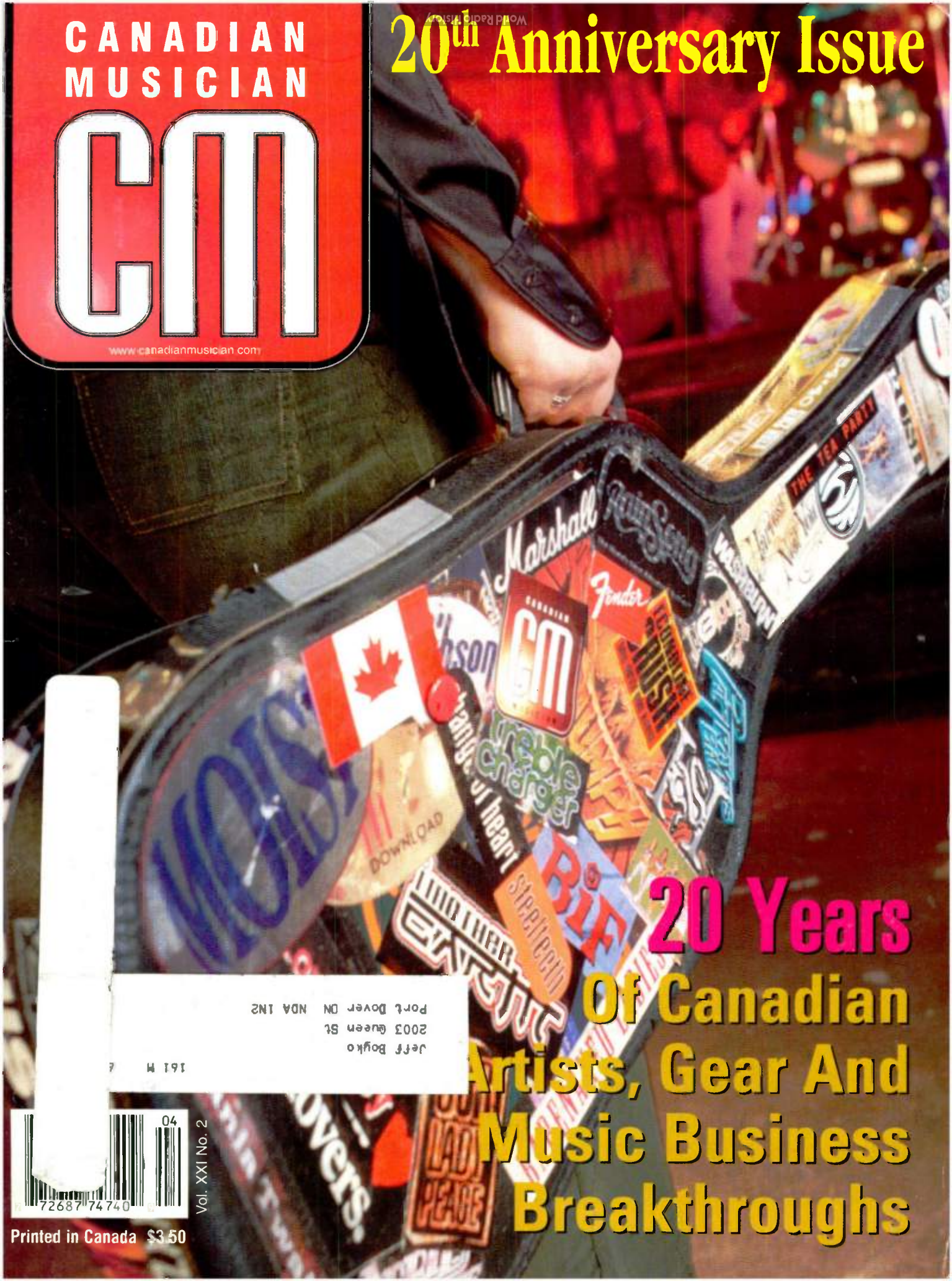


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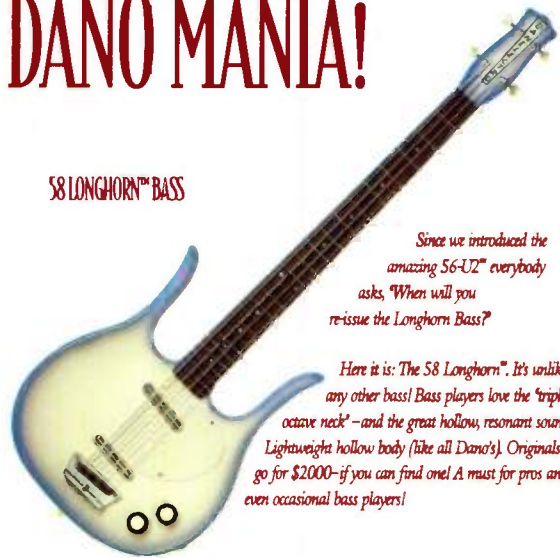
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Thanks to Big Buck's Mountain Lodge in St. Catharines, ON for letting CM photograph our cover there.

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the new legend

feed BACK

Radio-free Canada?

Dear CM,

How exciting it was to see the full-page ad on the "Sixth Annual National Songwriting Competition." Then, how discouraging it was to read about "broadcast radius" of certain radio stations. Does that exclude cable? We don't get those stations here and after calling our local stations (who never even heard of the contest) it became obvious that the contest should

be called "The Sixth Annual 'National For Some' Songwriting Competition." Or did I miss something?

John R. Cal
Sudbury, ON

PS – Who runs the contest and how can we create more awareness in more areas?

*Ed. Contact Chartoppers through Canadian Music Week at www.cmw.net.

No Content

Dear CM,

I was disappointed with the latest issue that I received of *Canadian Musician*. There was simply no content to it. Not because of poor writing skills, but because all I received was the cover. The Post Office had written on the cover that they had not received the innards of the magazine. I think the magazine had Alanis Morissette on the front. I was wondering if you could send me another copy as I am lost without my CM.

Trevor Lewington
Milton, ON

*Ed. Already sent out to you. Pretty strange... I don't believe the Post Office received the magazine like that.

Comments on CM Columnists

Dear CM,

I just bought the November/December 98 issue of your wonderful and irreplaceable magazine. Among the many interesting articles, I was espe-

cially thrilled to read the one by Todd Kerns. I think he is one of the greatest musicians on the music scene today, but rarely gets the attention he deserves. Thank you for supporting important Canadian talent. Keep up the good work!

Sabrina Nurse,
Vancouver, BC

*Ed. Glad to hear you like the columns we include each issue. If there's an artist anyone is interested in seeing write for CM, we'll try to get the goods. Let us know who you would like to see sharing their experience, tips or advice for musicians...

Hot and Cheap...

Dear CM,

Straight up, your mag is hot and cheap, and loaded with first class info, to inspire and educate any musician and non-musician world wide.

So raise the roof, make it \$4.50 a shot, and include a studio musician column. Give me a shoulder to read on. See you at the register.

Rick Amey
London, ON

*Ed. We do already have our recording column, and all our columns are written for musicians, so I hope you've had the chance to see the appropriate issues. We also have the various instrumental columns, which some writers have chosen to write about working in the studio. For example, Hugh McMillan wrote on 'writing for recording', which can be found on page * __* of this very issue.

Looking for Indie Recording of OLP

Dear CM,

I am writing you regarding the Toronto alternative band Our Lady Peace. I am trying to find out how I can get in touch with some of their independent stuff including the song "Out of Here". Do you think you can hook me up somehow? I would be forever grateful.

Thanks.

Erin Prim
St. John's, NF

*Ed. Sorry, I can't offer more help than this: try the Internet. OLP's website is www.ourladypeace.com, and I'm sure there's various fan sites out there that could probably point you in the right direction.

Tragically Endorsed

Dear CM,

The picture of the Tragically Hip on the front cover caught my attention. I'm used to reading American guitar magazines, and I have been starving to hear anything remotely related to the Hip's recording styles and the co-operative, complimentary guitar styles of Paul Langlois and Rob Baker.

Further on in the magazine, I read Mike Francis' review of the Seagull Grand Artist guitar. This got me to thinking – Gord Downie plays a beat-up small scale Takamine. A great Canadian company like La Si Do should offer a great Canadian like Gord Downie their Grand Artist. What a great promotion!

Congratulations on a great magazine.

Jim Powers
Dartmouth, NS

*Ed. Good idea, but maybe Mr. Downie likes his beat-up Takamine? I'm sure many companies have tried to endorse the Hip, maybe they're not interested? Maybe they are?

Yet Another Hip Fan

Dear CM,

I just thought I would write and say that I picked up a copy of the magazine today. And that article on the Tragically Hip was awesome! Good work :) Thanks from every Hip fan out there.

Langlois

*Ed. The problem with e-mail is that people never leave their name or address. You'll discover that this is not Paul Langlois from the Tragically Hip if you go to his website found at: www.geocities.com/SunsetStrip/Venue/2953/, where he's posted a fan site for the Hip, and a pretty good one too.

Write To Us!

Address your letters to FEEDBACK,
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Orchard Opens Online Opportunities

The Orchard, a new-era record distribution company out of New York City, is now offering all up-and-coming artists/record labels a shot at worldwide exposure and sales via the Web. Working on a consignment basis, The Orchard distributes records to major online music retailers, such as Amazon.com, CD Now and Music Boulevard. The company, the brainchild of Sire Records co-founder and Blondie/Go-Go's producer Richard Gottehrer, aims to be the world's "place to be" for underground and indie music. It came online last

November.

All artists/labels are welcome, and get a 70 per cent slice of the sales pie under non-exclusive agreements. CDs are made available to traditional retail outlets as well. For more information, you can visit www.theorchard.com, phone the company at (212) 941-1979 or e-mail jackie@theorchard.com.



PromoFACT Funding Available

March 17 is the second of five 1999 deadlines for Canadian artists to apply to PromoFACT (a new division of VideoFACT) for funding. PromoFACT is designed to stimulate production of websites and electronic press kits (EPKs).

CHUM Television's MuchMoreMusic funds the PromoFACT program exclusively and has also committed more resources to the VideoFACT program to spur the production of adult-contemporary videos.

PromoFACT will take care of up to 50 per cent of the production budget (to a maximum of \$3,500) for successful applicants. Funding for the EPKs is geared to individual Canadian artists/groups in the following genres: adult contemporary, light rock, soul, jazz, R&B, reggae and new age. website funding is open to independent labels or management companies whose rosters contain talent from these areas.

For more information, contact: PromoFACT, 260 Richmond St. W., #501, Toronto, ON M5V 1W5 (416) 596-8696, FAX (416) 596-6861, videofac@passport.ca.

Getting the Musician's Edge

Musicians looking for guidance in the business end of the music business can now turn to the Musician's Edge, a Vancouver-based company that offers artist development and career planning assistance. The company, co-founded by Lisa Lilge and Kirk Bentham, puts on 5½-hour intensive workshops and offers one-on-one consultations.

"We're helping artists develop a career in the *business* ... it is a business," explains Bentham, a nine-year music industry veteran and former manager of acts like

Pure. The Musician's Edge focuses on the essentials of the "venture" of music, such as how to get a bigger bang for the buck in recording, the nuances of supply and demand and tips on band promotion.

The Musician's Edge is travelling now, offering their services in cities across the country. Look for more road trips possibly in June and October.

For more information, you can contact Kirk Bentham at (604) 617-2549 or sultan@musiciansedge.bc.ca.

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From Planning To Playlist: How To Approach Radio Stations

Getting your music onto the radio airwaves can seem like Mission Impossible at times: In the 'dog-eat-dog' world of radio, ratings dominate and proven names often get the nod. There are ways, however, to increase the odds of getting out of the huge stack of CDs the station receives weekly and onto the playlist. *Canadian Musician* talked to music directors and others in the know at various radio stations – from campus to country, Vancouver to St. John's – to gather some helpful hints.

The first key is research. You could brainstorm a long list of stations to contact, then find out about each through a music directory or by phone. What is its format (i.e.: does my music fit the station's musical style)? Does it play any indie music? Is there an indie hour, a local music program or any other showcase for up-and-coming artists that I can approach as well? Who handles CD submissions? A little knowledge can go a long way toward saving wasted time and effort.

Generally, community, public and campus stations play a much wider variety of artists and styles of music. DJs at these stations often program their own 'niche' shows and can be looking for new Canadian music to fill CanCon on-air quotas. If you find out who they are, you can approach them directly after your CD has arrived. Most campus or community stations play music from all regions – and commercial stations just want good hit songs, regardless of location – making a case for sending the CD across the country.

Once you know who you're dealing with, send in the package. You might want to consider having someone else handle the marketing and contacting process (even if it's just a friend with a flair for promotion) to increase the "professionalism" of the package.

Especially if sending it to commercial radio, make sure to flag which track will be the single. Your CD will likely get a listen – but it may be very brief, so you want to put your best foot forward. The 'hit' quality of the song and the sparkle of the recording will be two prime considerations for commercial stations. The music counts first because it's the station's bread-and-butter, right?

Radio folks say it's best to include a bio package with contact information (address, phone, e-mail, FAX/website), too. They want to have an idea of who you are, and, more importantly, what makes you interesting and different from the other artists in the stack. DJs also want to know a bit about you so they have something to say when announcing the song on-air. That said, the package doesn't have to be super-slick to get you on the air. Being stylish and professional helps a lot, but you don't have to go overboard.

You can mail the package in or drop it off in person – whatever's most convenient. Generally, it's considered a good idea to follow up by phone to the right person a short time later (two weeks is one suggestion); some stations even allowing this tracking by e-mail. Keep in mind that music directors or personnel may have "tracking days," which they set aside for handling artist inquiries. Find out. The work volume for these people can be fairly heavy, so it might be wise to keep calls brief, yet polite.

Whatever happens, keep your cool. Professionalism and good manners are key, because you don't want to burn bridges. It's a fine line between persistence and being a pest.

Getting on the air isn't always easy. But with knowledge of the terrain, a professional attitude and smooth follow-up skills, you'll at least have a better shot.

Soul Surfin'

www.onelist.com/subscribe.cgi/indieCantina – A place where those interested in the Canadian music business can meet, exchange ideas and give and receive advice.

www.musesmuse.com – A songwriting resource site devoted to discussion and information having to do with the craft and business of songwriting.

www.hotac.com – Free information on how to start an indie record label; the site includes radio station databases.

www.ontariobiz.on.ca/musiccanada/index.html – A web directory with links to Canadian bands, studios, music schools, record companies, etc.

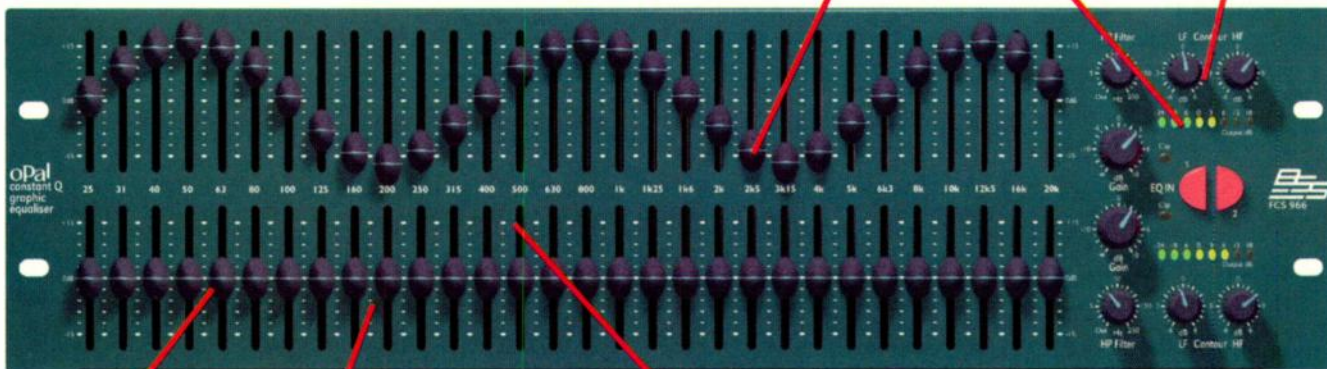
www.link.cs.cmu.edu/dougbr/rhyme-doc.html – Prime-time rhyme grind? Find sublime rhyme matches in no time at this site.

www.indiecentre.com – A database-driven independent label information and resource site.

www.musicandaudio.com – A site now featuring forums for musicians, music and audiop professionals ranging from recording, music industry and various instruments.

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Much's Big Shiny Sales



MuchMusic's CD compilation series stepped into the ring with some big-name competition over the last few months, but delivered another knockout punch in sales. In early January, Much's *Big Shiny Tunes 3* and *MuchDance '99* were Nos. 1 and 2 with Soundscan.

Big Shiny Tunes 3, featuring smash hits by the Matthew Good Band, Sloan and other artists, follows the success of its predecessors, *Big Shiny Tunes* and *Big Shiny Tunes 2*. Version three sold over 100,000 units in its first week and 500,000+ by early January. Sales of the Much dance compilation kept boogying after Christmas, reaching almost 350,000 in early January.

CHANGES

CIRPA Moves

The Canadian Independent Record Production Association has a new address, effective December 31, 1998. CIRPA stays in the Toronto core, but moves from the financial district (University and King) to Yonge and Eglinton.

The new location is a little cozier than the old, but CIRPA says it's saving money due to a more reasonable rent. The association is happy with the "very nice new space," located in a newer building close to the city's subway system.

They can now be reached at: CIRPA, 150 Eglinton Ave. E., #403, Toronto, ON M4P 1E8 (416) 485-3152, FAX (416) 485-4373.

...And So Does CRIA

The Canadian Recording Industry Association also has some new digs in the Big Smoke, moving in mid-December. CRIA's new address is: 890 Yonge St., #1200, Toronto, ON M4W 3P4 (416) 967-7272, FAX (416) 967-9415.

You O u g h t a K n o w :

Alanis Is Touring



American fans have been checking out Alanis Morissette's new show, as the Canadian superstar kicked off her '99 world tour States' side last month. The 33 dates for this first leg of the tour run up until April and Canadian fans are bracing for the announcement of some north-of-the-border dates. Alanis' world tour is scheduled to also take her to the UK, Europe, South America and Australia later this year. Supposed current Alanis junkies near the border can get sneak previews in Detroit March 10, Spokane, WA on March 27 and Seattle March 29.

Uninvited also got Alanis invited to the 41st-annual Grammy Awards in February, as she garnered three nominations, all for the song "Uninvited" from the *City of Angels* soundtrack: Best Female Rock Performance, Best Rock Song and Best Song Written For A Motion Picture.

Mountain Rythm Heads East

Mountain Rythm, an African percussion instrument manufacturer, has packed up its BC office and moved east to Lakefield, ON. Personal/family considerations were among the reasons for the cross-country move, explains Mountain Rythm's Ryan Goldin; the Goldin family emigrated to the Toronto area from South Africa in 1986.

The three-year-old company, co-founded by Darren Goldin and Caryn Smith, makes ashiko, djembe and conga products using their own Simple Twist tuning system and hemp rope. The four-employee company uses a process based on traditional methods, but has created its own twist peg for the tuning job.

For more information, contact: Mountain Rythm, PO Box 1356, Lakefield, ON K0L 2H0 (705) 657-7089, FAX (705) 657-7090, www.mountainrythm.com.

Trebas Grads Study In UK

Some lucky Trebas Institute grads now have the chance to study overseas, thanks to an exclusive agreement inked between Trebas – the Canadian institute offering sound engineering and multimedia training – and the Liverpool Institute for the Performing Arts (LIPA) last summer. Last September, Trebas sent two of its graduates over to Liverpool, UK to study; five are scheduled to go next year.

LIPA, a training institution that offers university degrees through an association with John Moores University, has legendary musician Paul McCartney as its lead patron. McCartney helped to found the institute in the early '90s; his vision was to create a place to help those with talent in various artistic fields realize their full potential.

Under their agreement, LIPA grants the Trebas graduates 100 per cent credit for their studies in Canada and after successfully completing two years in Liverpool, they receive an Honours BA in Sound Technology.

Trebas graduates Adam Fulton and Ben Robertson made the inaugural trip last September. Sennheiser, the German microphone manufacturer, awarded Fulton a \$70,000 scholarship to pay all of his costs, while Robertson received a \$2,500 bursary from LIPA in recognition of his academic achievements at Trebas.



Dave Leonard (L), President of Trebas Institute; David Price, Director of Learning for LIPA; George Hood, Director of Trebas Institute.

Watching the relationship between the two institutions blossom has been exciting for David Leonard, the president and founder of Trebas Institute. "It's outstanding," he says of LIPA. "The staff, the facilities ... the institute is first-rate."

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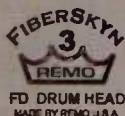
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with the widest choice of types, weights and finishes, available, allows Remo heads to perform superbly in any style or situation.

