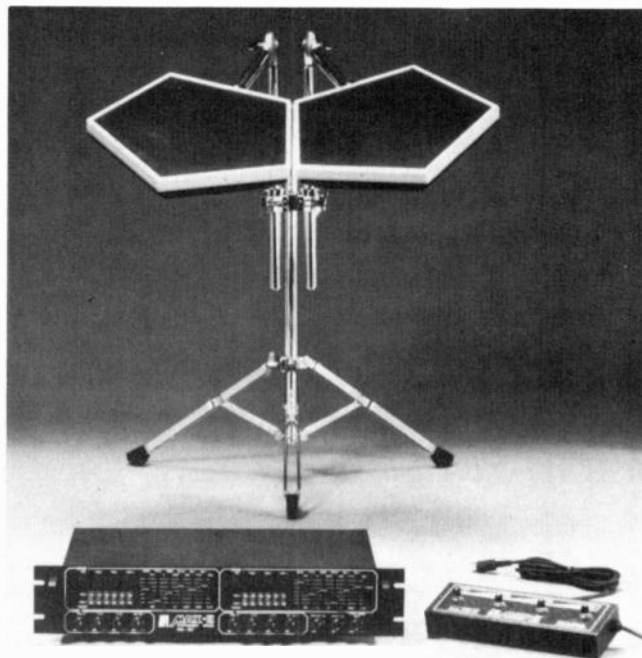
The IVL Pitchrider 7000 tracks your lead lines fast and accurately, allowing you to use all the sounds of the synthesizer to enhance your musical creativity and expression. Chords will be reproduced faithfully on the synthesizer, according to an IVL

spokesman.

The Pitchrider 7000 has the ability to follow string bending of any variation on the synthesizer. It is possible to use the guitar to input to MIDI computer software packages for sequencing and scoring. A separate MIDI channel can be assigned to each string allowing "keyboard splitting" on the guitar. Individual strings may be transposed, eg. the bottom two strings may be transposed down an octave to sound like a bass guitar.

For more information, contact: IVL Technologies, #19-3318 Oak St., Victoria, BC, V8X 1R2 (604) 383-4320.

MAXIM ELECTRONIC DRUM SYSTEM



MDS-002 features effect loop and mixing.

The MDS-002 is a new two pad electronic drum system from Maxim.

The MDS-002 consists of a one rack mountable drum module, two rubber faced drum pads, heavy duty stands and cables. The module face is split into two halves, each side having 4 pre-sets, one factory and 3 player programmable. The sound controller

features noise, pitch, bend, decay, noise and click. Each pad has its own pad sensitivity. The MDS-002 also has effect loop separate effect volume, as well as effect mixing. A trigger input is included as well as effect mixing.

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

WASHBURN DEBUTS NEW HM-5 GUITAR



HM-5 features fine-tuneable vibrato.

With its unconventional shape and radical graphics, the HM-5 symbolizes unbridled metal energy and expression, says a Washburn spokesman.

The HM-5 single features humbucker and two single-coil pickups all controlled by a five-position toggle switch.

Other features include a fine-tunable vibrato with string lock, detachable neck, 24-fret rosewood fingerboard, and jumbo nickel/silver frets.

For more information, contact: Boosey and Hawkes, 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900.

ENSONIQ'S MIRAGE KEYBOARD



Five-octave velocity-sensitive keyboard.

The Mirage features user sampling, a five octave velocity-sensitive keyboard, MIDI, a real time sequencer and an on-board disk drive. This 8 voice, 25 lb. keyboard uses Ensoniq's custom designed Q Chip. Ensoniq's engineering team developed the Q Chip using a process known as Very Large Scale Integration (VLSI) which in this case replaced 20,000 transistors.

The Mirage combines the complex sound of digital sampling

and the warm fat sound of analog synthesis with full feature, high resolution digital access control over VCF, VCA, LFO, velocity sensitivity, and sequencer parameters. Musicians can play sounds stored on diskette or they can sample and modify their own sounds.

For more information, contact: Kay Sound, 6969 Trans Canada Hwy., Ste. 105, St. Laurent, PQ H4T 1V8 (514) 331-8420.

NEW LEBLANC CLARINET

The G. Leblanc Corporation has introduced the new Leblanc (Paris) model LX soprano clarinet, available in the keys of Bb and A, and as a matched set.

According to a Leblanc spokesman, the LX bears the exclusive Leblanc (Paris) mechanical design, assuring smooth, fluid action and longer lasting, trouble-free performance. An advanced acoustical design allows tuning well within duets and ensembles with bassoons, flutes and oboes, as well as within an orchestra's clarinet section.