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Shown above are a variety of the Remo WeatherKing® Drumheads used by today's top players, including (clockwise from upper left): Coated PowerStroke™ 3, Coated Ambassador™, FiberSlyn 3® Medium, Clear Diplomat™, Renaissance™ Diplomat and FiberSlyn™ 3 PowerStroke™ 3. Shown at left are Remo Drumhead artists (from left to right): "JR" Robinson (LA studio), Steve Smith (Metal Information), Louis Bellson (drumming legend), Ricky Lawson (Eric Clapton), Hal Blaine (studio legend), Terri Epps Carrington (Independent) and Omar Hakim (Madonna).



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SOCAN Hands Out The Hardware



SOCAN board member Alexander Mair presents an award to Nick Fiorucci, Bery Cosgrove, Lorraine Reid and Kevin Clark.



SOCAN board member Alexander Mair presents Love Inc. with their award.

The Society of Composers, Authors and Music Publishers of Canada has been busy handing out the hardware in recent months, awarding No. 1 plaques to several songwriters.

No apparitions here – it was the real deal in December as Matthew Good and David Genn received No. 1 honours in recognition of the Matthew Good Band's smash hit "Apparitions". The song, which appears on the band's third CD, *Underdogs*, reached the top spot on *The Record's* Much Top 30 Countdown chart in November.

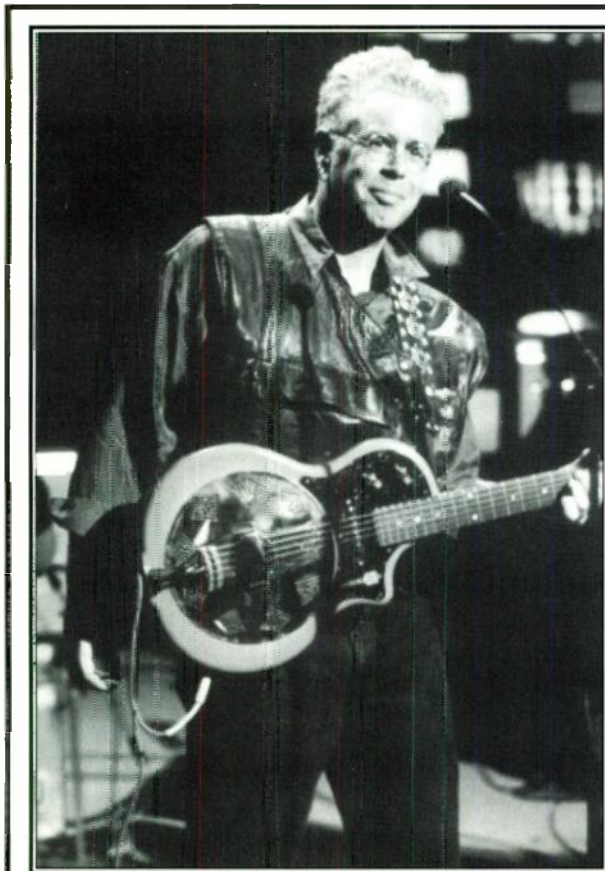
Songwriter Nick Fiorucci received his first No. 1 plaque in late November at The Left Bank in Toronto. Fiorucci's song, "Hands of Time" was recorded by Temperance and features the voice of Lorraine Reid. It reached No. 1 on *RPM's* dance chart in September.

Love Inc.'s superstardom was further cemented in December, as SOCAN handed out plaques to songwriters Chris Sheppard, Vincent Degiorgio and Bradley Daymond. Love Inc.'s song "You're A Superstar" peaked at No. 1 for five weeks in *RPM* and *The Record* magazines. The next single, "Homeless," (written by Sheppard, Degiorgio and Peter Reis) followed its ascent to the top of *RPM's* dance chart.



SOCAN's Michael McCarty presents David Glenn (L) and Matthew Good with an award.

photos by Barry Rodden



Bruce Cockburn is a member of Ottawa Local 180.

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changes

North by Northeast Update

Buoyed by a new conference location, NXNE '99 is on course and gearing up for its fifth-annual music festival and industry conference. This year's event takes place June 10-12 in Toronto.

The headquarters and all daytime sessions for '99 will be located at the CBC building at 250 Front St. W., with the trade show expanding into the 10,000-square-foot Barbara Frum Atrium. Organizers are confident that the CBC's "innovative facilities," such as the Conference Centre and the Artists' Lounge, lend themselves to NXNE's close-up panels, roundtables, workshops and mentor sessions.

Recent Canadian Certifications

Courtesy of the Canadian Recording Industry Association



Celine Dion

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Alanis Morissette

Supposed Former Infatuation Junkie (Warner) - 4x Platinum

Barenaked Ladies

Stunt (Warner) - 2x Platinum

Jann Arden

Happy? (A&M) - 2x Platinum

Colin James

Little Big Band II (Warner) - Platinum

Rush

Different Stages (Anthem) - Platinum

The Philosopher Kings

Famous, Rich and Beautiful (Sony) - Platinum

Love Inc.

Love Inc. (BMG) - Platinum

Holly McNarland

Stuff (Universal) - Platinum

Prairie Oyster

Blue Plate Special (BMG) - Gold

Big Sugar

Heated (A&M) - Gold



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Four Canucks Cop Songwriting Kudos

Nashville and other American honkytonkers were in for a shock as Canadian Ari Posner two-stepped down to the 1998 USA Songwriting Competition and took home the top prize in the country music category. Abbotsford, BC's Mike Boone won the novelty/comedy category with his song "The Ballad of Ernie Beetle." Allan Austin, from Toronto, received an honourable mention with "Tears of Joy," as did Sam Reid and Alan Connelly for their "A Breath of Spring."

Posner, who also hails from Toronto, is a prolific songwriter with his songs published by Sony Music Canada and appearing on television and in films.

Submissions are being accepted until May 31 for the 1999 USA Songwriting Competition. There are 15 categories, including: pop, rock, country, R&B, world, hip-hop/rap, folk, jazz and Latin. To find out more, you can call the contest hotline at (781) 397-0256, e-mail asn@tiac.net or check out www.songwriting.net.

WCAMS Wired

The West Coast Amateur Musicians Society has a new home on the Web. You can check out the WCAMS at www.daconsulting.bc.ca/wcams/index.html — the society promises regular changes as details of workshops, special events and the West Coast Summer Music Festival are finalized. Lots of e-mail links to WCAMS members are up there, too.

FACTOR Update

While the Foundation to Assist Canadian Talent on Records (FACTOR) had anticipated providing updated application forms and deadlines in early 1999, the organization was unable to do so due to unforeseen circumstances. The new deadlines will be published on March 15, 1999, and new applications will be available April 1. All of FACTOR's information will be available by mail, faxback or on its website (www.factor.ca) on April 1.

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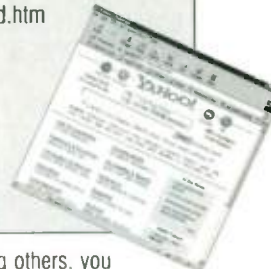
If you have a website to promote your band, you will want to attract as many visitors as possible. One way to accomplish this is by obtaining listings on relevant websites.

Start with the general Search Engines and Directories such as Yahoo, Alta Vista, Lycos and Hotbot. Visit Yahoo (www.yahoo.com) and enter 'Search Engine' to get list of the majors. Make sure your homepage contains proper meta tags since some engines use them extensively.

Also obtain listings on as many music-related sites as possible. You can find these by entering music-related keywords into the general search sites and music-related sites.

There are several sites that feature listings of artists for no charge. Some of these are:

- Yahoo** – dir.yahoo.com/Entertainment/Music/Artists
- The Ultimate Band List** – ubl.com
- Internet Underground Music Archive** – www.iuma.com
- The Big Bands Database** – www.nfo.net/WWW/bigbands.html
- Dancefloor.com** – www.dancefloor.com
- All Music Guide** – www.allmusic.com
- The Mars Subway Canadian Music Home Page** – www.monkey-boy.com/cmusic
- Internet Music Resource Guide** – www.teleport.com/~celinec/mus_band.htm
- Rockband.com** – www.rockband.com
- World Wide Bands** – www.worldwidebands.com
- Singer/Songwriter Directory** – singer-songwriter.com
- Mammoth Artists Music Trac** – www.mammothartists.com/music.htm
- The Music & Audio Connection** – www.musicandaudio.com
- Canadian Musician magazine** – www.canadianmusician.com



By spending little bit of time each week visiting these sites and discovering others, you can expand the market for your band's musical appearances and recorded product.

Resources

... **Yamaha Canada** has premiered their website at www.yamaha.ca. Here you will find company background, product information, education programs and links to Yamaha worldwide.

... **Opcode** has completely revamped their website at www.opcode.com. Features include company

news, product information, press releases, events, discussion forums, demos, an online store, contests and artist info. You can subscribe to their newsletter and even view and place free classified ads. The folks at Opcode have designed a great looking and well-organized site.

... The **Connection Computer Center** has been completely renovated and now features a huge selection of software, hardware and accessories. Visit the store at www.maac.com/software.

... For a **Glossary of Lighting Terms** courtesy of Ledalite, visit www.ledalite.com/glossary/glossary.htm.

... Norris-Whitney Communications Inc. has introduced **WeTeachMusic.com**, the directory of music education in Canada. If you are a player looking for a private teacher or need information on schools, colleges and universities, visit www.weteachmusic.com and search the site's database. You can search by name, instrument, program or location. If you are a private teacher or school, visit the site to obtain a free listing.

... **Mike Balter Mallets** has announced their new website at www.mikebalter.com. The site features

an on-line colour catalogue, price list, endorsee listings, company information. Visitors can fill out a questionnaire to give product feedback to the company.

... **Music Books Plus** has greatly expanded their catalogue and now features online over 3,000 books, videos and CD-ROMs on music, recording, audio, songwriting, MIDI, multimedia and the Internet. You can join the electronic newsletter or request a printed catalogue online at www.musicbooksplus.com

... Norris-Whitney Communications operates **The Music & Audio Connection**, the international online resource for music enthusiasts, musicians, music and audio professionals. Included are classified ads, products for sale, company showcases, discussion forums, associations, music education, music & audio resources, career information and file libraries. Updates to the site are available by e-mail or on The Pointcast Network. Visit at www.musicandaudio.com. For more information, e-mail to info@nor.com, FAX (905) 641-1648 or call (905) 641-3471.



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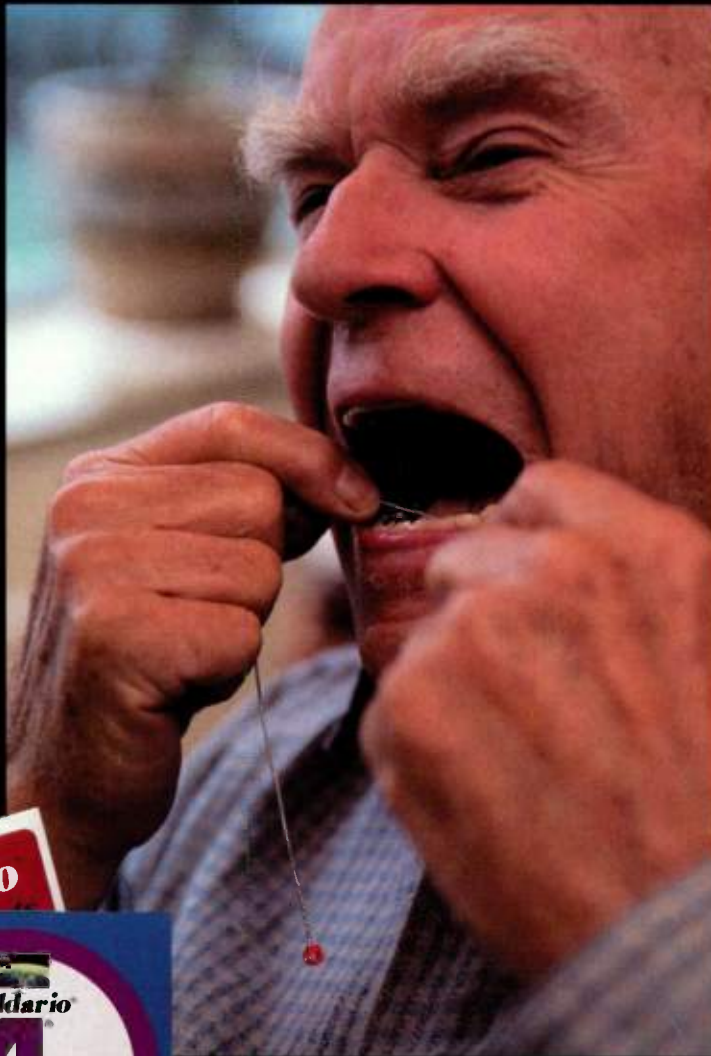
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Cubase VST/24 V3.6 R2 for PC

by Andrew Wyse

In this exciting revolution of new technology, high end PC-based hard disk recording has advanced in leaps and bounds. When implemented with one of the many professional audio cards available today, the right audio/MIDI sequencing program can effectively turn your computer into a very powerful self contained recording studio. One of the heavyweight contenders in the software category is Steinberg's Cubase VST/24.

VST/24, Steinberg's flagship music production software package, integrates flexible audio hard disk recording, full functioned MIDI sequencing, score editing, along with full mixer automation and real-time multiple effects. Let's enter right into the "virtual studio" world and see how VST holds its own.

Installation of VST is fairly straightforward, however adjusting the program's settings to agree with your computer and audio card configuration can be a little tricky, especially for beginners. You'll probably find yourself dialing up Steinberg's tech sup-



port line a couple of times before getting the audio and MIDI sync'ed up properly.

One of the nicest things to see when you first launch an expensive new program is excellent presentation. VST is more than esthetically pleasing, to say the least. The graphics here are absolutely outstanding. The designers have captured the look and 'feel' of traditional studio consoles, rack effects and transport controls.

The arrange window is of typical Cubase style — a grid where the horizontal axis represents the passage of time of the song, and the vertical axis represents the list of track names as well as the track type (audio or MIDI), output routing, channel selection, and muting functions for each track. When you record a track, the part is represented by a graphic rectangular object that can be cut, copied, and pasted with the tool kit which pops up with the right mouse button.

Recording an audio track is as simple as selecting a track, assigning it to audio, plugging in, setting a level, and hitting record. Each channel has its own full-channel strip which has a very flexible 4-band EQ, 8 aux sends, a level meter, a pan slider, and an insert button. This is the playground where all the audio fun and excitement happens! Along with 'knobs' for gain, frequency and Q, each band of the EQ has high and low limit 'knobs' with presets for high, high mid, low mid, and low. Sonically the EQ is pretty good, although some second party plug-in EQ's are definitely worth checking out. Most of the included VST effects (Autopan, Chorus, Chorus 2, Especial, Electro Fuzz, Wunderverb 3, Stereo Echo, and Grungelizer) are high quality and very useful. I was a little disappointed to see that they didn't include a compressor/limiter. But once again, there are literally hundreds of second party

VST and DirectX plug-ins out there to choose from. The key here is expandability as well as flexibility!

When sync'ing other devices up with VST using MTC, it responds extremely well as either master or slave, but with MIDI Clock, it prefers to be the master. I tried to sync VST to my Roland VS1680 (with the 1680 as the master) using MIDI Clock. Depending on the setting of VST's synchronization pre roll value, it seemed to be out 'x' number of frames. Although MIDI Clock is not regarded as the most favourable of sync'ing methods, I have had no problems in the past sync'ing with the "other guy's" comparable sequencer using the same method and achieving a rock solid lock. I contacted the people at Steinberg about this problem, but they were not able to offer a solution. They basically replied, "don't use MIDI Clock then, it's not as high tech as MTC," which I thought was a fairly bold and creative answer!

One important point to make in general about audio/MIDI sequencing on your PC is that the overall sound quality, timing stability, number of audio tracks and number of effects you can use at a time is directly related to the quality of your audio card and your computer system's available resources. I've seen VST/24 run on a P166/32mb with a SoundBlaster PCI card, and I've seen it run on a P300/64mb with the Yamaha DSP Factory card. The differing results are day and night. The P166 was only able to playback 6 tracks with moderate EQ and effect processing before dropouts occurred. The timing was slightly unstable and the sound quality was good but not excellent. On the other hand, the P300 was stable and the sound quality was sparkling clear. The speed and quantity of your hard drive is also an issue. You want the biggest, fastest ultra wide SCSI hard drive you can get your paws on, and you'll need a CD-R drive to back up all of your valuable song data.

If you are serious about setting up a PC digital music workstation, Cubase VST/24 is an excellent software solution that definitely stands up to the other audio/MIDI sequencing packages available. There seems to be a solid dividing line between the users of the different programs, and it all appears to boil down to personal preference.

For more information, contact: Steinberg North America, 580 Marlee Ave., North York, ON M6B 3J5 (416) 789-7100, FAX (416) 789-1667.

Andrew Wyse is saxophonist/keyboardist for Glueleg.

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- Full featured automation



L.R. Baggs X-Bridge

by Mike Francis

The L.R. Baggs X-Bridge is a pick-up system for Strat-style electric guitars and Para acoustic DI. It is a great idea executed very well by L.R. Baggs but whether it works for you or not is subject to your personal needs as always.

First some technical data:

X-Bridge

Main Design Goals: to enable guitarists to get a convincing and LOUD amplified acoustic sound from their favourite Strat with no hassle and complete freedom from feedback. To design a bridge pickup that would have no negative tradeoffs, like compromising the electric sound or a need to modify the instrument to install it. To design the bridge to enable completely passive pickup operation into a guitar amp and for its output to be about as loud as the Strat magnetic pickups.

Ctrl-X

Main Design Goals: to actively buffer a piezo type pickup, like the X-Bridge, and enable the onboard mixing of this signal with the passive magnetic pickups on any electric guitar for a one-cord mix without compromising the magnetic performance at all. There is no active circuitry in the magnetic signal path at all. Blends passive magnetic pickups with active buffered piezo pickup on board the guitar. Ctrl-X also provides level matching and phase inversion of piezo pickup for optimum blending with the magnetic pickups. It provides a switchable mono mix or a split stereo operation from one jack. It provides a control that acts as a blend between the piezo and magnetic pickups in mono mix mode where the original volume control acts as a master volume. In split stereo mode the same knob becomes a piezo only volume control and the "master" volume becomes as magnetic volume only. Ctrl-X also has a three-way mini-toggle switch that silently switches between magnetic, magnetic plus piezo and piezo only in both mono mix and split stereo modes. The active signal path for the piezo is all discrete and pure class A.

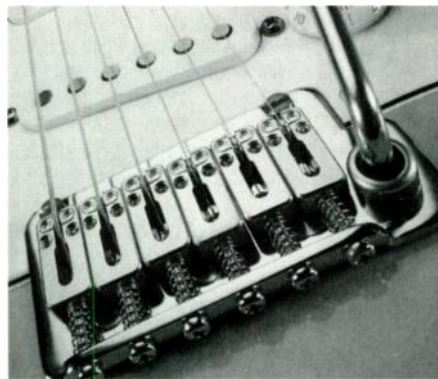
Para Acoustic DI

Main Design Goals: To create a "Swiss Army Knife" preamp/EQ/direct box for the professional acoustic musician that was bulletproof, had exquisite sound and was quiet enough for the most demand-

ing of digital recordings. The goal was for the Para Acoustic DI to become the reference unit of its kind for features, performance and value.

Most Important Features: 5-band EQ with tunable notch and midrange bands, Quasi-Passive EQ circuitry, Discrete Class A Fet input stage, adjustable gain, phase inversion, 1/4" and XLR balanced outs, runs on 48 V phantom power, effects loop, external battery access, low power consumption when on battery power.

That's definitely enough technical data. Now the practical stuff. The L.R. Baggs X-Bridge is a vibrato system that works with the Fender American Standard Strat without modifying the body or the pickguard. Visually, it is similar to the Fender



original and uses only two posts. For those of you with a Vintage six mounting screw system, you'll have to drill and use the two included inserts and bridge posts. They now have a model for Vintage six hole Strat Ed. L.R. Baggs. The saddle has a special piezo element enclosed in a steel casing cast with extremely durable epoxy resin. The super thin connecting cables go through the bottom of each saddle through openings in the bridge plate to a soldered connection, that is also where the connector cable is attached. In order to prevent this cable from influencing the vibrato, it is hidden in a metal tube in the vibrato block. The X-Bridge works purely passively. The vibrato arm is simply inserted in a bushing for adjustment with a hex nut for the proper operation. To minimize interference, the lever is surrounded by a sleeve of hard plastic. The saddles can, of course, be adjusted in length and height, (it is factory pre-set), no curious half-tightened hex nuts etc., everything is great from that point of view. There is one little trick however; resist the urge to lift the saddles up from the bridge

plate to see how high they will go. The pickup wires are positioned so they can take up all normal movement, but lifting them too far could cause damage.

The X-Bridge ships with not only fasteners (bridge posts, springs, spring claw with mounting screws), but also with volume pot, pre-wired stereo output jack, insulator sleeve, self-adhesive neoprene rubber bumper pads, installation and owner's manual. Remove the strings, spring cavity, vibrato system, and the pickguard. Now on to the electronics, take off the second volume pot (they recommend the first, but it is easier to do it this way), connect the wire that is connected to the PC switch of the second volume pot to the first and mount the new volume pot. Position the X-Bridge, attach it with a spring, feed the wire through the hole for the ground wire, use the insulator sleeve to protect against a short circuit through the woven insulation, solder it on. Hmmm, where is the new jack? The jack is designed to go with the so-called Y-cable (stereo link on two monos), but I would recommend taking the X-Bridge signal to an outside box so the Strat is unmodified. Instead of a Y-cable a stereo cable would be better anyway, it would allow the two signals to be separated and could be made easily (stereo jack, two mono outs) or just go directly to a DI box that sends the piezo signal to the mixer. Now mount the pickguard, hook up the two additional springs, put on the strings and tune. Great. It fits like a glove. The strings are properly positioned, the intonation is only slightly off, the vibrato function is okay. All in all, the installation was easy and took about 46 minutes. How you want to use it is up to you, either or, or mixed. The fact remains that the X-Bridge is a very functional piece and as a piece of hardware, it functions and sounds great. Avoid using extreme vibrato in pure piezo mode, when the strings jump loose and flop around there's no string pressure, which means no sound!

It does sound close to an acoustic guitar with a piezo pickup system but lacks some of the benefits you get from having heavier gauge bronze strings with higher action. As far as acoustic guitar sounds go it's still a compromise but is probably the best solution available at this time for live performance. Try it for yourself and see.

For more information, contact: L.R. Baggs, 483 North Frontage Rd., Nipomo, CA 93444, (805) 929-3545. FAX (805) 929-2043.

Mike Francis is a Toronto-based freelance session guitarist and producer.

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MORGAN
GUITARS

Ibanez JPM 1004 Electric Guitar

by John McGale

I had a lot of fun trying to put the guitar out of tune by using [or should I say abusing] it, but it defiantly stayed in tune, just like a good guitar should.

The Ibanez JPM 1004 Electric Guitar was designed by John Petrucci of the Heavy-Progressive Rock band Dream Theatre. This is an important thing to keep in mind especially if you intend to play any other type of music on this instrument. The guitar itself really has a lot of things going for it, as well as a few things that I'm not yet sold on.

The neck is definitely one of its better features, done in a flat satin finish for less resistance as you go flying up the neck at the speed of sound, it also features an unusual design that finds it thick at the nut, and thinner as you move up the neck. This, for some unknown reason makes it incredibly comfortable in your left hand. It is also slightly rounder than most of the RG series necks, and as a result of being thicker at the nut, the lower strings sound much fatter, especially in the open positions.

The Floyd Rose Whammy Bar is all that it should be, and worked particularly well on the model that I tried out. I had a lot of fun trying to put the guitar out of tune by using [or should I say abusing] it, but it defiantly stayed in tune, just like a good guitar should.

This guitar comes equipped with two Dimarzio humbucking pick-ups. At the neck position it has the "Air Norton" model, and at the bridge position it has the "Steve Special" [named after Steve Vai, not Steve's music store!]. These pick-ups rock big time, and they are also wired up in a unique way to give you some very distinctive and varied sounds. I particularly liked the middle position as it has a very warm, transparent and slightly out-of-phase tone to it that could be applied to many different styles of music. Which incidentally brings me to one of my pet peeves – the pick-up toggle switch. It is supposed to be "perfectly positioned" for the ring finger to grab it whenever you make a change, however I found it to be perfectly positioned to be right in the way whenever your doing anything other than playing a lead solo. If you are a funk player or do a lot of comping, this is not the guitar for you. Ibanez has tried to compensate for the bad positioning by installing a smaller and more ridged switch, so that you don't accidentally change positions when you don't want to. But in my opinion it only makes matters worse because now it's harder to reach when you want to, and tougher to change when you want to as well. So be prepared to skin the top of your fingers when playing any rhythm parts on this axe. For myself this is a major design fault and could be easily remedied by placing the switch in a more common position.

Another thing that bothers me about this guitar is the colour. This guitar would look great if you are

playing in the house band at the officers' mess in Petawawa, or as a distraction for Tom Hanks between scenes while filming *Saving Private Ryan*. I mean even if it has those neat pseudo-Picasso faces hidden in the pattern, the actual colours are right out of the standard issue military camouflage garb. Generally speaking if you are a professional musician you will be performing under coloured lights, red, blue, yellow, purple etc. and the colours of this guitar, pale green, beige, burgundy and [thank God] black look terrible under any of these lights. Call me vain if you want to, but if I'm on stage performing to thousands of people, I want to look good and I want my guitar to look good too!

The body of this guitar is made of basswood that gives it a solid feel without being too heavy. Actually the weight and balance of this guitar are almost perfect. It would be very easy and comfortable to play all night with this guitar strapped on.

The frets on this baby are the jumbo 6100s. They provide lots of metal surface for you to pull the strings across, easy to dig in and offer lots of sustain – even when its not plugged in. (Generally speaking I like to try a guitar out unplugged for about ten minutes before I get caught up in the electronics, that way I can really focus on the quality of the workmanship, and how the wood naturally responds to the resonance of the strings. That's the basic foundation of a good guitar, the electronics can all be modified or changed completely). At the time I tested this guitar (early February) I found the frets a bit rough at the binding on the neck – but rather than blame the craftsmen I would tend to put the blame on our severe cold and dry winters here in most of Canada. They make the wood shrink and therefore the frets stick out – however this should rectify itself come springtime.

So overall I would have to say this is a good guitar, however it has limited applications and with a \$2,399.00 retail price tag, it's a bit steep. But for the right guy (like John Petrucci) it could be a dream come true!

For more information, contact: Elkay Music Group, 2165 46 Ave., Lachine, PQ H8T 2P1 (514) 633-8877, FAX (514) 633-8872.

John McGale is a North Bay Ont. Native who has had quite a successful 22 year career working in Montreal. He has received five "Felix" awards for his work with rock-blues-fusion band "Offenbach" as well as recording and touring with Julie Masse, Dan Bigras, The Buzz Band and most recently John McGale & Toyo. He has also worked with such international acts as Chuck Berry, John Mayall, Jaco Pastorius, Sonny Landreth and Alain Caron.

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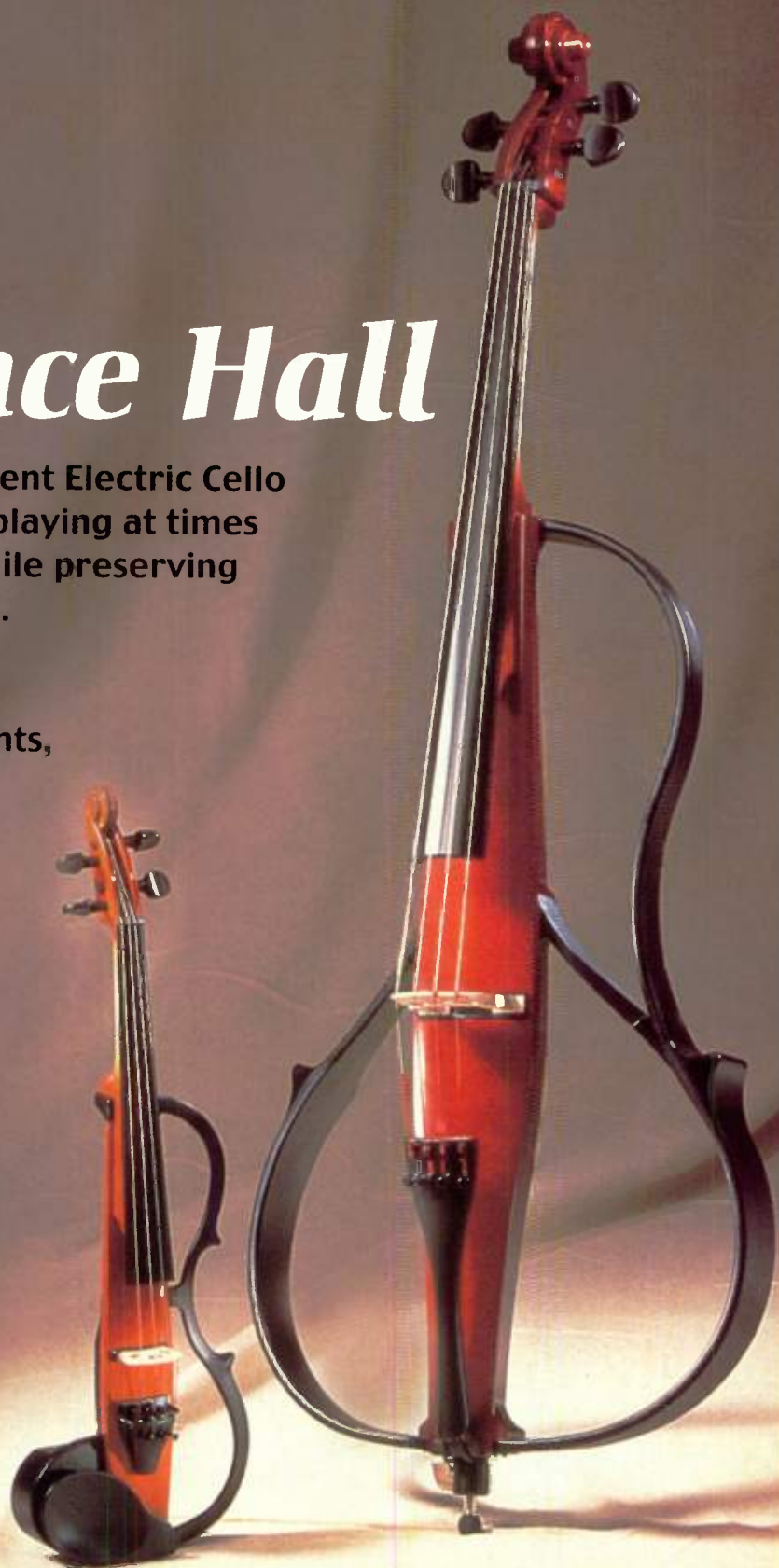
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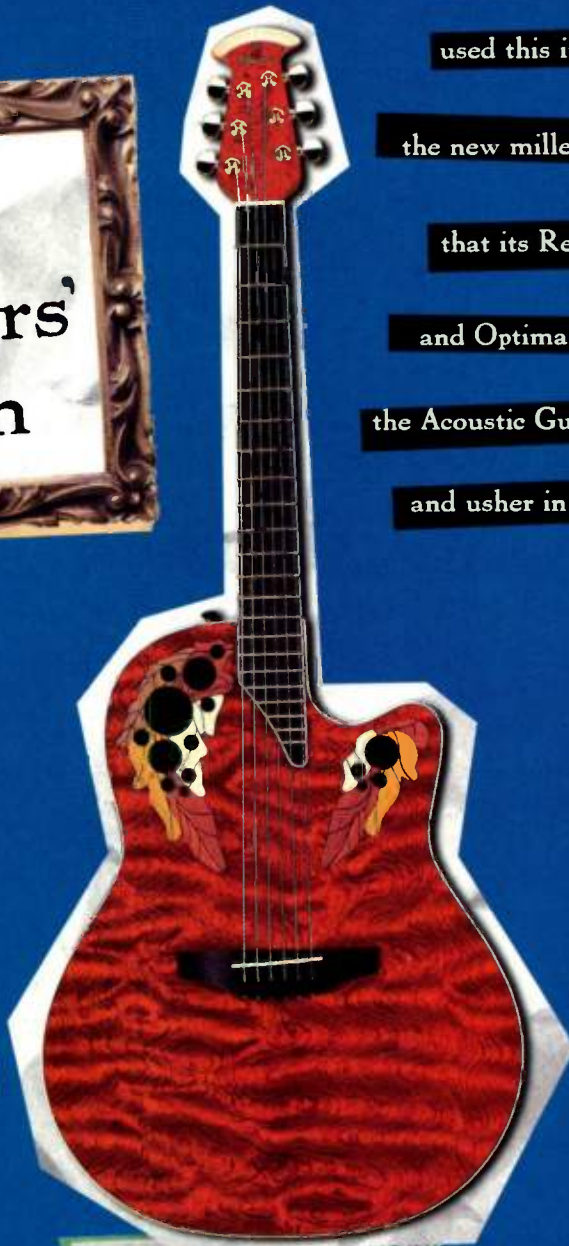
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by Sean Ashby

adding to your bag of tricks

greetings guitar freaks! I play guitar and lap steel for hire. I am also the singer songwriter producer guitarist (megalomaniac) for the Vancouver rock band Jack Tripper. So ideally I try to serve the song before I serve my guitarist ego.

it's all about the song

- 1. Figure out what the song is about.** Is it sad, angry, melancholy, evil etc. If it's someone else's song or yours, put together an emotional approach to your part. The moods may swing within the song, maybe your parts should.
- 2. Figure out the form.** Pop songs are often set up in a collection of sections. A typical pop song might unfold like this: A. intro, verse, pre-chorus, verse, pre-chorus, chorus, bridge, chorus, outro. By knowing how a song fits together form-wise, you can prepare different guitar parts for the different sections of the song.
- 3. Try using dynamics** (degrees of increasing and decreasing volume) or don't – sometimes the best thing is to just play at one level. Nirvana used extreme dynamics to great effect.

how to control dynamics on your guitar

- 1. Touch:** How hard you strike (pluck, pick, strum) the strings.

- 2. Stomp Boxes** (guitar effects pedal): You can set some pedals to boost or decrease your overall level. Distortion, overdrive, compressor pedals all can do this.
- 3. Volume Pedals:** Try controlling your overall volume with a volume pedal.

approaches

- 1. Try out some effects pedals at your local music store.** Delay, chorus, flanger, phaser, wah-wah etc. Make sure you ask the sales person nicely; they are not slaves.
- 2. Put some odd sounding notes into the chord progression you're playing.** The band is playing this progression D major, G major, E minor. Over top of this, try playing the notes B, D, F# over and over (let them ring together throughout the entire progression; try different rhythms). This is a B minor arpeggio. Listen to the effect it has on the mood of the chord progression. Get out a tape deck and record yourself playing D major, G major, E minor to any rhythm. Then play the B minor arpeggio over top of your play back. Try other three note combinations, just make something up, take a chance!

use space

- Silence speaks volumes.
- 1. Play the intro, then drop out completely for the first verse.** This won't always work but sometimes it has a powerful effect.
 - 2. Don't play every chord in the song.** The bass guitar part often gives the song enough structural support harmonically that the guitar can get away from the chord pro-

gression. Try playing every other chord or every third chord.

- 3. Play only the first chord of the verse and just let it ring out.** Keep in mind that these ideas aren't always going to work, but with time and experience you will develop a feel for them.

use tension and release

- 1. Build tension in the pre-chorus.** (the part of the song that precedes the chorus) One way to build tension is to play something slightly dissonant. Dissonant means: discordant, strange or unsettling.

Lets say the chord sequence of the pre-chorus is A major, B major, C major leading into a chorus that starts on a G major. Play these notes over the pre-chorus: E, G, E, G, E, G, E, G, E, G then a major chord. Let these notes ring together while the chords change underneath (A major, B major, C major) then bam hit that chorus with a big old G major! The E,G,E,G etc. thingy creates a lot of tension and the tension is released by the big old G major.

So there you go a couple of ideas to ruminate upon. Remember there are no rules in art. Take chances; you don't have to understand it to use it (but it helps). Play what you like, not what someone else tells you is cool; it's your guitar!

Sean Ashby is a Vancouver-based guitarist-for-hire (both tour and studio), having most notably played with Sarah McLachlan, the Wild Strawberries, Lava Hay, Mae Moore and Ginger. He also has his own band that he fronts – Jack Tripper – and can be reached by e-mail at: tonic@portal.ca.

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- M/A Burton Cummings, Murray McLauchlan, Synth Shopping, Studio Design
- J/A Gino Vannelli, Sylvia Tyson, Phil Nimmons, U of T Jazz, Copyright Law

1980

- J/F Trooper, Segarini, Ronnie Prophet, Andrew Davis, Managers
- J/A Dan Hill, FM, Powder Blues, Morgan Davis, Show Playing for Guitar, Radio Airplay
- S/O David Clayton-Thomas, Downchild, Nash the Slash, Hearing Loss

1981

- M/A Ronnie Hawkins, Rough Trade, Liona Boyd, Brian Harris, Building a Mini Practice Amp, Building a P.A. Mixer

1982

- J/F Toronto, Goddo, Lenny Breau, Marek Norman, Spotlight on Halifax
- M/J Chilliwack, Shari Ulrich, Daniel Lavoie, Performing Rights
- S/O Diane Tell, David Wilcox, Doug Bennett, Linda Manzer, Anvil

1983

- J/F Payola\$, Kate & Anna McGarrigle, Figgy Duff, Mary-Lu Zahalan
- M/A Rough Trade, Rob McConnell and The Boss Brass, Dick Damron, Terry Crawford, Sam Moon
- M/J Liona Boyd, The Spoons, Raffi, Rational Youth, Do It Yourself Percussion
- J/A Headpins, Carroll Baker, John Kay, Luba, Garrison Brothers, Resonator Guitars
- N/D Oscar Peterson, The Lincolns, Jarvis Benoit Quartet, Wildroot Orchestra, Image - Part II

1984

- J/F Bryan Adams, Messenjah, Ocean Limited, Spotlight on Montreal - Part I
- M/A Men Without Hats, Geoff Edmunds, Tommy Banks, Spotlight on Montreal - Part II
- M/J Sylvia Tyson, Teenage Head, Anne Mortifee, Peter Chipman, Sonic Fundamentals for Musicians

1985

- May Kim Mitchell, The Box, Recording Live to Stereo, Computer Music Software
- Jun. Corey Hart, Murray McLauchlan, L'Etranger, Electronic Drum Jungle - Part I, Lighting Guide - Part I
- J/A Honeymoon Suite, Leonard Cohen, Johnny MacLeod, Terry Clarke, Electronic Drum Jungle - Part II, Lighting Guide - Part II
- S/O M+M, Spotlight on Vancouver, Lighting Guide - Part III, Electronic Percussion Accessories

1986

- J/A Luba, 54*40, Musicians' Money, Cover Bands, Computer Music

1987

- J/F Glass Tiger, Liona Boyd, Gold Radio, Percussion
- M/J Bruce Cockburn, Rock & Hyde, Music Sponsorship, MIDI
- S/O Platinum Blonde, Chalk Circle, Rock Critics, Guitar
- N/D Loverboy, Haywire, Rock Fashion, Sound on Sound

1988

- M/J Honeymoon Suite, The Tragically Hip, Downchild, Michael Breen, MIDI
- S/O Red Rider, Jeff Healey, Art Bergmann, State of the Guitar

1989

- N/D David Wilcox, 54*40, Cutting Crew, Avoid Getting Ripped Off, Putting a Sound System Together

1990

- M/J Alannah Myles, The Box, Paul Janz, Are You Ready for Management?
- S/O Jeff Healey, Celine Dion, Northern Pikes, Getting Legal Advice - Part I, Home Recording
- N/D Blue Rodeo, Seventh Son, Patricia Conroy, Getting Legal Advice - Part II

1991

- J/F Alias, Sneaky James, Bob's Your Uncle, Making Your Own Video, Music Education
- M/A The Tragically Hip, Barney Bentall, Keyboards, Spotlight on Vancouver
- N/D Grapes of Wrath, Lee Aaron, Chrissy Steele, Darby Mills, Brighton Rock, Percussion

1992

- J/A Kim Mitchell, Brian MacLeod, Monkeywalk, Home Recording, Compilation CDs
- N/D Jeff Healey Band, Sloan, Leslie Spit Trio, Future Beat

1993

- J/F Triumph, Paul Janz, Making it in L.A., Music 101
- M/J The Pursuit of Happiness, Pure, Guitarmania, Montreal Jazz
- J/A 54*40, Moxy Frúvous, Wild T & The Spirit, Live Sound & Touring
- S/O Holly Cole Trio, Cassandra Vasik, The Boomers, Home Recording
- N/D Bruce Cockburn, Doughboys, Charlie Major, Percussion

1994

- M/A 15th Anniversary Issue, 15 Years of Great Music
- M/J Loreena McKennitt, Maestro Fresh-Wes, West Coast Music, Guitarmania
- J/A Barenaked Ladies, The Celine Dion Band, Ben Mink, Bass
- S/O Rheostatics, Creative Recording, The Musicians' Guide to Nashville, Industrial Music

1995

- J/F The Tragically Hip, Dream Warriors, One Horse Blue, Careers
- J/A Devin Townsend, Bourbon Tabernacle Choir, The Care and Feeding of Your Manager, Music Software
- N/D Jane Siberry, Bass Is Base, Alannah Myles, Drum Explosion '95

1996

- J/F Junkhouse, Alex Lifeson, Ashley MacIsaac, Music Education
- M/A Blue Rodeo, Cowboy Junkies, Jazz in Canada, Bass Solos '96
- M/J The Alanis Morissette Band, The Sattalites, Megan Metcalfe, Guitarmania
- J/A Bryan Adams, Son, Brian Hughes, Special Effects
- S/O Moist, Blackie & The Rodeo Kings, Sloan, Amplification
- N/D Rush, I Mother Earth, Crash Test Dummies, World Percussion

1997

- J/F The Tragically Hip, The Odds, Dalbello, Music Education
- M/A Our Lady Peace, Prairie Oyster, Bif Naked, Your Guide to Home Recording
- M/J Great Canadian Guitarists, Great Big Sea, Sue Foley, Treble Charger
- J/A How to Make & Sell Your Indie Recording; Daniel Lanois, k.d. lang, Big Sugar
- S/O The Tea Party, Paul Brandt, Sarah McLachlan, How to Build Your Ideal PA System
- N/D Jann Arden, Loreena McKennit, Econoline Crush, The Future of the Drum Kit

1998

- J/F Breaking into the US, Terry Clark, The ghandarvas, Music Education
- M/A The Art of Songwriting, Shania Twain, The Killjoys, The Canadian Recording Studio Guide, Hot Recording Techniques

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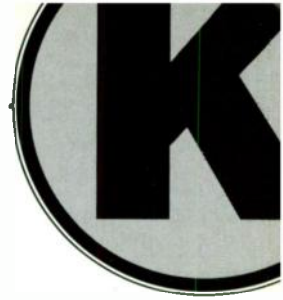
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finding room in the wall of sound

KEYBOARDS

by Kevin Young

Trying to find a place in an extremely dense track to insert a meaningful keyboard part can be frustrating, and there are times when the best possible approach is to leave well enough alone, go the hell home and take the time you would have burned up in the studio going through each and every sound you can possibly tweak out of your gear in a vain effort to find something that works, and use it to learn a few other instruments. Failing that, there are a number of ways to penetrate that wall of sound that's keeping you out of the mix and contribute to the track in a way that satisfies your needs as a player as well as the needs of the song. Obviously if you want to be heard you should avoid areas in the register that are already cluttered. That said, there's something to be said for just lying there in a comfortable spot in the track and being felt.