Precision undercut tone holes provide immediate response, increased projection and added resonance. The resonance is rich, well-defined overtones. The LX has a quick, responsive direct key action. Balanced key suspension requires less finger movement, says the spokesman.

For more information, contact: Leblanc, 7019 13th Ave., Kenosha, WI 53141 (414) 658-1644.



LX available in Bb and A.

DIGITECH PROGRAMMABLE DISTORTION

The Digitech PDS 1550 is a combination of two distortions in a single case with two foot switches. One foot switch is for in/out, the other toggles between the two distortions. There are 7 controls; 3 for the parametric, gain and level for distortion A, and gain and level for distortion B. The 1550 is powered by a single 9V battery. Either the FX 95 or PDS 1500 battery eliminators will each provide power from 110V for this device.

Distortion A is a "Heavy Metal" distortion with: programmable filters, a 10-40ms. delay with programmable delay time and in/out, and finally a 3 control parametric EQ at the output. Programming is done by removing the bottom plate and setting the DIP switches and trim pot according to your preference.

For more information, contact: Heint Electronics, 16 Mary St., Aurora, ON L4G 3W8 (416) 727-1951.

JBL's NEW DUAL MONO AMPLIFIER

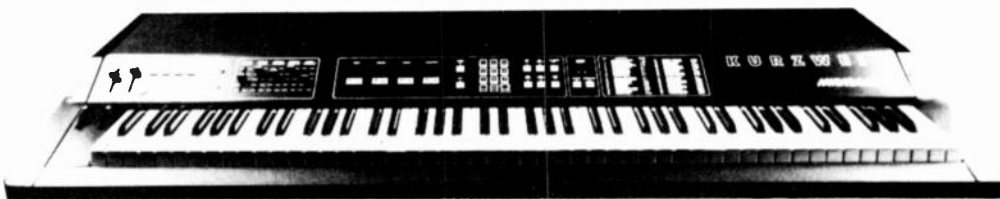
The new JBL 6290 Dual Monophonic High-Power Amplifier is designed to provide precision reproduction of complex waveforms required in professional studio settings. At the same time it's rugged enough to meet the rigours of sound companies and touring groups, according to a JBL spokesman.

The system features high output power-600 watts per channel into 4 ohms, and 1200 watts into 8 ohms, mono-bridge mode. A low transient intermodulation (TIM) distortion design controls audible distortion factors by means of predriver-stage local feedback.

The 6290's configuration balances two fully-independent, high-power amplifiers. The two audio channels are individually-powered and protected so that if interference or failure in one channel occurs, the system will continue to operate at full power capacity through the other channel.

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

KURZWEIL UNVEILS MIDI CONTROLLER



MIDI controller features velocity and pressure sensitivity.

An 88-key MIDI controller was given its first public showing at the spring NAMM (National Association of Music Merchants) convention by Kurzweil Music Systems.

The company, which manufactures the Kurzweil 250 digital synthesizer, demonstrated the first MIDI expander product to make use of its proprietary digital sampling technique.

According to synthesizer pioneer Robert Moog, KMS' Chief Scientist, Kurzweil's 88-key MIDIboard offers significant advances in control and flexibility,

and allows musicians to send data to any of up to eight MIDI instruments simultaneously.

In addition to a velocity-sensitive weighted action with wooden keys similar to that of a grand piano, the Kurzweil MIDIboard features a sensitivity to pressure, according to Moog. "This allows keyboard artists to continue to affect the quality of the sound they produce after the initial impact of the key," he said.

The MIDIboard's pressure sensors were developed by Key Concepts, Inc. of Gloucester, Massachusetts, a keyboard

design group who collaborated with Kurzweil on the product. Moog believes that keyboard pressure response opens up new avenues for musical expression.

"A violinist is able to shape a note after he starts playing it," said Moog, a specialist in keyboard response. "Now we have a way to give keyboard players similar control."

For more information, contact: The Carleton Keyboard Group, 600 Hood Rd., Markham, ON L3R 3K9 (416) 477-0904.

AUDIO-TECHNICA UNVEILS NEW MIXER/RECORDER

AudioVideo Specialists has announced the introduction of Audio-Technica's newest mixer, AT-RMX64.

The new product is a 6 input mixer, coupled with a 3 motored direct drive cassette recorder.