While going out of your way to write a part specifically intended to get lost in the mix may not sound like the most glorious way to spend an afternoon in the studio sometimes merely thickening the track is all that's necessary. Find a place not too far outside the low to mid range and lock into the dominant rhythm. I like to use a fairly percussive sound and limit the range of notes used to between an interval of a fifth to an octave; accentuating shots in the guitar part, or the snare with my right hand and covering the bass in the left. EQ the sound carefully and the part will sit well inside the track without turning the whole thing into indecipherable mud.

Listen for tones and textures that may be missing from the track and find a sound that sits in the song easily and makes a subtle difference. I usually listen for melodic elements that are shared by several instruments – sticking to single notes or

wide intervals and resisting the temptation to grab huge fistfuls of extended chords. Take care to lock tightly with the overall groove; enhancing the depth of the track through the application of simple counter melodies and contrary motion using the basic changes. Identify common notes between chords and hold them across the barlines, altering the texture and intensity of your sound, (using volume, FX level, parameters etc.) concentrating on shifting dynamics to imply movement and adding harmonies sparingly.

Part of the difficulty inherent in finding a place to wedge a keyboard part in the "ear splitting, wall of mud" variety of tune is that it often seems as if the guitarist and bass player have filled in every sonic nook and cranny (they love to do this) leaving little space for anything else (the rotten, selfish bastards). You must outwit them.

The part that the song needs may be the one that's already there, but no one is playing. If you listen closely in the studio you may find a melody or rhythm implied by the mess of feedback, reverb and cymbal decay that underlies the existing parts. These little sonic gems may disappear during mixing as sounds are tightened and EQs are tweaked so listen closely to the ambient sounds within the track and cop the lick before it's obliterated.

Sometimes the problem may have less to do with a lack of space and more to do with the fact that while there is plenty of room in the arrangement, most of it is necessary. Again subtlety is key – concentrate on recycling elements of the dominant melodic ideas present in other voices when soloing or writing signature lines. Use intervals instead of full chords for accompaniment and float simple melodies or chords over top using open voicings that draw on extensions played by other instruments that, (though the melody and rhythm may be different) seem to naturally

follow what precedes them by echoing similar harmonic elements.

Whether you're laying down a piano track, or thick, heavily effected organ or synth sounds, in either of these scenarios it's important to maintain a consistency of tone and feel throughout. You may find that what sounds fine in the context of a rehearsal or live gig just won't wash under the magnifying glass of the studio, where every hiss, crackle and warble can be heard with humbling clarity. You want to be solid but careful not to rehearse so much that you bleed all the spontaneity out of your performance. Almost any exercise is good for working up consistency, but I prefer running through two different modes or harmonic minor scales simultaneously in contrary motion. The slight differences in fingering for each hand require more concentration to achieve fluency.

Harmonized arpeggiated chords around the cycle of fifths or up and down various scales are useful for precisely the same reason. Begin with similar motion and then move on to contrary motion subbing extensions for 1-3-5-7 to cover as many types of melodic movement as possible.

Whenever possible record what you're working on. The best way to identify inconsistencies in your playing is by listening outside of the moment in which you're actually doing it. At the least you'll be able to identify problems and fine-tune your parts. And at best you may end up with something on tape that is usable when it's time to record for real. Sometimes a specific performance is the only one that will do the job. Capture that performance with as high quality a recording as you can. It may not be as technically sophisticated as what you might get in studio, but what it lacks may very well be more than made up for in vibe. Sometimes low fi quality is exactly what gives the sound or part more sparkle.

Kevin Young is keyboardist for Moist.

B

follow the beat of the bass drum



by Dave Taylor

to anybody other than a bass player a bass solo is a self indulgent waste of time. I say this because just thinking about soloing I break out in a flop-sweat ... So naturally I love drummers, good ones with rock solid time and a big fat groove. They make it easier for us bass players and make us sound better too. So how do we get a drummer like that to play with bottom dwellers like us? The quick answer is to play nice. Nice meaning play unto others as you would ... well, you get my drift.

Mickey Curry is one of the good ones. It has been a privilege to share studio and stage with him for 15 years. Not only does he have a monster groove and impeccable time he "plays nice". For example he lets me know what he's going to do next by leading into and out of a fill in a way I understand or by playing a subtle cue to an impending stop. This way I'm not caught with my pants down (as much), and we sound like a unit. These cues were never discussed, I learned them by listening to what Mickey was playing. We all want to be understood and understanding comes with listening. I sound like a marriage counselor but a rhythm section is a marriage of sorts.

A major function of a drummer is keeping time and he doesn't want to be distracted by a bass player pushing or pulling the beat. We want to sit in the pocket for therein lies the groove. There is so much "Pro-tooled" music out there today the record producer and the listening audience has become sensitive to the slightest time shifts. I have practiced scales to a metronome, played along with CDs I know to have perfect time and practiced with a drum machine. In the studio I have had the click up real loud and turned it down to a whisper. All in the name of assimilating into the great collective called digital time (do I sound bitter?). None of this has gone to waste but in my opinion the important thing is to lock

on to the groove. I used to ask for lots of bass drum, thinking that's what I have to be in sync with, but now I want to hear the snare and hi-hats. The reason being the snare dictates the groove. When we clap along with a song we clap to the snare (usually on the 2 and 4). These snare hits may be slightly ahead or behind the time set up by the bass drum and the ride, giving the groove the human touch. If I can hear the hi-hats for time reference and feel the snare hits accurately, everything else will fall into place.

How much to play? That is the question. If I don't play an awe-inspiring riff at the end of every chorus how will they know I'm great? If I can't shoe-horn that almost impossible slap line into a song will I be fired for being dull? Well I am living proof that a bass player can make a good living by being supportive and not stomping all over the music. This is a hard lesson to learn. When I was young and fired up by the latest Jaco Pastorius or Stanley Clark album, I lived to wedge a little of their technical wizardry into

"a take was never ruined because the bass player played too little."

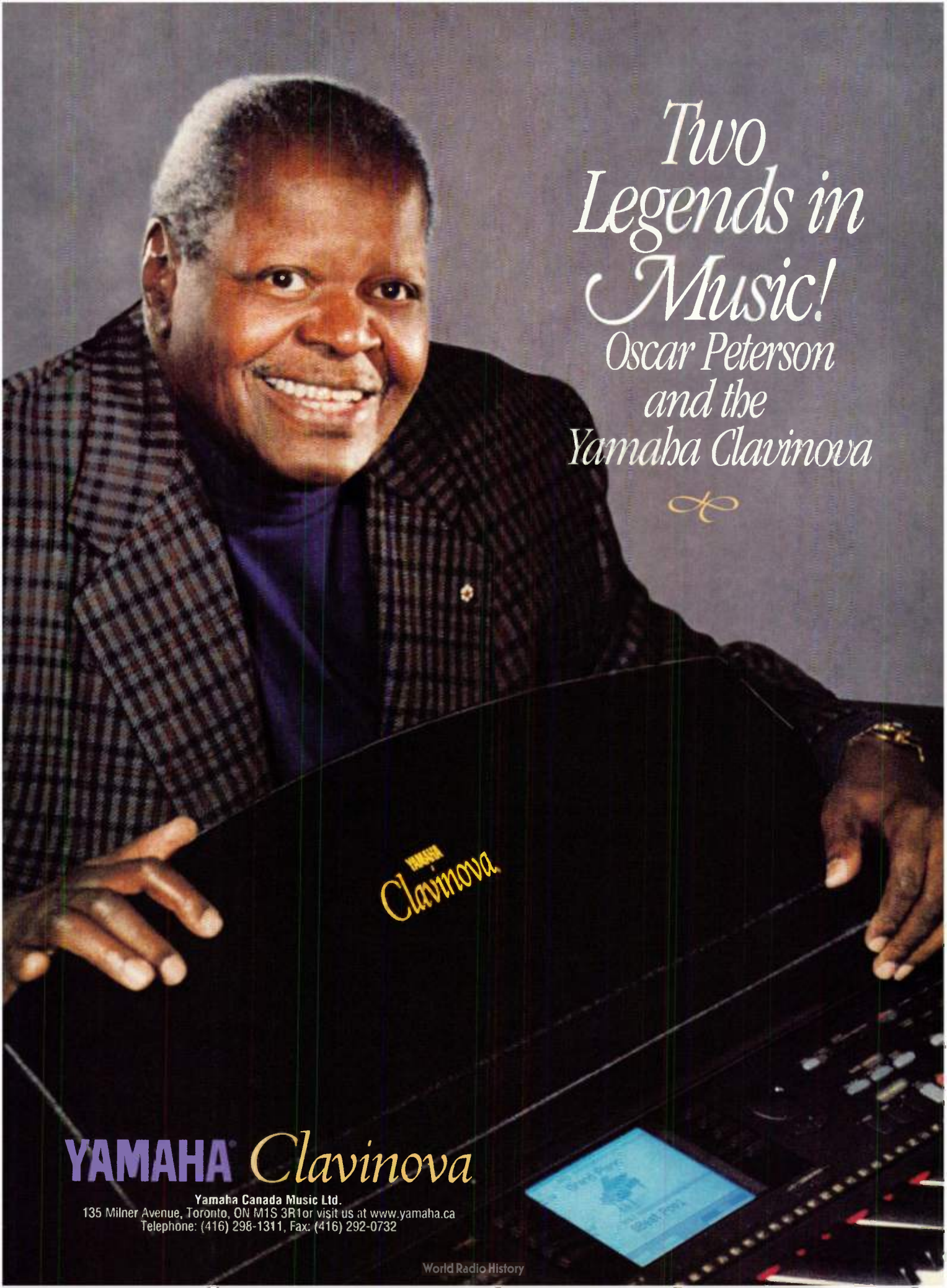
whatever I played. That was an important and inspiring stage in my development and to a lesser degree I'm still there, but someone once said to me "a take was never ruined because the bass player played too little." In other words don't be afraid of playing it safe. I would advise new players to listen to your favourite songs. Chances are your favourite song doesn't contain the flashiest bass line. Of course there is music where pushing the envelope is what it's all about, but my bread is buttered playing pop music and in that realm the song is king. If it ain't part of the groove, it's part of the problem. Dynamics, what can I say? When the drum-

mer plays loud, so do I. When the drummer plays quiet, so do I.

I have become totally self centred concerning tone. There was a time I strove to ensure the people in the back row heard the sound I wanted them to hear. I would dial up horrendous sonic concoctions in hopes of outsmarting the acoustics of the room. I have since learned to rely on the expert in the field, the sound engineer. One day on the road our soundman was playing back a tape he had made of our previous night's performance. I took the opportunity to listen to every ones individual headphone mix. What I found out was that everybody needed to hear a radically different mix to do his job. If you hear it the way you want, you will play better and that makes everyone happy.

Every bass player has had to play at some time with a drummer he has little or no rapport with. For some it is the status quo and until they do they won't know what they were missing. I wish all bass players could work with a drummer like Mickey at least once, simply to experience the big beat, the giant groove and the great time. I count myself amongst the lucky ones.

Dave Taylor is bassist for Bryan Adams.



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by Rick Gratton

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A

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B

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C

Notice that the 16th note triplet has now been shifted to beat one. If we shift the triplet to the & of beat two, we get:

D

Once mastered, we can add some creative manipulation and apply these patterns as grooves. What follows are the exact same three patterns but now voiced between snare, hi-hat and bass drum. Pick a tempo that is comfortable and then allow your creativity to expand these patterns around the drumset so that these licks can become your own. Most important of all, have fun and remember – it's not who you know – it's what you know about who you know. Let's get started:

E

RL R L R L R L RL RL

F

G

Rick Gratton has performed with Abe Laboriel (Lee Ritenour), Mike Porcaro (Toto), Bill Dillon (Peter Gabriel, Robbie Robertson), Peter Cardinali (Ringo Starr, Brecker Bros.), Ian Thomas & the Boomers, Michelle Wright, Hiram Bullock and Alex Lifeson. Rick also has a video and book (published by Mel Bay) titled Rick's Licks, which has been used by the likes of Terry Bozzio, Gary Chaffee, Dennis Chambers, Anton Fig, Alex Van Halen and Kenny Aronoff.

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Wide Mouth Mason's 'Where I Started' in stores March 9, 1999



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don
johnson

by Chase Sanborn

brass

brass master teacher

The inspiration for this article is the publication of a new book: *A Comprehensive Practice Routine for the Aspiring Brass Player*, by Don Johnson. Don was one of Toronto's finest studio trumpet players in the '50s, '60s, and '70s. From 1973 until 1995 he served as Professor of Trumpet and Head of Music at Humber College. During his tenure there he instructed many of the trumpet players who are today some of the most prominent players in Toronto, including Steve McDade, Dave Dunlop, John MacLeod and many others.

Don's ability to inspire and motivate students while teaching brass pedagogy is legendary. To quote from the forward to his book, written by Paul Read (Director of Jazz Studies - U of T): "Don demanded very high standards and would not settle for anything but the best possible effort. But while he was demanding, he always had a way of showing respect and affection for those he taught. He was a master of the affectionate insult. He would call students 'goats' and somehow they would love it. The hundreds of trumpet players who studied with Don over the years can attest to his motivational skills and remember the unique vocabulary he used in the process."

Long-time readers of this magazine will also remember Don as the Brass Columnist for a number of years. Many players

have kept the collection of his articles for the wealth of information they contain, both on brass playing and brass careers. In fact, it was this collection of articles that inspired me to contribute my first article to *CM*, in 1991. I had never met Don at that point, but I contacted him for advice. He had many valuable tips to offer, but one I remember specifically was to 'write the way you would speak'. In other words, don't put on airs, just say what you want to say. Five years after that time I had a fair collection of articles, and they inspired me to start putting together my own book. I think I took his advice, for many readers have commented to me that *Brass Tactics* reads as if I was there in the room talking to them. As I am currently putting the finishing touches on Volume II (*The Brass Tactics Companion*), I will state it is largely Don Johnson who launched my career (such as it is) as a writer.

All of which brings us to the reason for the celebration: the publication of Don's method. It is long overdue but very welcome. Throughout his years of playing and teaching he amassed a wonderful collection of exercises, some of his own devising and some passed on by his many teachers. These exercises address range, response, endurance, tonguing, fingering, reading, scales etc. In short, they cover all the aspects of becoming an efficient and

proficient brass player. The text explains what the exercises are for, and how to approach them. There is valuable advice on how to practice, and how to design a practice schedule that covers all the areas of playing. (The 'slices of the pie', as Don calls it.) In addition, many of his *CM* articles are reprinted at the back of the book. (So we can throw away our dog-eared photocopies!)

Now, one might say the above sounds like a description of my book, and I would agree. (No wonder I like this book!) The art of playing a brass instrument has not changed a whole lot in the last 100 years, but every player/teacher has his own take on things. A good teacher develops the ability to say the same thing many different ways, in order to reach a wide variety of students. Likewise, a smart student seeks out the advice of many teachers, in order to develop his own philosophy and approach. *A Comprehensive Practice Routine for the Aspiring Brass Player* (it is a bit of a bulky title) provides a wealth of valuable information from a player who has been there, done that, and taught it to hundreds of others. Pick it up! (published by Mayfair Publishing, Markham, ON.)

Chase Sanborn is a Toronto freelance trumpet player, author and teacher.

W

WOODWINDS

time is your time



by Alex Dean

This is the first in a series of columns I will be writing for *Canadian Musician*. I hope you will find them both interesting and useful.

Many subjects have been discussed in this column over the years and it is difficult to present something original. Therefore I have decided to present something “originally useful”. As I tell my students, all musicians use the same information, however it’s the way we put it together that makes us sound unique. Quite a bit of the following is common knowledge. But by presenting it from a different angle and giving you my input I hope you find it beneficial. I should also add that if you want to become a better performer or musician the answer is to not only read about it but to do it.

One aspect of a player’s ability that I listen to is his/her “time feel”. If you can’t get your ideas or melodies across with the right feel it doesn’t matter how good you are. A good sense of feel that is internalized gives a player the freedom to relax on the bandstand or gig knowing that you can listen to what’s going on around you and not get lost in a tune.

This started to become pretty obvious to me as a player because if my time feel was right, it felt good and if my time was bad or wrong I would get lost in my lines. Later on it became apparent to me as a teacher when students would tell me that they could play with play-along records and never get lost, but they always got lost playing the same tune with a real rhythm section at a gig. They relied on the records to play the same way every time. Of course that doesn’t happen in real life.

I instruct my students to play with a metronome. Now this seems pretty basic but

it’s surprising how few people do it. I use it a couple of different ways and I’d like to talk about that in this column. The first thing I hear from my students is that they cannot hear the metronome. I usually suggest that is because they are not listening. Music is about listening – you have to listen to the metronome to play with it, the same way you have to listen to the rhythm section. I use a metronome that I bought for \$60. That is all you need.

I start students just trying to clap with the metronome very slowly around 60 and slower. If you clap exactly with the metronome you can make the click disappear; that means you are in sync. The slower the metronome is, the harder it is to stay in sync. When you get a little better at this, start to think about what beat of the bar the click is. If you are in 4/4 time it could be 2&4, 1&3, and so on. I start with it on 2&4 since these are the beats the high hat cymbals are accenting in a jazz rhythm section.

When you start to feel comfortable with this, try playing some symmetrical scales (bop scales, diminished scales etc.) one octave down or up, trying to accentuate the triplet or jazz feel with the metronome on 2&4. After a while try moving the click of the metronome from 2&4 to 1&3 if you really feel strong put the metronome on beats 1 or 2 or 3 or 4. After this pick a tune. I like to use a Bird composition like “Cheryl” or “Au Privave”. Choose a piece that is rhythmical and interesting so you have to really listen to get it right. Start slowly and make sure it’s a tune you like – you’re going to be playing it for a while. Now move the metronome around while you play this tune the same way we

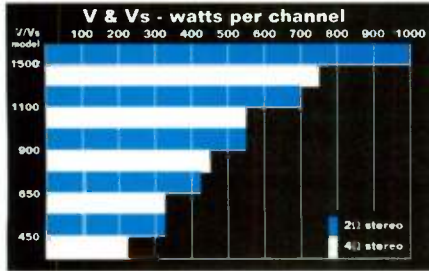
practiced using the scales. Soon you should be able to play the tune while thinking of the click on any beat. At this point I start soloing on the tune thinking of the metronome on 2&4 then any other combinations I can think of. Sometimes for fun I solo in 3/4 while the metronome is playing 4/4 (it evens out after 4 bars) or I’ll speed up the metronome but put it on 1, 2, 3, or 4. You’ll notice that your lines will change depending on the emphasis of the beat.