The AT-RMX64 is designed to accommodate any microphone or direct input, including low impedance balanced professional microphones requiring 48 volt phantom power. A total of 60 dB of available input attenuation guards against overloading. Two band parametric equalization is available in each input with

choice of shelving or peak/dip control and continuously variable frequency in gain controls.

Two auxiliary stands are included, switchable from pre-EQ and fader to post-EQ and fader. Returns of individual volume controls and all inputs and returns can be assigned as desired. Each input can also be sent to any of four sub masters. Solo switches permit monitoring any input or return regardless of fader settings.

For more information on the AT-RMX64 and complementary Audio-Technica products, contact Audio-Video Specialists Inc., 2134 Trans-Canada Hwy. S. Montreal, PQ H9P 2N4.

BEYER DYNAMIC HEADMICROPHONE

Beyer Dynamic introduced recently a new ribbon head-microphone of studio quality, specifically designed for keyboard players, drummers, news and sports broadcasters.

To provide a smooth, natural sound in a variety of contexts, the HM560(C) headmicrophone employs an extreme anti-feedback and noise cancelling ribbon microphone element, with a frequency response of 20-20000Hz, according to Beyer Dynamic.

Further information can be obtained from Elnova Ltd., 4190 Sere St. St. Laurent, PQ H4T 1A6 (514) 341-6933.

AUDIOPRO MODEL FEATURES ZERO PHASE CROSSOVER



Digital tuning circuitry accurate to within one-sixth of an octave.

The Audiopro AX-3 professional electronic crossover is a single rack-space unit featuring 24 dB-per-octave rolloffs, zero phase shift at all crossover frequencies and rotary frequency controls which regulate digital tuning circuitry accurate to within one-sixth

of an octave. The AX-3 also features balanced & unbalanced inputs and outputs, pushbutton 3-way to 2-way conversion, a 10Hz/40Hz low cut selector, an input level control with a 2-color activity/clip LED, low, mid and high-frequency output level con-

trols each with 2-color activity/clip LED's and on/off output pushbuttons.

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

NEI INTRODUCES THE DAX 2800

The DAX 2800 combines the functions of a third-octave real time analyzer with a digitally controlled third-octave graphic equalizer and adds a computer for measurement and control functions. Under the control of the onboard computer, the gain settings on each of 28 ISO-centered filtering bands can be stored and instantly recalled from 16 memory locations. Specific requirements for EQ can be recalled on demand by the push of a button. Additionally, the DAX 2800 incorporates a digitally controlled RTA which can display the spectrum of an audio source on the 28 band LED matrix to locate room acoustic anomalies. Through the use of an internal pink-noise generator and sensing microphone, the DAX 2800 will perform computer-controlled automatic equalization and quickly EQ a system to any memory setting. The DAX 2800 additionally possesses the ability of instantaneous automatic EQ and RTA curve averaging of up to eight curves and can be weighted as much as 7:1. Sensitivity of EQ or RTA settings can be changed from 3dB to 1dB by the push of a button.

For complete information and specifications, contact: S.F. Marketing Inc., 312 Benjamin Hudon, St-Laurent, PQ H4N 1J4.

Hohner OFFERS PROFESSIONAL GUITAR AMPLIFIER SERIES SP

Standard features of Hohner's new guitar amplifier SP series include bass, middle and treble controls, as well as standard and overdrive inputs. Extras include a mini bright switch and reverb. The headphone connection and a line output have been placed on the front panel. The unit features the 12" Fane speaker (75W).

The two larger models, the SP-55 and SP-75, feature an additional overdrive control. Through the use of a foot switch, the SP-75 can be switched from the "Normal" channel to the "Overdrive" channel.

For more information, contact: Hohner Canada, 112 Ferrier St., Markham, ON L3R 2Z5 (416) 477-5751.

Product News

TECHNICS PCM KEYBOARDS



Technics recently introduced three new PCM keyboards. Models SK-K300, SK-K350 and SK-K450 offer 15 types of PCM sound drum and percussion patterns including march, swing and disco. These sounds are digital recordings of the actual percussion instruments made using the PCM method in which sounds are converted into binary values and stored in computer chips.

For instant play and recall, each model's user programmable one play sequence, 8 prerecorded play sequences sets and 8 user programmable sets of program chord computer data and

registrations can be stored in the memory. The memory can store a 100-step chord sequence and repeat data for that sequence to permit performances with accompaniment by simply playing the melody with one hand.

A musical display can show tempo, chord name and step number (of the PCC), memory capacity (of the PS) song number (FSC), MIDI information, split key location and other information in an easy-to-read format.

For more information, write: Great West Music, 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-4976.