Lately I’ve been trying to hear the click on the “ands” (the “let” of the triplet) of the beat and line up phrases with this. I have to say I’ve had varying success but I’ll keep working at it.

To accomplish what I have written here is weeks of work, but you’ll notice a huge change in your playing and hopefully in your listening relatively quickly. It’s also important to listen to a variety of players and hear where they play the time. If you can, listen to them live so you can hear the art form as it should be heard.

Alex Dean is a private teacher/adjudicator in Canada and the US, and is a faculty member of the University of Toronto and Humber College Jazz departments teaching saxophone and jazz improvisation. He has played and recorded with Aretba Franklin, Natalie Cole, Harry Connick Jr., The Toronto Symphony Orchestra, The Hamilton Philharmonic Orchestra, and also holds the tenor saxophone chair with Rob McConnell’s Grammy award winning Boss Brass.

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how not to become a singer

VOCALS



by Diana Yampolsky

Yellow Pages works great). "Pump paper" up and down until you can stick that stomach out so that even a punch won't phase you. Then you'll be sure that the upper diaphragm will never open fully.

Next you should sing with your speaking voice, i.e. sing each syllable of your lyrics using your vocal cords with your chin down and without any support or structure to it ("closing" each syllable). This characteristically produces a "pear" shaped opening inside the mouth and cuts the sound short making it less than truly singable. This will help avoid lifting the sound off of the vocal cords, bouncing the sound off the upper palate ("opening" the syllable) and projecting the properly structured sound outward which produces a round "apple" shaped sound inside the mouth and making the sound, unfortunately, more singable. (This is also, by the way, why people with accents tend to lose them while singing. More about this in future issues.)

While we're on the subject of the shape of things, be sure and breathe only through the nose because it tends to make the shape inside the mouth more elongated or banana shaped and the sound more nasal.

Another way to make more work for yourself singing (and have less as a singer) is to make certain that as far as your head goes, you sing only with your jaw and mouth including your tongue and lips. This excludes the use of your facial muscles and reduces the likelihood that any resonance in those nasty head cavities I mentioned earlier will take place causing your sound to be amplified (God forbid) and unavoidably reflected off the upper palate and projected outward to the audience.

Tilting the head back is very important since it directs the trajectory of the sound away from the audience. This is particularly useful in bands because it not only means that you will have to put more energy into getting the sound out to the audience but it also means that you will be directing some of the sound back behind you. This helps you to set a proper example for any of your band members that might be developing a "natural" singing voice.

Bending your knees is a great technique for limiting your power as a singer. Since sound is a physical thing, bending your knees changes the ratios relating to your height and the arc of the trajectory for the sound

will cover much less distance, which is what you want right?

Another very relevant issue that I would like to cover in detail in the future and that I'll just touch on here is diet. One of the single most important causes of throat problems with singing is mucous. Sound can't lift off of thin air, it lifts off the vocal chords. Dancers don't dance on carpet, they dance on hardwood floors. This is so they can get a proper lift. In the same way, you can prevent a really sharp "lift" with each and every note you're singing if you have lots of mucous and phlegm on your cords and in your system. The best foods to eat to get this way are animal products especially beef, pork, milk, eggs and cheese, although all dairy products will do a really great job of getting you there. Foods to avoid would be mucous burning foods and herbs (cayenne tops the list) or fresh fruits and vegetables, grains, legumes and anything else whole and unprocessed that doesn't have a face.

One of the best ways to practice not becoming a singer that I personally know of is to sing scales. If you look even superficially at the songs you're singing, you'll see that they are composed of a certain finite number of specific combinations of sounds, duration and pitch. Singing scales has nothing whatsoever to do with developing your voice to be able to vocally anticipate these in any song. So sing lots of scales and don't worry, no one either in Russia (my teachers were the best available) or here in the west has ever made any connection between scales and training the voice to do what's needed to sing properly. So there's no danger of you becoming accomplished fast with this approach.

Finally, be sure and spend time working each of these exercises individually and never collectively because even the thought of integrating or harmonizing the various aspects of your singing might slow you down in your efforts to slow down your singing progress ... and that would never do.

So, until next time, work long and hard, and whatever you do, if you want to avoid rapid easy vocal development at any level.

Next issue: Flight to the Universe - How to become a singer

Diana Yampolsky is a vocal instructor based in Toronto at the Royans School for the Musical Performing Arts, located on the Internet at www.vocalscience.com.

(I thought that this issue I would vent a little of my frustration and have some fun while sharing some of the insights I've gained over the years regarding myths about learning to sing.)

Since everyone knows it takes years of arduous work to become even a moderately good singer (myth #1), for once I'll go with the status quo and add what I know to it, so as to assist people in working harder at taking even longer at it. Most people have this under control, so this article is to keep it that way and is also for those few who may be breaking this long tradition (like myself) and doing it faster, easier and more naturally.

The first point is to be sure and drop your jaw while singing (a little is good but more is better). It traps the sound in the throat preventing it from being lifted off the larynx to the upper palate, through the four main vocal chambers or cavities and outward with anything close to your maximum power.

The second, and equally important point, is to sing from your diaphragm and push your stomach out. This prevents the upper diaphragm from expanding fully, therefore limiting your air supply and increasing the likelihood that you'll run out of air depending on the length of the note or phrase you're singing. An excellent way to train yourself for this is to lay on the floor and find yourself a nice thick book to place on your abdomen (the



NAMM '99 review



by Paul Lau

I am proud to have had the opportunity to comment on NAMM '99 within the 20th anniversary edition of *CM*. I started writing years ago just after MIDI hit the music scene and I've seen a lot of changes and technological developments throughout the years. This has been the sixth or seventh (I can't remember) NAMM show that I have attended, and it never ceases to amaze me how many musicians and music industry people converge together at any given time to create such a unified stance in promoting music. To give you a feel of how much musical gear the LA convention can house, just picture an area the size of a football field filled with musical gear, then triple it – it's just endless.

For those of you that don't know what NAMM (National Association of Music Merchants, an international music products association) is all about, here is a quote about the mandate of NAMM from Larry R. Linkin, NAMM President/CEO (from www.namm.com): "NAMM's mission to 'strengthen and unify the music products industry and increase the number of active music makers' is supported by over 6,000 music products retailers, manufacturers, distributors, wholesalers and publishers located in the United States and in more than 100 other countries. NAMM is dedicated to promoting the future of the music products industry and remains committed to helping the industry thrive, now and into the next millennium."

The section that I specialize in at the NAMM convention, is of course the digital domain. I get to check out all the latest sequencing software packages and digital recording programs. When I arrived this year at the convention I was a little disappointed. There were no real innovative products that

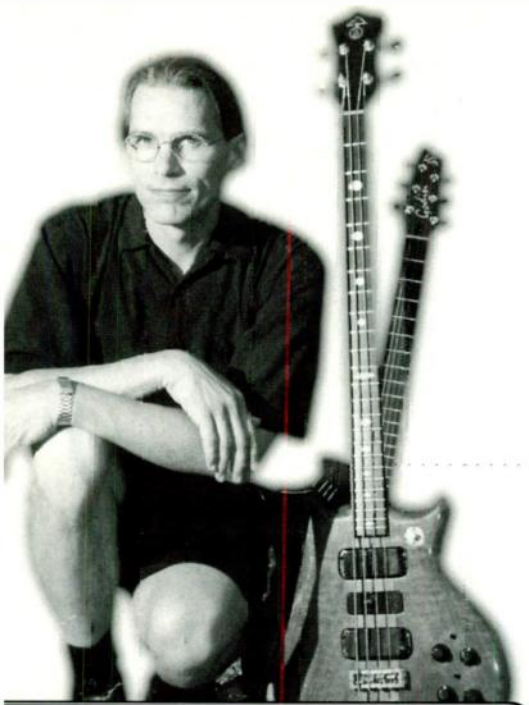
came to the forefront of the show, usually when asked "What's the buzz at the show?" You would hear, "Check out the Holtz Box, Acid (from last year), KoanX over at booth number so and so etc." Even when I asked a major US editor/owner from another music magazine "What's the buzz?" The reply was pretty non-emotional. What I did find was new versions and updates of familiar programs. All the major software companies were found in the West Hall, i.e. Steinberg, E-magic Logic, Cakewalk, MTU (Mark of the Unicorn), East West (sample CDs), and PG Music just to name a few.

There has been a lot more attention in refining programs and the support from most companies has been great (and a lot of new plug-ins). With the workstation or all-in-one concepts of recording we see an resurgence of self-production i.e. WaveBurner from E-magic (software that allows you to create and burn your own CD), and the cost effective new AudioWerks2 (based on the AudioWerks8). The competitiveness of these companies has given the average musician the availability of software programs 'now' written usually for all platforms and price points that are affordable. John Schur, President of Minnetonka Audio Software Inc. says, "The DSP Factory provides enough DSP horsepower to enable the best features of MxTrax, yet its low cost gives the user a whole new price point for real-time mixing." (MxTrax – a real-time studio for non-MIDI musicians) After hanging out in this area, two things caught our attention, one was Chaka Khan and the other was the GigaSampler by Nemesys Technology, Inc. After a picture with a friendly Chaka Khan, we moved onto the GigaSampler. The GigaSampler is promoted as the world's biggest sampler? It has a 1.8-gigabyte sampled piano (pretty impressive, eh? With load time less

than a minute, depending on the configuration of your computer). It was hard to hear anything over the noise of the competing areas and I think I will be checking into this product for upcoming review more intimately (my review copy was kindly removed from my possession by a Canada Customs Official).

The two largest exhibitors in my domain would be Roland and Yamaha, with Roland's own 40 plus page product catalogue (58 new products!) need I say more? It's not that I am biased being an ex-employee of Roland, but Roland gear has always been on the cutting edge and very, very progressive (24-bit digital reference monitors, DS-90 etc.). The feeling I got from the NAMM show this year is that it was more of a building year with products and redefining market shares, actually 'maintaining'. With the advent of multimedia and the Internet, I believe that music manufacturers are looking at the marketplace in a whole different light (similar to car manufacturers going on the net). I think with new technologies, i.e. firewire, faster load times etc., that production and creating music will really take another turn for the better in the next few years. There has been a backlash with all this software technology where there has been a revisiting of older methodology in the digital domain, i.e. Re-birth from Steinberg. After all these years and all the miles you travel to see the latest and greatest gear and software, it still comes down to the music and the creative process. It is not what gear you have, but what you do with it. The NAMM show allows all musicians to see what they would like to have and is a true inspiration of the coming together of music industry.

Paul Lau is a MIDI/Internet Creative Consultant based in Toronto. He can be reached by e-mail at: docaudio@inforamp.net.



by Hugh McMillan

It is a common intent of many of us who write that our songs be performed, and in this age it is almost taken for granted that they will be recorded as well. The profusion of affordable recording gear almost ensures that this will be the case.

Sometimes strange things happen to songs when they are put into a recording medium. Without going too much into specifics, as there are so many possibilities and experience has shown that each and every song can and does have its own special potential to go awry in recording. Sometimes it's the feel, sometimes it's the tempo, sometimes the arrangement can reveal itself to be awkward or ineffective. Sometimes the form doesn't work, or the melody and accompaniment are at odds. Sometimes there are performance considerations, such as can be imagined.

There are steps we can take to help avoid a problematic experience in recording our material. Mostly they involve preparation. As we know, the recording process can only capture sound, and not all of the sound at that, being that the technology still doesn't really do what our ears and minds do. It's getting pretty good, and depending where and who you are working with it can be better than good. Surprises are inherent in the process though, and our goals here are to help make as many of those as possible be happy and exciting ones.

Most recording sessions cost money, and the cost is directly proportional to the time spent in the studio, so one of the first things to make sure of is to have sufficiently rehearsed what you are going to do. There is a fine line to be tread here between being ready and practicing something to death. Know when you have done enough to be sure of the melody, lyric, accompaniment, form, etc., without overdoing it. This

only really applies to those who record their material themselves. Some writers have other musicians or singers, usually studio professionals, record their songs, which is an effective way to ensure the performance is up to snuff. The song still has to be put together well, but in this case there are experienced ears and hands to offer suggestions and remedy little rough spots.

A great tool to scrutinize your song and performance is the ubiquitous cassette deck. For those with less studio or recording experience, it is a way to get used to playing and singing while being recorded, and used casually is a great way to write too. Keep one handy for those spur of the moment ideas that come and go, so you can come back to them later. But for getting ready to record in a 'keeper' format, there are few better preparatory tools. Listen objectively and judge for yourself; play it for positive-minded people who may offer constructive advice ... decide for yourself what of that to take and what to discard. If your songs need work, best know it before the recording session. If you are using a producer, chances are he/she will be very involved at this stage, or will want to be.

Finery and detail aside though, the factors that make up a truly memorable song, melody and lyric, will survive almost any treatment if they are fully developed and strong. Having a collaborator or friends or family or audiences who will give you straight honest feedback is the most vital asset of all. If your songs are reaching out and touching people where it counts when they hear them, then for the most part it is just a matter of technical hurdles (which you likely pay experienced professionals to clear for you) between you and a scintillating recording that can stand the test of time and repeat listenings.

Sometimes recording engineers and session players like to offer little bits of "advice" during a session. This can be very good, and save time and needless run-around, and it often pays to have an open mind to such nuggets as they may appear. Know your own mind and your songs, though, and stick to

what you believe in. Remember though that if you use other people's ideas for song-melody or lyric, you will have to credit them accordingly in the writer's registration. Overlooking this can bring about awkward consequences later, if and when your songs are making money...

developing solid time

A really useful tool which surprisingly few songwriters make use of is the metronome, whether it is a traditional mechanical (and not too steady) unit or an electronic unit or a drum machine. Electronic ones are the least expensive, and as long as it is one that clicks (as opposed to beeping out the tempo) it is pleasant to play to and easy to use. "Quik Time" is a good brand. Avoid ones that don't have increments of at least 1 bpm. If you are stuck with a metronome that has settings that are farther apart, you may not be comfortable with the tempo selection it affords you. Drum machines or computer-software recording systems have much to offer as well, and can assist in bringing the song closer to a finished stage more quickly, but the added complexity can also get right in the way of the creative process, depending upon your comfort level with the technology. Which ever kind of tempo reference you use though, it keeps you steady and lets you find a numerical value for the tempo that works for you, so when the tape is rolling you at least know where you were playing it before all that tempo-distorting recording stress kicked in. It also gets you used to playing with a "click-track" which is a real must if you are thinking of overdubbing anything (esp. percussion) later.

Hugh is nurturing his fledgling production house, ThunderChild Productions, which produces sound for picture, produces recordings for artists, and is involved with general sound design. More recently known for his work with the now dormant Spirit of the West, he has written songs with various artists, and is working on a concept album due out later this year in some form or another. He can be contacted at mcbugh@islandnet.com or visit his website at www.islandnet.com/~mcbugh.

The Boomtang Boys Energy 108
Leahy Chris Sheppard Dance Mix

Virgin Popular

Master with the

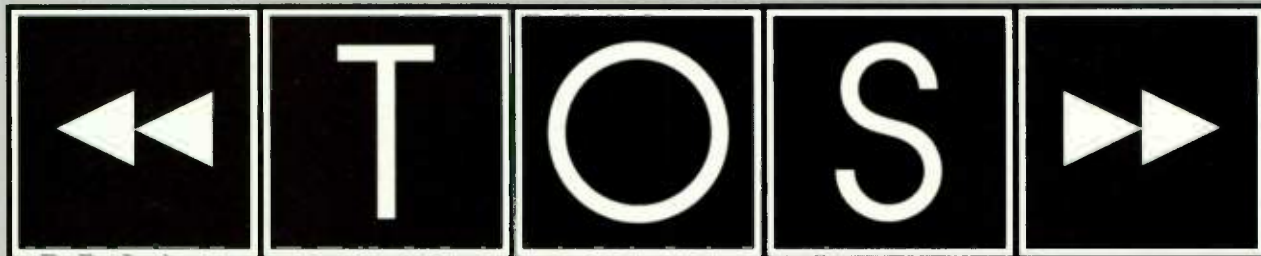
MuchDance BMG Chocclair

Universal EMI Ashley MacIsaac

Majors

Joée Gavin Hope Dream Warriors Dan Hill

HOT 103.5 Sony Love Inc.
Ghetto Concept Groove Station



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Publisher's Message



It's been 20 very short years since we launched *Canadian Musician* magazine and nobody could have foreseen the changes that have taken place in Canadian music and the global music marketplace. Canadian artists have enjoyed outstanding success around the world, the Canadian Music Industry has matured and prospered and incredible breakthroughs have been made in music and audio technology.

For the last two decades, *Canadian Musician* magazine has entertained, taught and inspired Canadian musicians and we have been proud to be part of the growth of Canadian music.

I would like to thank our staff, our writers and photographers, our advertisers, the industry, the artists that we have written about and especially you, our readers, for making our success possible.

We have been pleased to profile up-and-coming artists in our *Showcase* section and to contribute in some way to their success. We know how tough the lot of the aspiring musician is and hope that when you were discouraged, we were able to provide a little extra inspiration to tough it out and write another song or tackle the next recording project.

We are looking forward with excitement to the future of Canadian music and the changes the next century will bring. If you ever have any suggestions how we can help you with your musical success, please let us know.

A handwritten signature in purple ink, appearing to read 'Jim Norris'.

Jim Norris
Publisher
Canadian Musician

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BruceCockburn

P. Harbton

he



by Sarah Chauncey



Sarah Chauncey

In 1979, just a few months before Wayne Gretzky was drafted by the Edmonton Oilers, and when Alanis Morissette was in kindergarten, the first issue of *Canadian Musician* hit the stands, with Burton Cummings gracing the cover. At the time, very few Canadian artists were making a living playing music; those who were, generally, had “crossed over” into the States: Neil Young, Joni Mitchell, the Guess Who, Bachman-Turner Overdrive.

Over the past 20 years, Canadian music has not only survived, but it has thrived and expanded as well. In all areas – rock, country, hip-hop, folk – a “Canadian sound” has developed. The quality of music has increased due to competition, as has the technology used to record it. We have seen the rise (and demise) of “new wave,” relived periodically over “’80s Weekends” on MuchMusic. Then came an indie explosion, a country explosion, and the international success of Canadians like Alanis Morissette, Barenaked Ladies, Shania Twain, Celine Dion and Bryan Adams, among others.

What lies ahead is an attempt to summarize the past two decades of Canadian music.

The depth of musical talent in this country is proven by the fact that there isn’t enough space to include every artist in this article. Many who deserve – and have received – whole articles to themselves are given just one or two sentences. There seems to be an idea that Canadian artists have just “started to” make a splash internationally,

and while the numbers may be bigger than ever, our musicians have impacted global music for a long time. Here, we’ll time-travel backwards to look at the breadth of talent that shone in Canada, year by year.

1979

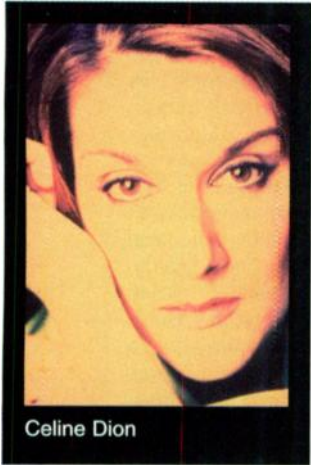
In 1979, the year Wayne Gretzky was drafted by the Edmonton Oilers, and the year Alanis Morissette was in kindergarten, the *Billboard* charts featured plenty of Canadian artists. Vancouver’s Nick Gilder topped the *Billboard* 100 in October of ’78 with “Hot Child in the City”, then took home the Juno for Most Promising Male Artist’ as well as ‘Single of the Year’. Producer David Foster won his first Grammy for producing Earth Wind & Fire’s “After the Love is Gone”. To date, the Canadian-born Foster has been nominated for more than 30 statuettes and has won over a dozen. On the home front, Trooper became the first Canadian act to have an album certified quadruple platinum (400,000 copies sold), with *Hot Shots*. Anne



Anne Murray

Denise Grant

artists



Celine Dion

Sony Music Canada



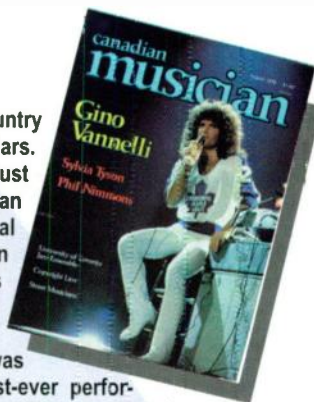
Barenaked Ladies



Buffy Sainte-Marie

Denise Grant

Murray received a star on the Country Music Hall of Fame Walkway of Stars. Figuring that ambassadors aren't just for countries any more, the Canadian government named Rush official "Ambassadors of Music." Back on the *Billboard* charts, Montreal's Frank Mills made a mint with his instrumental "Music Box Dancer". And in Vancouver, music history was made as Loverboy gave their first-ever performance in November, opening for KISS. In December, the *Village Voice* named Neil Young "Artist of the Decade." And, in a bizarre court sentencing, drug-possessing Rolling Stone Keith Richards was instructed to perform a concert in Oshawa, ON to benefit the Canadian National Institute for the Blind. Raffi became the first Canadian artist to have a children's album certified platinum, with *Singable Songs for the Very Young*.



how this would eventually affect her career. She wasn't even old enough to vote in the first Quebec referendum that year.

Canadians have always had an association with American films, and in 1980, a number of artists decided to try their hand at acting or otherwise getting involved in moviemaking. Burton Cummings made his screen debut in *Melanie*, while The Band's Levon Helm fared better on the big screen in *Coal Miner's Daughter*. Helm's colleague Robbie Robertson began a close association with director Martin Scorsese, contributing to the *Raging Bull* soundtrack.



Loreena McKennitt

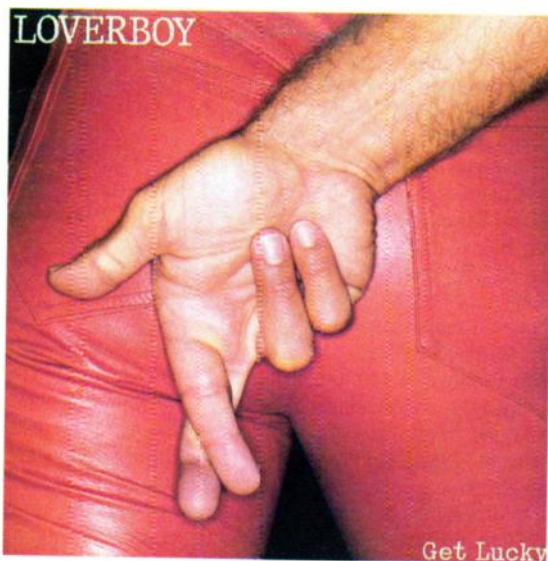
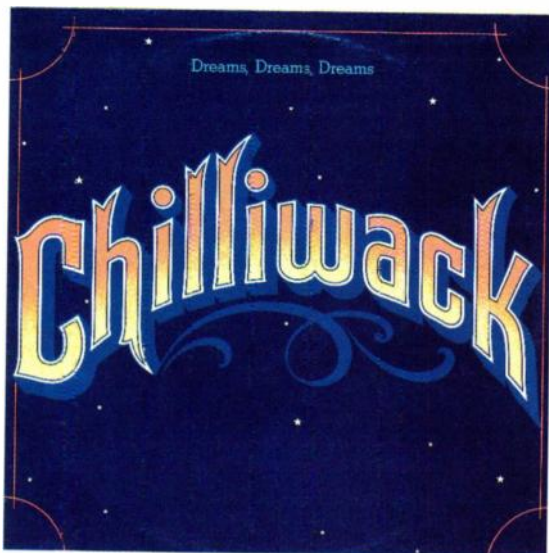
Toronto topped the charts with their single "Lookin' for Trouble", which started their career including consecutive albums for the next three years including *Head On*, *Get It On Credit* and *Girls Night Out*.

Internationally, Bruce Cockburn had to re-teach everyone outside Canada how to pronounce his name as "Wondering Where the Lions Are" hits the *Billboard* Top 25 Singles. Bryan Adams probably had no

1980

The wreck of the Titanic was found in the Northern Atlantic in 1980. Celine Dion, a child prodigy at the time, had no idea way of knowing

The Artists



idea what lay in store for him as he recorded his debut album at Toronto's Manta Sound. On the non-pop-music front, the House of Commons officially made "O Canada" the national anthem. Nineteen years later, several anthem singers are still forgetting the words. Perhaps due to Canada's boycott of the Moscow Olympics, Canadians decided to fill their summers with music: In Montreal, the Montreal Jazz Festival debuted thanks to co-founders Alain Simard and Andre Menard. Festival fever gathered strength as Edmonton joined the Folk Festival circuit on August 8, launching what would become one of the most celebrated annual fests in North America. Rush contributed instrumental tracks to the song "Battlescar" for Max Webster, and Webster lyricist Pye Dubois returned the favour by giving Rush some lyrics that eventually become "Tom Sawyer". Perennial children's favourites Sharon, Lois and Bram made their debut in New York, while Loverboy stormed the States in September. Americans would not forget Loverboy for a very, very long time.



1981

1981 saw the Oddest Recording Location, as former Lighthouse member Skip Prokop produced an album recorded live at Attica State Prison for singer/songwriter Gene MacLellan. Loreena McKennitt was well ahead of her time in establishing an independent label, Quinlan Road, in Stratford, ON. 54-40, which would become one of Canada's longest-running rock bands, was formed when Neil Osborne returned from the prestigious Berklee School of Music and teamed up with longtime friend Brad Merritt. Their first recordings were four tracks on the compilation *Things Are Coming Ashore*, released by indie label Mo-Da-Mu. Jane Siberry released her debut album *Jane Siberry*, which started her career as a successful independent artist. Americans fell in love with Chilliwack's song, "My Girl (Gone, Gone, Gone)", even though they kept asking each other "What is a Chilliwack?" April Wine got their first Stateside gold album this year, as did Loverboy, who were feted in a huge block party on 52nd Street in New York.

Of course, the biggest music news in both countries was the debut of music video. While Canada's *The New Music* was first on the air in 1979, the debut of MTV in the States received more attention.

1982

While Bertha Wilson was making history as the first woman Supreme Court Justice in Canada, and while Ottawa was adding a Charter of Rights and Freedoms to the Constitution, the rest of the world was listening to Bob & Doug MacKenzie "sing" (and we use the term loosely) "Take Off", giving a far different - though not altogether inaccurate - image of Canadian life. Not helping was the fact that Los Angeles mayor Tom Bradley proclaimed January 18 "Bob and Doug MacKenzie Day," featuring a street party with goodies like back bacon sandwiches and Molson Ale. Rick Moranis (Doug), an excellent comedian, would have trouble living down the stereotype until he begins shrinking, blowing up and otherwise re-sizing kids for Disney. Platinum Blonde made their debut on Toronto's club circuit ... as a Police cover band. Kim Mitchell decided to go solo.

Buffy Sainte-Marie's song "Up Where We Belong" won an Academy Award for Best Song (from *An Officer and a Gentleman*). And speaking of awards, Denise Matthews, a Canadian model, met The Artist Then Known as Prince at the American Music Awards. She changed her name to Vanity and her career took off, culminating with a *Playboy* cover in 1988.

Young women were creating a stir in 1982: Katherine Dawn Lang changed her name to lowercase initials and set out to become the queen of cow-punk. Youngster Celine Dion received a taste of international superstardom, as she toured Japan and won a gold medal at Tokyo's World Popular Music Festival. Cellist Orfa Harnoy, all of 17, set a record by becoming the youngest-ever first-prize winner of the New York Concert Artists Guild Award. Bruce Cockburn became a member of the Order of Canada.



1983



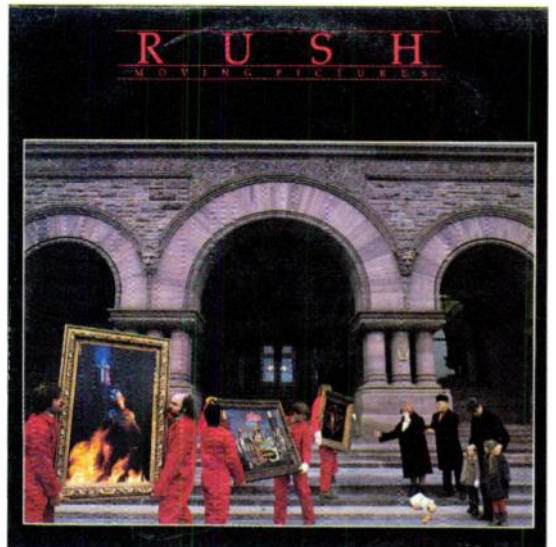
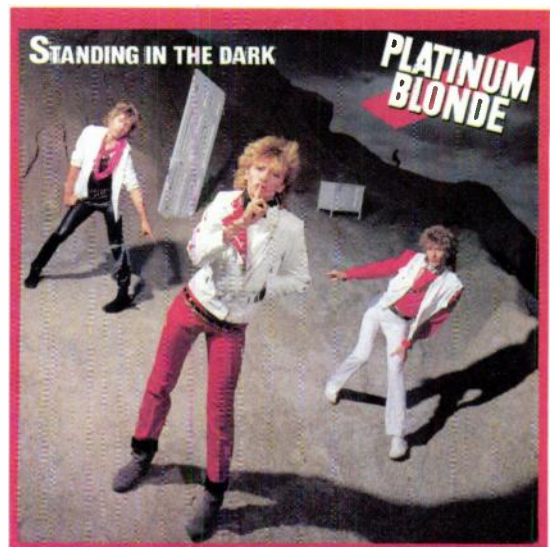
While Canadians eagerly checked out their brand-new pay TV channels, Men Without Hats were making a big splash internationally with their before-its-time techno hit, "Safety Dance". They wound up at #3 on Billboard's year-end chart and won a Grammy for Best New Artist.

Bryan Adams' *Cuts Like a Knife* launched his international career; for most of the year, he toured Europe opening for Aerosmith, Journey and The Police. Makeup diva David Bowie decided he had a soul mate (or at least someone with whom to share eyeliner) in Carole Pope and invited Rough Trade to open for him overseas.

Loverboy rode a wave of firsts, becoming the highest-selling Canadian artist ever in Canada as well as the best-selling international artist

of all time in the US, where over three million people purchased their sophomore album, *Get Lucky*. On the other end of the sound spectrum, Rush dominated British music polls, while *Circus* magazine named them Best Group, giving best bassist to Geddy Lee and best drummer to Neil Peart. *Hit Parader* magazine named Triumph guitarist Rik Emmett one of the world's Great Guitar Heroes, alongside Jeff Beck, Eric Clapton and Jimi Hendrix. International success crossed genres, as well: Polka-meister Walter Ostanek was inducted into the Polka Hall of Fame in Chicago. Parachute Club topped the charts with their single "Rise Up" from their album *Parachute Club*.

One lament often heard throughout Canada is that Canadian artists only get recognition in their homeland after they've been "validated" in the States. A classic example of this came when Corey Hart's single "Sunglasses at Night" took eons to reach the Top 20 in Canada, despite the fact that it was an instant (and enduring) success in the States, reaching the Top Ten on MTV. Loverboy fever continued in the States, with the town of Shreveport, LA, declaring October 16 "Loverboy Day." *Saturday Night Live* decided that comedians weren't the only thing they could borrow from Canada, as Loverboy appeared on the sketch show November 19.



1984



Rita MacNeil

1984 was a year of beginnings: Ten-year-old Alanis Morissette joined the cast of Nickelodeon's *You Can't Do That On Television*. She cut her first independent single, "Fate Stay With Me", the same year. k.d. lang performed in the States for the first time at New York's famed Bottom Line. On Valentine's Day, a folksy quintet took the stage at the Rivoli for their first-ever performance. Their name? Blue Rodeo. And Slade unknowingly launched the career of future Newfoundland giants Great Big Sea with the release of "Run Runaway." *MuchMusic*, the "Nation's Video Station" launched on August 31st, forever changing the face of Canadian music (as well as the bodies associated with it).

Leonard Cohen had a prolific year, releasing his written collection *Book of Mercy*, along with his video/film *I Am A Hotel*, which included an appearance by figure skater Toller Cranston. In his copious spare time, Cohen collaborated with Lewis Furey and Carole Laure on the film *Night Magic*. In other film news, Daniel Lanois co-produces the soundtrack to the Alan Parker film *Birdy*.

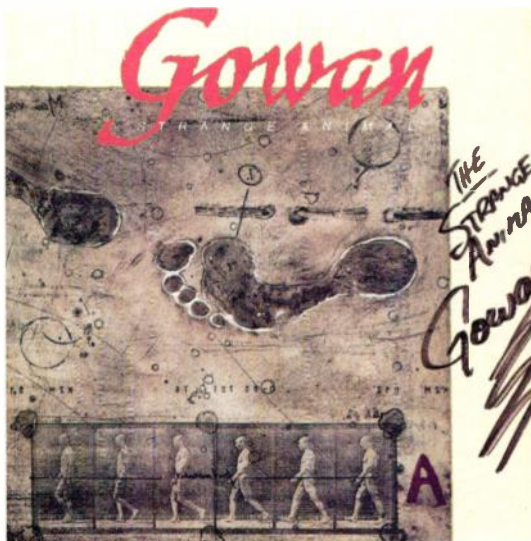
On the last day of the year, Bryan Adams cemented his international status by co-hosting MTV's New Year's Eve party.

1985

One could call 1985 the year of social awareness. Live Aid raised over \$60 million in famine relief for Ethiopia, American artists band together to sing "We Are the World" and dozens of Canadian artists participate in the "Northern Lights" single, "Tears Are Not Enough" to raise money for Ethiopia. Written by Bryan Adams, Jim Vallance, David Foster and Rachel Paiement, the song included performances by Adams, Carroll Baker, Veronique Beliveau, Salome Bey, Liona Boyd, John Candy, Tom Cochrane, Burton Cummings, Bruce Cockburn, Dalbello, Robin Duke, Rik Emmett, Foster, Corey Hart, Ronnie



The Artists



Hawkins, Dan Hill, Paul Hyde, Geddy Lee, Eugene Levy, Gordon Lightfoot, Baron Longfellow, Loverboy, Luba, Murray McLauchlan, Joni Mitchell, Kim Mitchell, Anne Murray, Catherine O'Hara, Oscar Peterson, Carole Pope, Lorraine Segato, Paul Shaffer, Jane Siberry, Alan Thicke, Dave Thomas, Ian Thomas, Sylvia Tyson, Neil Young and Zappacosta, among others.

If you look back, you can see two future impact players in Canadian music show up in cameo roles: future Odds drummer Pat Steward appeared in Bryan Adams' "Summer of '69", while his future bandmate, Steven Drake, danced around Paul Janz in "Go to Pieces".

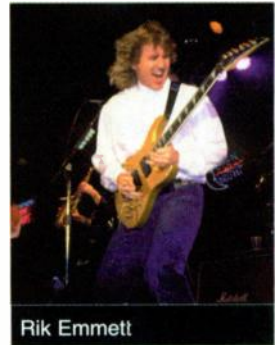
1986

The world headed to Vancouver for Expo '86, while the Glass Tiger video "Don't Forget Me" taught the rest of the world about "hockey hair." The song peaked at #2 on the *Billboard* chart in October. *MusiquePlus*, *MuchMusic*'s French cousin, went on the air in Quebec September 2. Rough Trade ended a 14-year career, much to the dismay of Revlon cosmetics. Powder Blues won Best Foreign Blues Group at the National Blues Foundation Association Convention in Memphis.

The Year of the Soundtracks included appearances by Honeymoon Suite on both the *Lethal Weapon* soundtrack and the *One Crazy Summer* one. Luba's songs "Let it Go" and "The Best is Yet to Come" showed up on the soundtrack to *9 1/2 Weeks*, starring Mickey Rourke and Kim Basinger. Loverboy got into the movie action with "Heaven in Your Eyes", featured in the film *Top Gun*. Band member Doug Johnson refused to participate, objecting to the military content of the movie.

A future singer of movie theme songs, Jennifer Warnes, once a backup singer for Leonard Cohen, recorded *Famous Blue Raincoat*, an album of Cohen songs, sparking a resurgence of interest in the gravelly-voiced songwriter. A smaller career revival came from Rita MacNeil, who released *Flying on Your Own*.

On a sad note, Richard Manuel of The Band committed suicide after a show in Florida. Robbie Robertson later wrote "Fallen Angel" for him; Eric Clapton paid tribute to Manuel in "Holy Mother".



Rik Emmett



1987

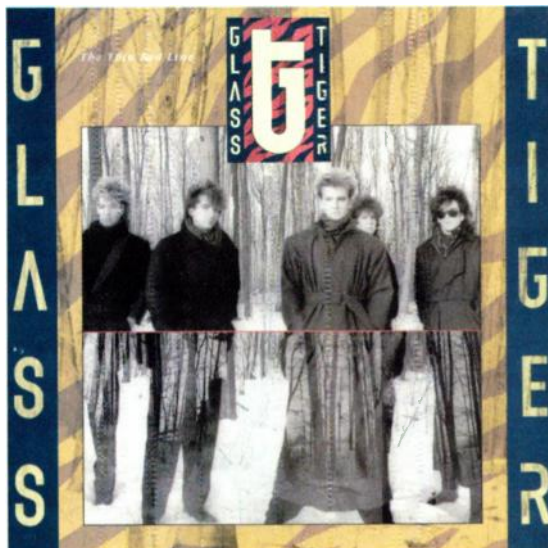
With the emergence of glasnost and perestroika, the world was undergoing massive changes. So, too, was Canadian music. Celine Dion re-emerged as a dance artist with *Ne Partez Pas Sans Moi*, which became one of the best-selling albums of the year in Quebec. Peterborough son Sebastian Beirk changed his



Messenjah

name to Sebastian Bach and joined American metal band Skid Row as vocalist. Lucille Starr became the first woman inducted into the Canadian Country Music Hall of Fame, while Liona Boyd became the first solo classical artist to go platinum with *A Guitar for Christmas*. A new generation of Canadian music was launched with The Pursuit of Happiness' song "I'm An Adult Now", which topped charts across the country and captured the neuroses of 20-somethings worldwide.

On the international front, industrial front-runners Skinny Puppy's album *Cleanse, Fold and Manipulate* was listed in *Melody Maker*'s Top Ten year-end poll. King Lou and Capital Q formed Dream Warriors, who would become one of Canada's best-known urban music exports. Dan Hill's "Can't We Try" was named #1 adult contemporary hit of the year by *Billboard*. On November 27, the Cowboy Junkies recorded *The Trinity Sessions* live at the Church of the Holy Trinity. The *Los Angeles Times* would later vote it one of 1988's ten best albums.



Sarah McLachlan - early 1990s

1988 - 89

The Winter Olympics of 1988 brought the spotlight to rest on Calgary, and Canadian music responded in kind, with performances by Ian Tyson, Gordon Lightfoot, Liona Boyd, Rik Emmett and Alex Lifeson, among others.

The international media was very quotable about Canadian artists in 1989. *Rolling Stone* described Blue Rodeo by saying, "The best new American band of the year may well be Canadian," while *Melody Maker* called Pursuit of Happiness frontman Moe Berg "Woody Allen with a groin."

Stompin' Tom Connors returned to the music scene after a decade away, with *Fiddle and Song*. His career received an odd boost – not that it needed one – when freaky MTV veejay Kennedy cited Connors as one of her favourite artists.

The legendary band Triumph underwent a large metamorphosis in 1988, with the departure of Rik Emmett, who left to pursue a solo career. Around the same time, co-founders Gil Moore and Mike Levine decided to invest in Metalworks, an under-construction recording studio in Mississauga. Little did anyone know that Metalworks, in addition to being Triumph's new home, would become one of Canada's leading recording studios for decades to come.

Canadians continued to contribute songs to Tom Cruise films (maybe because he grew up in Ottawa?), as reggae band Messenjah appeared in the film *Cocktail* and on the soundtrack. David Wilcox added "Hypnotizing Blues" to the *Cocktail* CD, and his song "Cabin Fever" wound up on the soundtrack of *The Great Outdoors*. The Jeff Healey Band showed up in the Patrick Swayze film *Road House* and contributed four songs to the soundtrack. While performing at the Montreux Jazz Festival in Switzerland, Blue Rodeo was chosen by Meryl Streep to perform in her film *Postcards From the Edge*.

k.d. lang's duet with Roy Orbison, "Cryin'", won both a Grammy and a Juno. On March 10, a *Rolling Stone* poll named lang the best female performer. Honeymoon Suite had their first Top Ten hit in Canada with "Love Changes Everything".

The Jeff Healey Band went international with appearances on *Letterman* and *The Tonight Show*. Tom Cochrane recorded his final album with *Red Rider* (and the Edmonton Symphony Orchestra), *The Symphony Sessions*. The band appeared on *Letterman*. Andrew Cash joined Melissa Etheridge, Joe Cocker and many others in a free concert at the Berlin Wall on November 12.

Pop artists weren't the only ones making a splash: This was the year that Orfa Harnoy recorded the *Vivaldi Cello Concertos*, which ultimately dominated the *Billboard classical chart*. Oscar Peterson won the Prix Oscar Peterson at the Montreal Jazz Festival. The award is for Canadians who have achieved international success, and appropriately, Peterson was its first recipient.

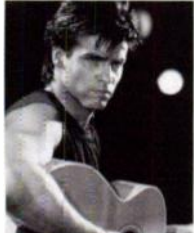
1990

Call it the year of "Black Velvet", because that's how most people remember it, anyway. That, or "the year the GST became law." The Alannah Myles hit topped *Billboard* on March 24th and set a record for the fastest-selling debut album (one million copies in Canada alone). A future record-breaker, Celine Dion, emerged re-invented and released her first English language album, *Unison*.