EV's NEW BK-315 KEYBOARD SPEAKER SYSTEM

Designed to accurately reproduce the complex waveforms generated by today's electronic instruments, EV's new BK-315 keyboard speaker system offers full-range reproduction in an ultra-portable package, says Mike Solomon, Marketing Development Manager for Music Products at Electro-Voice.

"The BK-315's three-way design provides exceptionally broad bandwidth for accurate reproduction of extended low-frequency and high-end harmonics in keyboards, synthesizers and electronic drums," Solomon explains. "A titanium-diaphragm driver, coupled with a constant-directivity horn, provides clean, crisp high-frequency response to 30 kHz. The 315's midrange combines a high-efficiency driver and exponential horn for smooth dispersion. And the bass section, which uses a 15-inch woofer and a powerful, ten-pound magnet, is designed using Thiele-Small parameters



"...three-way design provides exceptionally broad bandwidth..."

for efficient performance to below 60 Hz."

For more information, contact: Gulton Industries, at P.O. Box 520, 345 Herbert St., Gananoque, ON K7G 2V1 (613) 382-2141.

ROLAND INTRODUCES BASS GUITAR SYNTHESIZER

Roland has introduced a new bass guitar synthesizer system - the GR-77B Bass Guitar Synthesizer Unit and G-77 Bass Guitar Controller.

The GR-77B programmable, 4-voice polyphonic bass synthesizer features 48 synthesizer elements which the bassist can use to freely create any desired sound. The GR-77B also incorporates a one-CPU-per string system to completely convert bass signals into synthesizer signals.

The GR-77B can memorize up to 64 different sounds, all of which can be recalled using either the foot switches or touch pads. Sixty-

four other sounds can be added using the M-16C memory cartridge. Because the G-77B and JX-8P are identical in data format, the sound data stored in the M-16C can be used for both units.

The sounds can be created and modified by the GR-77B's Edit function. By connecting the PG-800 programmer to the GR-77B, however, sounds can be created and modified much more easily and quickly, says Roland.

For more information, contact: Roland Canada, 6691a Elmbridge Way, Richmond, BC V7C 4N1 (604) 270-6626.

NEW CASIO DIGITAL SYNTHESIZER

The CZ-101 is a new type of digital synthesizer that employs the newly developed voice generating system called "Phase Distortion System".

Although it is a digital synthesizer, it uses the voice generating block structure of an analog synthesizer. By making use of the "Two Sound Source Circuits" you can create fat, three dimensional sounds (4 voice polyphonic) or when only one of the sound source lines is used the synthesizer becomes 8 voice polyphonic.

Thirty-two digital sounds from brass to percussion have been preset, 16 of which may be used as an area to store sounds the player has created. The memory capacity can be increased by 16, simply by inserting the optional R.A.M. cartridge.

Other features include pitch bend, portamento, vibrato, transpose function, full MIDI capacity.

For more information, contact: E.M.P., 2100 Ellesmere Rd. Suite 211, Scarborough, ON M1H 3B7 1-800-268-4086 (in B.C., 112-800-268-4066).

SHURE UNVEILS NEW MINIATURE MICROPHONE

Shure has unveiled the first professional-quality miniature unidirectional condenser microphone designed specifically for instrument and amplifier miking. The new SM98 combines the convenience and adaptability of small size with professional performance capabilities, says a Shure spokesman.

Reporting on the SM98, Sandy Schroeder, Shure Marketing Manager/Professional Entertainment and General Audio Products, remarks, "Soundmen found placement of the SM98 quick and uncomplicated especially around a drum set. Musicians commented on the SM98's 'natural' clean sound and the freedom afforded by its undistracting small size. Compared with widely used, high-performance conventional instrument microphones, the SM98 offers the positioning and performance advantages of miniaturized components and advanced condenser technology.

For information, contact: A.C. Simmonds & Sons Ltd., 975 Dillingham Rd. Pickering, ON L1W 3B2.

NEW CONSOLE FROM SOUNDCRAFT

New from Soundcraft is a portable mixing console, the Series 200B. According to a Soundcraft spokesman, this is an "enhanced" version of the Series 200. The 200B's features include improvements to routing, now with the facility to route to four groups and stereo mix, level switching, and there is a more comprehen-

sive master module which features 'talk back', built-in microphone and oscillator. In addition, monitoring is available on both headphones and speaker outputs.

For more information, contact: Soundcraft Canada, 1444 Hymus Blvd., Dorval, PQ H9P 1J6 (514) 685-1610.

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