Shortly after being named one of the "Artists of the Decade" by the Canadian Recording Industry Association (along with Rush and Bryan Adams), k.d. lang incites controversy not because of her sexual orientation, but because of her nutritional orientation: her native Alberta doesn't take kindly to Katherine Dawn participating in a "Meat Stinks" campaign for PETA. "Cattle country" stations drop lang's music, and in Consort, the sign declaring the town as k.d.'s home is burned.

In classical music, Orfa Harnoy continued her international domination, as her version of the *Vivaldi Concertos* became one of the biggest-selling classical albums of the year, worldwide.

Canadians remained political in their music. Neil Young appearing at the Tribute to Free South Africa on April 16th, while Bryan Adams, Joni Mitchell and The Band performed at the site of the Berlin Wall on July 21st.



Roch Voisine



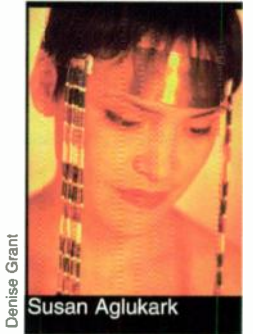
Ogre of Skinny Puppy



Cowboy Junkies - 1991

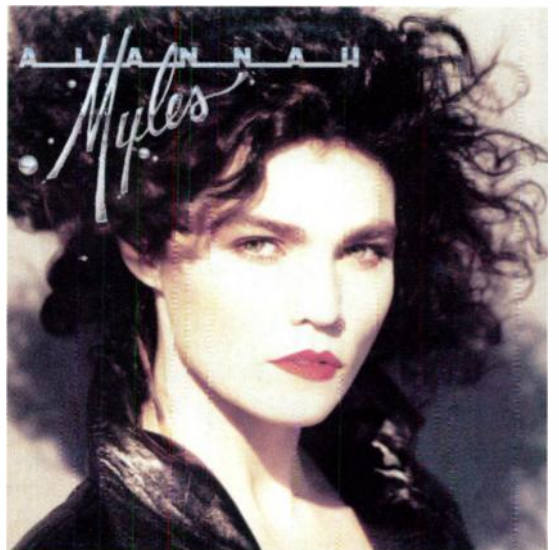


Jane Siberry



Denise Grant

Susan Aglukark





The Artists

1991

The story of the year was the dissolution of the USSR and its replacement by the Commonwealth of Independent States, a move that would confuse geography students and hockey fans for years to come. In Canada, political correctness went completely awry when Barenaked Ladies were banned from playing New Year's Eve at City Hall. When Alanis emerged from Nickelodeon and released her first dance-pop album, nobody realized what a music superpower she would become a few years later.

The East Coast surge began as Ashley MacIsaac and the Rankin Family performed at the Mariposa Folk Festival. Susan Aglukark, who would go on to become an influential name in aboriginal music, performed her first show in Arviat, NWT. At the Junos, Entertainer of the Year went to The Tragically Hip for the first of several times.

Tribute albums were a theme in '91. First out was *A Kick at the Darkness*, a tribute to Bruce Cockburn, which included Barenaked Ladies' version of "Lovers in a Dangerous Time". Then there was *I'm Your Man*, showcasing the songs of Leonard Cohen, as performed by artists including R.E.M., The Pixies and Nick Cave.

Canadian songwriters were in the spotlight that year, as Ricky Van Shelton took Charlie Major's song "Backroads" to #1 in the US country charts in June. Meanwhile, Marc Jordan's *Rhythm of My Heart* tops charts internationally, thanks to a gravelly performance by Rod Stewart.



Alanis Morissette
— circa 1991, and 1995

1992

"When is a Canadian not a Canadian?" That seemed to be the question for 1992 as Bryan Adams took home six Grammy awards, but one of his songs was found not to qualify as Canadian Content. A public battle between Adams and 54•40's Neil Osborne ensued.

Barenaked Ladies signed with Sire Records after selling 50,000 copies of their indie cassette; their debut album, *Gordon*, sold 70,000 copies the first day it was released and went double-platinum within two weeks. Among the hits off *Gordon* were the chart-toppers "Enid", "If I Had a Million Dollars" and their hit from their "yellow tape," "Be My Yoko Ono".

Roch Voisine was named a Chevalier dans l'Ordre des Artes et des Lettres by France's ambassador to Canada. Michelle Wright became the first Canadian artist to top *The Record's* country music chart (with *Take it Like a Man*) since Anne Murray in 1986. Celine Dion teamed up with Peabo Bryson for the award-winning theme song, *Beauty and the Beast*.

1993

The year started off with a bang: Ronnie Hawkins and The Band were invited to perform at US President Bill Clinton's inauguration. Celine Dion had the top song, "When I Fall in Love", from the top movie, *Sleepless in Seattle*. Bryan Adams took another movie song, "Everything I Do (I Do It For You)" to the history books, as it became the biggest-selling Canadian

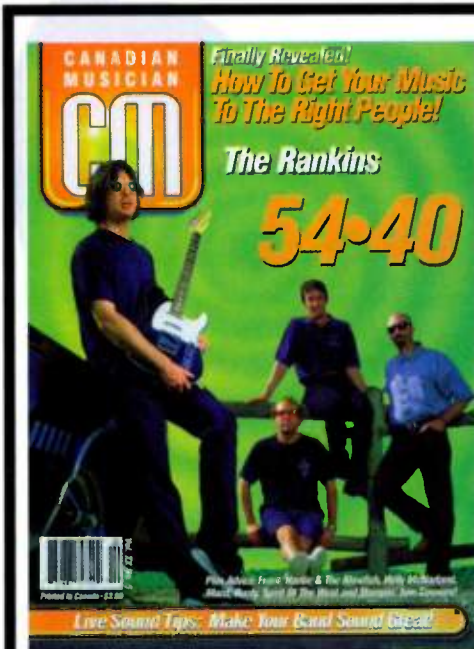


Mark Lenaloha

I Mother Earth - 1993



Pursuit of Happiness - 1993



Matt Johnson of 54•40

On what it takes to have longevity as a Canadian artist:

"Obviously, we've stayed together. That's important. You can't win if you're not in the game. We've set a lot of short-term goals which, when they accumulate, become bigger goals. We've never been afraid to take creative chances with our music. A lot of our records have been varied, in terms of the sound, type of song, and so on. What that does is, that creates the opportunity for yourself as an artist to do what you want. In other words, your fans don't necessarily expect you to be one type of band all the time. And it might possibly hurt you, as far as short-term success, but it gives you creative licence to, over a long period of time, have a strong fan base that expects you – and maybe even demands it of you – to change it up every so often. And while doing that, you're not setting yourself up to be pigeonholed. Then I think fans and critics alike will withstand that kind of creative dart-throwing. We're not afraid to put songs in different lights and try different styles and genres of music. Knowing full well that we are who we are, no matter what we try to do, it will sound like 54•40."

Rob Thiessen of Noise Therapy

On the evolution of Canadian music:

"Canadian music as a whole is more "Canadian" sounding than it was, say 15 or 20 years ago with the exception of certain groups or solo artists such as Celine Dion, Alanis, Our Lady Peace, and a few others. Most Canadian artists only experience a large degree of success within Canada. In the '70s and '80s bands such as Rush, Loverboy, BTO, to name a few attained great success worldwide by not sounding Canadian. Bands that are big in Canada in the '90s and have a Canadian sound (such as The Hip for instance) have struggled to achieve success outside of Canada. This is not to say that sounding Canadian has changed or hurt Canadian music over the last 20 years but it is certain that writing songs about hockey and grain elevators will not help Canadian music to expand in the future."

single of all time. Steppenwolf headed to Milwaukee to perform at the Harley-Davidson 90th birthday bash, and Canadians got mountains of Snow – not just the winter kind. Reggae-rapper Snow debuted with *12 Inches of Snow* and quickly made a name for himself outside Canada ... and a reputation for himself within the country. The surprise international hit of the year was Winnipeg's Crash Test Dummies whose *God Shuffled His Feet* launched the mega-hit "Mmm Mmm Mmm Mmm". As the summer came 'round, so did the Hip, with their first sort-of-bi-annual *Another Roadside Attraction* tour, and in the fall, Molly Johnson started a Canadian tradition by organizing the first Kumbaya festival to raise money for AIDS groups.

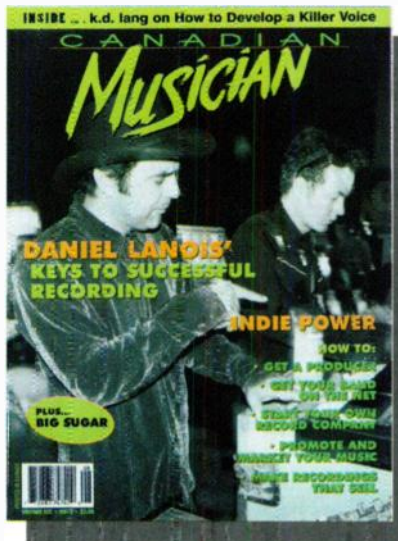
Both I Mother Earth and The Tea Party released their major-label debuts (*Dig* and *Splendor Solis* respectively).

Thanks largely to the success of Barenaked Ladies independent bands emerged from the woodwork, taking control of their own careers. Among the ones who went on to further success were Our Lady Peace, Moist, treble charger, Pluto, rusty, Change of Heart, Doughboys and dozens of others.

1994

In what we've dubbed the Year of Re-Invention, Alanis Morissette reclaimed her last name, moved to Los Angeles and began collaborating with Glen Ballard. Barenaked Ladies released their sophomore album, *Maybe You Should Drive*, which is considerably more serious than *Gordon*, but the BNL Backlash was in full swing. 54*40 were on the charts alongside Roch Voisine, Celine Dion, The Waltons and Jann Arden. Inuit singer Susan Aglukark received the first Aboriginal Achievement Award in the Arts & Entertainment field. And in the "betcha didn't know" category, Montreal native Melissa Auf Der Maur joins Courtney Love's band Hole.

Sarah McLachlan, whose *Fumbling Towards Ecstasy* had her fumbling towards international fame, gave a command performance to the



Pope in December. Bryan Adams, already ensconced in worldwide renown, teamed up with Rod Stewart and Sting to record "All for Love".

Canadian Country music got a boost when NCN, the *New Country Network*, debuted on New Year's Eve. The downside was that the displaced CMT, *Country Music Television*, decided to drop all Canadian artists who didn't have American label deals.

1994 was also the peak of Halifax Hysteria. Spurred on by the sound of Sloan, A&R reps from American labels fell all over each other racing to the coastal city, looking to find the next Nirvana. None broke through significantly to the States, but Canadians were treated to the diverse East Coast melodies of jale, Eric's Trip, Rawlins Cross, Great Big Sea, Thrush Hermit and dozens of others. Among the accolades for the band that started the hype, *Spin* magazine called Sloan's *Twice Removed* "one of the ten best albums you didn't hear in 1994."



Andrew MacNaughton

Carlos Morgan

On Canadian hip-hop music:

"Canadian Hip-hop has evolved to become more mainstream, with increasing acceptance and accessibility. The flow, lyrics, music and production are on a par with what we hear coming out of the USA. The state of Canadian hip-hop today, coming from my point of view as a consumer, since I am not a hip-hop artist, is that the music is strong and the quality can compete internationally. The distinguishing characteristics of Canadian hip-hop music is the energy omits the violent or hostile nature for the most part. I consider this to be a good thing."



Richard Beland

Chris Murphy of Sloan

On the biggest problem in Canadian music:

"It used to be that major chords dominated the charts with their strength and optimism. Gradually, more and more artists were discovering the sweet sadness of the minor chord and how it could suggest tenderness. Nowadays, virtually every artist on the charts crams up to five minor chords per song, even minor 7ths. It's too much. Look at Ace of Base (are they Canadian?) [uh, no. Luckily] I think this so-called minor chord revolution with its "Artists For Minor Chords" (AFMC) Started by Winnipeg's own Bjorn Yogenfruz of Ace of Base has gotten out of control. The tenderness is gone and we are left with melodrama. I think we had better get back to making "Major Music" once again."

The Artists 1995

AMANDA MARSHALL



This was the first of many "Year[s] of the Woman." Prairie gal Jann Arden sold out a three-week tour of Europe and gained immense popularity in Italy, where her hit "Insensitive" was used in a jean commercial. Susan Aglukark, a NWT native, won the Juno for Best New Solo Artist. Timmins, Ontario's Shania Twain became only the third Canadian artist (Hank Snow, Anne Murray) to hit #1 on the *Billboard* country singles chart; sales of *The Woman in Me* topped the 12 million mark, making her one of the hottest superstars in country music. And last but not least, Ottawa's Alanis Morissette made millions of men worldwide suddenly want to attend movies with Canadian women.

Men didn't fare too badly, either. Charlie Major became the first country artist to have six #1 songs from the same album (*The Other Side*) in Canada. Great Big Sea had a Great Big Crossover with their major label debut, *Up*, which featured a remake of Slade's "Run Runaway". In an unlikely team-up, Ashley MacIsaac and BKS had a hit "Square Dance Song". Bryan Adams, of course, remained huge around the world, despite the black gunk around his eyes in the video for "Have You Ever Really Loved a Woman". Even icons The Tragically Hip gained some ground towards developing a US audience when Page & Plant asked the quintet to open for them.



Richard Beland

Holly McNarland



1996

As the country adjusted to the new "toonie" coin, Canadians were spending tons of toonies on music. A volcano of power-pop erupted, with Odds, Killjoys, Sloan, Moist, Barstool Prophets, Big Sugar, Doughboys and many others taking up chart space. Even Elton John pointed to Canada as the home of one of his favourite songwriters - Amanda Marshall.

South of the border, a bidding war erupted over Toronto-based singer/songwriter Hayden, who eventually signed with Outpost, a subsidiary of Geffen Records. Canadian icon Neil Young called Hayden personally to congratulate him on his album, and several international music magazines, *Spin* among them, profiled the young rising star.

Jane Siberry started her own Toronto-based record label - Sheeba Records - which she manages.

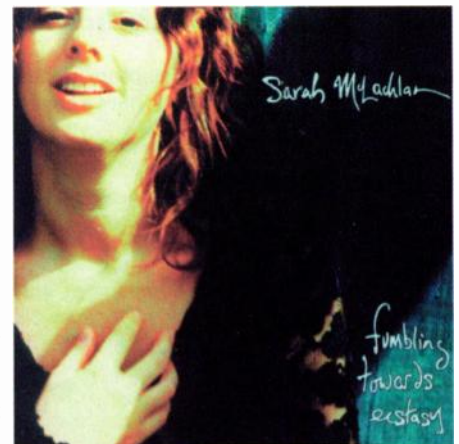
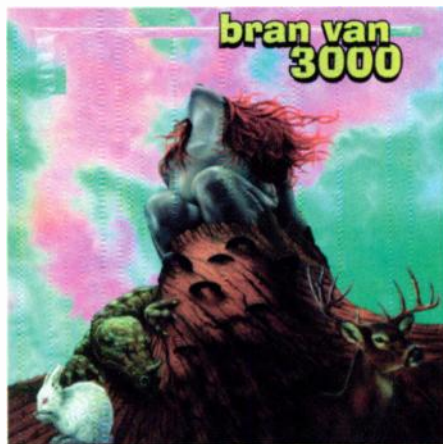
Alanis Morissette continued her world domination, surprising nearly everyone who knew her as a dance-pop diva. After selling 30 million copies of *Jagged Little Pill*, it doesn't really matter who was surprised.

Shania Twain was named *Billboard's* #1 country artist, winning a Grammy for Best Country Album as well as the same award from the Academy of Country Music and the Canadian Country Music Association. Twain reaped in the awards as Favourite New Country Artist or Favourite Female Country Artist at the American Music Awards, Blockbuster Entertainment Awards, the Junos, World Music Awards, and a few others. In short, she was popular.



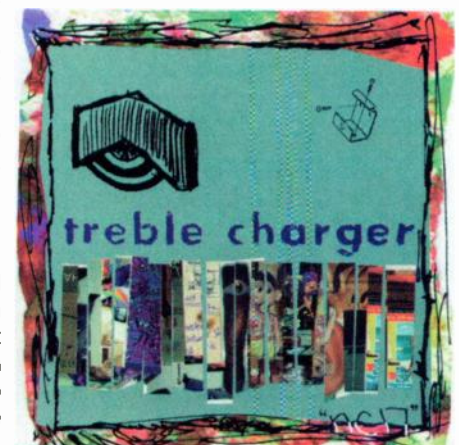
Wide Mouth Mason

Warner Music Canada



1997

Although most Canadian major labels had stopped paying much attention to urban music after the Maestro surge of the '80s, it was clear that hip-hop music was making a home in Canada, and that Canadian hip-hop was developing its own sound. A blend of the



rough New York and melodic Caribbean styles, Canadian hip-hop was carving out a niche for itself among world artists. The Rascalz, Jacksoul and Carlos Morgan made label executives take notice.

One strength in Canadian music is that artists are able to draw from different types of music, merging them in unique ways. Two very different bands accomplished this in 1997. Montreal's James De Salvio and his ever-expanding Bran Van 3000 took from hip-hop, pop, "sampledelic," electronica and a few other genres, winding up with the massive hit, "Drinking in LA". The "band's" remarkable success came from DiSalvio's unique approach, acting as a movie director of sorts and "casting" his band from among more than 20 of Montreal's finest musicians, including everyone from former Doughboy John Kastner to soul singer Stephane Moraille.

Out of the Prairies came another multi-genre band, this one a combination of blues, jazz, roots and pop. Wide Mouth Mason took the country by storm with their debut, self-titled album, making waves at international jazz and folk festivals, while developing a solid radio base across formats.

Although most media and fans in Canada had turned their backs on Barenaked Ladies, dismissing them as "novelty", Americans were just beginning to take notice. On New Year's Eve 1997, the Ladies sold out The Palace in Detroit, where 17,000 fans helped them ring in the New Year.

1997's Big Music Scandal came when *MacLean's* magazine interviewed Ashley MacIsaac for its annual Honour Roll. During the interview, MacIsaac came out of the closet, as well admitting to some left-of-centre sexual practices. The fiddler was promptly dropped from the Honour Roll, creating a controversy of unusual proportions for Canada. Shortly thereafter, MacIsaac made headlines again when, while performing on *Late Night with Conan O'Brien*, he did a small jig that revealed what he was(n't) wearing under his kilt.

1998

It was a "Titanic" year for Celine Dion, whose "My Heart Will Go On" from the Leonardo DiCaprio film sold more than 20 million copies worldwide. At the risk of sounding like a broken record, this was the year (again) that reconfirmed her status as an international superstar.

Shania Twain, too, solidified her status as a household name. With her third album, *Come on Over*, garnering six Grammy nominations and selling over 9 million copies worldwide, there's not much more that can be said about her.

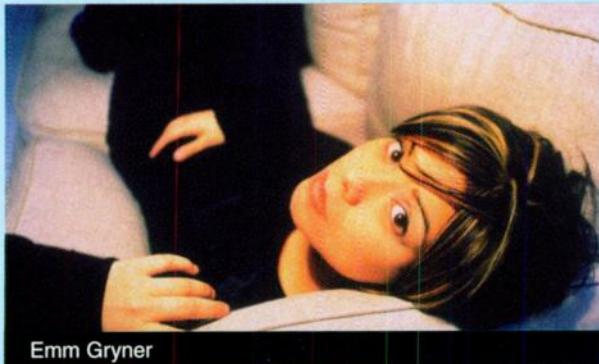
Holly McNarland took home the Juno for Best New Solo Artist in March, while watching her major-label debut album go platinum by the end of 1998.

Barenaked Ladies saw their relentless touring of the States pay off with a Top Ten *Billboard* single ("One Week") that hit #1 on MTV and earned the band a Grammy nomination [at press time, the Grammys had not been handed out]. Their album, *Stunt*, has sold more than three million copies to date, landing them an early 1999 slot on *Saturday Night Live* and a spot on many critics' year end lists. Their success was tempered with a personal challenge: keyboardist Kevin Hearn battled leukemia and, according to Ed Robertson, "kicked cancer's ass."

Our Lady Peace's 1997 *Clumsy* CD sold over 800,000 copies in Canada, with well over half a million copies in the US, cementing them as an act to watch. Our Lady Peace launched the *Summersault* tour in 1998, which joined EDGEfest as another stage for Canadian (and international) acts to showcase to larger crowds across Canada, that may not be reached otherwise.

In hip-hop news, The Rascalz refused their Juno for Best Rap Recording (*Cash Crop*), stating that they felt the award was a "token gesture towards recognizing the real impact of urban music in Canada." The impact of urban music in Canada was stronger than ever in 1998, as *Cash Crop* outsold all other domestic BMG new albums by a ratio of 3:1 the week of its release. The single "Northern Touch", which included The Rascalz, Thrust, Kardinal Offishall and Choclaire topped charts in Canada, and it also broke through to the States, England and Europe. Love Inc. was one of the hottest acts of the year. In Quebec, Dubmatique sold 100,000 units of their album *La Force de Comprendre*, and their fans were outraged that the band didn't receive a Juno nomination.

The worldwide trend of ever-younger stars hit Canada squarely in 1998, with the surprisingly strong Serial Joe (nicknamed by some "The Beastie Babies") and the Hanson-esque The Moffatts. Canadian pre-teens finally had idols to call their own.



Emm Gryner

Emm Gryner

On the surge in popularity of Canadian women:

"This question suggests, like so many questions about this topic do, that the female artist is a genre unto itself, which with all the hype and misunderstandings regarding Lilith Fair etc. is hard for people to see is unjustified. If you're talking about Sarah McLachlan, Celine Dion, Shania Twain and Alanis Morissette, I think each of them arrived at international success in different ways for different reasons. Just as many Canadian men are doing well beyond Canada as well. Barenaked Ladies and Our Lady Peace to mention a couple, and the sooner we get off the topic of the women phenomenon, the sooner we can get on with making music, which should be what the whole thing is about anyway."



Farmer's Daughter

Farmer's Daughter

On Canadian country music:

Angela: "Canadian Country Music is pretty unique unto itself. We have so many regional and indigenous influences. It has become a sound of its own."

ShaunaRae: "The arms of Canadian Country Music seem to be opened much wider than country music in other countries. We accept into our genre of music a lot of acts that push a lot of boundaries, which I think makes our sound a little more broad but much more interesting."

Jake: "Yes, Canada does have a "sound." Canada has such a diverse cultural base and this shows in the music."

The Artists

Timeless Artists

We asked several musicians which of their peers transcended time and trends. Among the answers:

Neil Young
Hayden
Ron Sexsmith
Rheostatics
Stompin' Tom
k.d. lang
Joni Mitchell
Jann Arden
S.N.F.U.
D.O.A.



1999
(and
onward)



As I write this, in January, there's not too much to say about 1999 yet. The big story so far is that Bryan Adams has teamed up with "Sporty Spice," Melanie Chisholm, for a new single, "When You're Gone". Celine and Shania – neither of who need last names now – are dominating every awards competition around. Alanis' "second" album, *Supposed Former Infatuation Junkie* is doing well, and Barenaked Ladies are still going strong.

When *CM*'s 15th anniversary issue came out, a retrospect of Showcase looked back at some artists that had moved on to higher levels of success. I'd have to say that, when *CM*'s 25th anniversary comes around, the big story will be an Ottawa band called Staring, who have yet to sign a label deal.

Where does Canadian music go from here? That's the multi-million dollar question and frankly, I don't have an answer. The quality of music continues to improve, and with it, the number of Canadian artists who will have international success - and therefore be able to make a good living. Despite the fact that many Americans still think of Canada as "that state up by Alaska," the country overall has developed a solid reputation for producing A-list talent. One can only imagine that, into the next millennium, Canada will continue to be a world force in music of all genres.



Sarah Chauncey is a Toronto-based freelance writer.

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The Gear



by Paul Lau

It was 20 years ago today when...

In the late '70s, *Canadian Musician* was a new arrival on the national music scene. I was a high school student on the path to my first demo recordings. I wrote songs on the family piano, and paid a small fortune to be recorded on a well-miked grand piano in a professional studio. At home, we had a wood paneled basement straight out of *That '70s Show*. I needed gear.

Twenty years later, musicians have so many more options – especially those that aren't fabulously wealthy. Let's look at the gear. What has happened? What machines have changed the Canadian musician in the past 20 years?

In the '80s, Dave Smith (founder of Sequential Circuits) argued that "MIDI, together with the new generation of electronic synthesizers, has been the single most significant musical instrument development since the electric guitar." Clearly, the MIDI interface and the digital revolution has changed all that's possible, affordable, and recordable. And this has affected musicians from all walks of life. I'll begin with a bit of background on MIDI, and then take an indulgent stroll through 20 years of gear.

The MIDI Revolution

MIDI stands for musical instrument digital interface. In a sense, it did for electronic instruments what the World Wide Web has done for home computers – only more than a decade earlier. In the mid '80s, the electronics industry agreed on a common standard (MIDI) to enable electronic musical instruments to both communicate with each other and merge with the domain of computer technology. This agreement included the protocols for transmitting data as well as the type of physical connectors that were to be used.

The basic function of MIDI is to allow one instrument to be played from another in order to layer sounds together, but it is commonly used to connect a master controller to an arsenal of modules, keyboards, and computers. MIDI can be used to define the pitch of each note and performance parameters such as pitch bend and modulation.

The presence of the MIDI system is normally indicated by three 5-pin, 180-degree DIN sockets on the back of an instrument. MIDI IN carries information from another keyboard or sequencer to the instrument; MIDI OUT transmits data from the instrument to another; and MIDI THRU passes information unal-

tered through the instrument to another. MIDI THRU is necessary to connect, for example, several sound modules to one sequencer. MIDI also supports 16 discrete channels, so theoretically one MIDI source such as a sequencer can drive up to 16 instruments, each playing a separate track of music.

Through the years, instruments have become multi-timbral, which means the instrument can respond to more than one MIDI channel at a time, each having a different allocated sound patch. The polyphony of the instrument has also increased dramatically through the years (the maximum number of notes that can be held down at any given time without cutting out the sound). One of the most important aspects of MIDI is the development of transmission of performance data. This development includes velocity with which the key is hit, pitchbend, modulation; program changes; and non-channel-specific system data such as clock information for drum machines and sequencers, and MIDI Time Code and System Exclusive information (allowing patch data to be dumped between instruments and to software-based editor/librarians).

In 1992 General MIDI (GM) introduced the concept of a standardized Tone Map, which means certain similar sounds

were found in these MIDI channels, such as; piano/synth on channel one, bass on channel two, drums/percussion always on channel ten. This is so that a song written for one GM synth would make reasonable sense when played or triggered on another. Roland's GS and Yamaha's XG were the two companies during the '90s that really pioneered the developments of this standard. It allowed the end-user/home-user to receive instant gratification. With this pre-assigned tone map, non-musicians could use a sequencer on their computer and trigger a GM module without being concerned about which sounds were played on which MIDI channels. In this way, the keyboard can be used like a karaoke machine.

MIDI really changed my life as a musician. After finishing university and a stint at Steve's music store in Toronto – surrounded by great gear – I was employed at Roland Canada Music where I was a product specialist and inside sales consultant (surrounded by great Roland gear). I represented Roland at a computer trade show in association with Toshiba Canada. At the convention, Toshiba furnished me with what, at that time, was an amazing laptop computer. I connected a MIDI interface to it and set up a portable functional sequencing, notating software music workstation. I was using the new PC-200 controller keyboard with a new

past 20 years. Other areas of the music technology, including software, have frequently been developed to exploit and support these advances.

In the early '80s, the Roland SH-101, with one oscillator, was an affordable and popular monosynth that bridged both analog and digital domains. It featured an on-board sequencer and came in several colours (like the latest iMacs). The first attempts to bring multi-note polyphony at an affordable price came when Roland launched the Juno 6 and Korg launched the Poly 6. Subsequent versions of these synths incorporated extended programmability and MIDI, and these boards



Yamaha DX II

remained popular for years to follow.

The transition from analog to digital sound was very exciting and intriguing in this period. In conventional subtractive analog synthesis, the programmer begins with a harmonically rich source, and begins to filter out unwanted harmonics and noise to define a particular sound. However, when computing technology began to lower in cost, there were exciting new musical paths to be ventured.

It's exciting to get new gear, and I was keen to show it off. A school friend of mine, Ian, had a younger sister who was a real avante-garde/punk rocker. She often hung out at the local video arcade in Halifax and she played piano and guitar. She lived just down the street from me and she came over to play the PPG Wave and sing. All I remember is that she sang stuff that was a bit too high-pitched for me. She asked me to call her and said she'd come back and play again some time. I never got around to calling her. I guess I wasn't a good judge of talent. [E-mail me (docaudio@inforamp.net) if you can guess the person I am talking about. You've heard her on the radio ... trust me.]

Anyhow, the PPG Wave was an eight-voice polyphonic keyboard with built in sequencer and arpeggiator. This keyboard used 'tables' of digitally generated waveforms, which in turn were processed through analog envelopes and filters (real cool digital sounds via analog controllers). Even back in the early '80s, manufacturers knew the importance of the analog domain and attempted to meld the two worlds of analog and digital together.

A year after I bought the PPG Wave, Yamaha introduced a truly revolutionary synthesizer: the DX-7. John Chowning had developed the theory that all sounds could be produced from a combination of simple sine waves, modulating each other to produce overtones. Yamaha had experimented with this idea and refined it further. FM (frequency modulation) used a system of six sine-wave oscillators for each voice which could be configured as an "operators" or "modulators" depending on the "algorithm" or arrangement in which they were combined. This was expanded by the fact that each sine wave

source also had its own envelope generator



Korg Poly-61

half-rack Sound Canvas from Roland. But the most interesting part was when a friend came by, carrying a new six string bass in a gig bag on his back, while I was demonstrating Roland's CP-40 Pitch to MIDI Converter. When my friend saw this, he immediately pulled out his bass guitar and plugged it into the converter. We dialed up an acoustic piano sound as he had always wanted to play piano.

So there we were. He was thumping on a bass guitar playing piano sounds, synth sounds, and synthetic bass sounds live, right into the sequencer. This was something, seven years ago. That day wasn't just memorable for the great demonstration. It was also where I met Jim Norris, owner/publisher of *Canadian Musician*. Soon after I began writing for this magazine.

Keyboards

The advances in keyboards and sound modules have been at the forefront of developments in music technology in the

Additive synthesis was a new method that allowed the programmer to start with nothing and adding harmonics at different amplitudes to create the sound.



Roland Jupiter 6

making the possibilities of more different sounds.

The DX-7 employed digital access programming and replaced the many synthesizer knobs with a small number of buttons. Numeric parameter display and up/down button controls became the standard in the ease of use, and at the same time lowered the cost to manufacturers. Most musicians probably never went beyond the preset sounds, in spite of the fact that the DX-7 was fully programmable. However, one feature that was always a feature of any demonstration was

The NED Synclavier2 is such a beast and also touted as one of the most expensive musical instruments of its time. It is still in use – for example, you can hear it each week in the *X-Files* theme.

My own experience in this area began in 1982 when I purchased a PPG wave 2.2 and began assembling a basement studio.

how a particular synthetic sound was so real. In the DX-7's case, the Rhodes sound was a hit and ultimately used to death. Why truck around a Rhodes keyboard when you can have a slim-looking, lighter keyboard? The same was true a few years later (1988) with the Korg M1 piano sound.

The Yamaha DX-7 set the precedent for true mass marketing of a keyboard, moving over a million units in its history. Soon, manufacturers developed modules and they were introduced also at half the cost of the entire keyboard (such as the TX-7, FB-01 and TX-81Z). These portable units allowed a great layering effect via MIDI and really thickened the already rich tonal voices of just one unit (if one could afford it).

During this period, digital synthesis programming was complex – too complex for us average musician types. We just wanted to play and didn't want to get too technical. (I would like to point out that anyone from this time period would remember and understand that all technical manuals were incomprehensible. It's quite funny, in retrospect, because at that time anything you needed to do required 11 fingers, your nose and a good memory of what sequence to hold down and when to use the shift button. This is not to say that there were one or two of us out there that actually could explain how things worked technically, you know who you are...)

This brings us to '87 when Roland launched the D-50. Roland introduced LA (linear arithmetic) synthesis, sampled partials combined with conventional filters and envelopes. The D-50 used sampled partials as its basic waveforms. These waveforms were processed through a fairly conventional modulator-filter-envelope system and digital effects. The D-50 preset sounds were recognizable instantly and quite overused at the time. Other less expensive manufacturers such as Kawai released the K-1 and K-4 using similar technology but not really having the same effect or quality of sound.

In the following year Korg released "the keyboard" that became a standard for years to come: the Korg M1. Korg was really the first company to introduce the all in one workstation. Although the M1's on-board sequencer was limited, it was a great scratch pad and the built-in digital effects were amazing (and not too noisy). One issue that we ran into was a need for more polyphony (i.e. we needed to be able to play more notes at once). Fortunately, the manufacturer came out with the M1r rackmount and the M3r to provide extra voices and polyphony at a cost much lower than another full keyboard.

The M1's price point, though not inexpensive, gave DX-7s/D-50s quite the run. From that moment on manufacturers have continued to produce some form of sample-plus-synthesis. Roland answered back

The Gear

Samplers

with the Roland U-20, two-thirds the size and almost half the price of the M1, but no sequencer on board and – most noticeably – without all the M1's digital effects.

More recently, different companies have developed various approaches to sample-plus-synthesis. Korg has A12, Yamaha has AWM, Kurzweil (the K-2000) calls it V.A.S.T., and Alesis has QS. Korg has also continued in developing a form of wave-sequencing. Wave-sequencing is when one sample merges into or modulates into another sample, which is a totally different and not to be confused



Alesis ADAT Type II

with phrase-sequencing (used on Roland keyboards as a cool, quick, one note auto playback sequencer feature).

In the last few years there has also been a revival of old analog sounds, led by manufacturers such as: Novation (BassStation), Doepfer (MS-404) and Clavia have all had a leading role in this direction. In '94, Clavia introduced the Clavia Nord Lead that produces sounds in the digital domain but replicates the



Roland TR-909

sounds of traditional analog keyboards (e.g. minimoog etc.). This trend towards returning to analog sounds has been a backlash against digital ones. Digital and PCM samples are great, but the true warmth of analog is lost in the translation and that is truly audible no matter what anyone says. It's great to have a rack-mount like E-mu's vintage keys or any of the aforementioned but nothing beats the real thing: a sample is still a sample, and it can lack the full depth and warmth of overtones.

This is not to say that keyboards like the Roland JD-800 and JP-8000, and the Waldorf-XT module do not address this "warmth" dilemma. It's just that they are great, innovative musical instruments in their own right and their sounds have unique characteristics that can't be found elsewhere. It's a bit like comparing a Fender Rhodes to a Hammond B-3 to a grand piano. One is not like the other, and your choice should depend on what works for you in your kind of music.

Samplers have come a long way since the inception of tape loops. In 1979 Fairlight CMI launched a digital production system aimed towards the studio market. The Fairlight included re-synthesis, sequencing and audio-visual functionality, and sampling was just one of the many features. It appeared before the advent of MIDI. The Fairlight cost anywhere from 40 K to 175 K, up to 28 MB of memory and 8" floppy disk storage. It was the high-end machine of its time. The only other system that offered competition to the Fairlight was the NED's Synclavier.

Only a year later, E-mu's Emulator hit the market and sampling became much closer to – but still a bit beyond – the reach of the average musician. At a cost of about \$10,000, it was definitely more affordable and it could make 8-bit, 2-second samples which could be stored on 5" disks. When Ensoniq came out with the Mirage 8-bit sampling keyboard in '85 (for around \$2,000) and Akai launched their SE612 rack mount sampler (at around \$1,000), sampling really became affordable for the average musician and one could actually acquire a sampler. However, there were limitations to lower-cost samplers. For example, the Akai SE612 relied on 2.8" quickdisk and had limited editing capabilities. It allowed for 8-second, 12-bit, 6-note polyphonic sampling, but if you had more than one unit it could be used quite ingeniously in production.

Akai in the following year released the S900 with 63-second, 12-bit sampling, more advanced editing capabilities, 3.5" disk drive and a large blue LCD screen. I found that the separate audio outs on the back were tremendously useful as a sampling percussion module. The next level was the Akai S950 that had expandable memory and more editing features. It wasn't until '88, however, when Akai's S1000 offered the first affordable 16-bit stereo sampler. Between 1988 and 1992 Roland had released the S series of samplers with the quite affordable S-50 sample keyboard, which had an optional video or TV interface. (I remember once plugging the sampler into a '29 Floor console TV at home just to see if it worked and it did, that was neat). There was also the S-10 (a smaller and less expensive version and the W-30 sampling keyboard) which was used at the Toronto SkyDome interfaced with the subsequent S-770 sampling module. Other companies and music manufacturers such as: Korg's DSS1 (combined synthesis with sampling), Casio's 16-bit FZ-1 and Yamaha's TX81W 12-bit were all attempts to bring sampling to the average musician but whatever did happen to all those samplers?

Well in '92, Akai struck again with 16-bit mono sampling with S01 with a truly

affordable price point around \$1,000. It is great to see that the last few years Kurzweil (K2000 with sample option), E-mu (E4K) and Yamaha (A3000) are manufacturers that have continued to produce great sample modules/keyboards in a reasonable price range from \$2,000 and up. (The soon to be released E-mu's EE4 ultra sounds like it is going to be just amazing and Roland released a new sampler at winter NAMM '99 since the last S760)

Drum Machines

When we think of drum machines or beat boxes a few names come to mind. For instance, Roger Linn who pioneered sample drum sounds and produced the Linn Drum machine. (In '81, Human League used Linn drum/MC-4 sequencer on their recordings; I on the other hand could not afford a Linn and acquired the Emu Drumulator).

Linn had a great, user-friendly front panel with mixer sliders for control and individual $\frac{1}{4}$ " outputs for each sound. E-mu's Drumulator was also a terrific sample drum machine, it had individual RCA outputs that did the trick in separating the kick and snare and hi-hats. Learning how to program these drum machines wasn't easy but a little persistence paid off and away you went within the hour. I remember acquiring E-mu's Simmons electronic drum sound chips that could be placed in the E-mu Drumulator and the effect one could get processing the sound was just overwhelming at the time.



E-mu Systems Drumulator

A few years later, in '83, Roland came out with TR-909 which had sampled cymbals but synthetic drums (sought after by many groove/hip-hop/dance groups now). Following were Roland's TR-505 and TR-626 that used sampled drums – but the samples were a little dead sounding. Yamaha attempted to jump on the bandwagon too with the RX series. However, this wasn't as successful as they probably would have liked.

Then there was Alesis, I remembered when I got my first Alesis HR-16 and in comparison to the other drum machines

at the time it was really "crispy", but it too faded away until Alesis produced the recent D series (e.g. D-4) of drum modules. Boss, a division of Roland, came out with those tiny doctor rhythm drum machines and anyone could afford one of those. They had a great punch to them and were a great sounding and lots of fun. It is noteworthy that the latest trends have gone in two directions with regards to the re-creation of familiar analog drum machine sounds (i.e. Roland's MC-303/505, Novation's DrumStation, or just sampling drum loops right off vinyl, CDs, live, anything).

Drums in general haven't changed too much other than the materials to create and produce real drums like using better alloys etc. Concerning the technology of drums, manufacturers did explore producing smaller, lighter/more portable kits (all using rubber faceheads, I believe the geometry of the rubber is where they differ). We see this in the Roland TDB-7/TDE-7 series, Kat, and Canadian made Sherpa drums, which were all attempts to allow drummers to have more flexibility and access to the world of MIDI and computers. The accessibility to thousands of percussion sounds (or any sounds as a matter a fact via MIDI through a sound module/sampler) is just mind-boggling.

Computers/Software

Some say it's just a tool – a means to an end. Some say it's a musical instrument. But, where would we be without the computer in the music industry? When MacIntosh started integrating the MacPlus (a 1MB machine, monochrome, mini-screen) into sequencing, this was a turning point for the music industry as a whole. Opcode had a perfectly matched Mac-MIDI interface (Studio series of interfaces) and Performer (by Mark of the Unicorn) was the industry standard sequencer. All this would cost about \$4,000+ just to get started and sequencing. But, if you wanted to print music another \$500+ would get you Composer software with a manual the size of *War and Peace*. Third party manufacturers had produced MIDI interfaces for Apple II, Kaypro, and Commodore 64 computers, also. But, it was the Mac that made the impact on the music industry first.

The next evolution in computers and music, (and what really made a difference for the average musician) was when Atari released the ST. It came with a MIDI IN and OUT/THRU sockets built into the side of the computer (reducing the added cost of a MIDI interface). The ST really allowed many musicians to bypass the expensive way of Mac and get right into sequencing for under \$2,000 including notating capabilities (i.e. ability to print

out scores). I remember the bundled packages of Atari 1040ST and C-labs Notator software and how quickly these were sold out in mass quantities. It looked like everyone could afford this great system of recording during the early '90s and everyone was in business. The system was so easy to use as a tape recorder, easier actually, just line up the MIDI channels, pick the sound, press record, hear the click track and away you go. And if you made a mistake punch in on the fly or go back to the beginning in a millisecond (since this was "non-linear" recording, one of the great advantages of the technology).



Atari 1040

The IBM-PC compatible computers lagged behind at this time and it wasn't until years later that programmers and manufacturers made use of its potential. At the time of Mac and Atari's domination, it took a great deal more patience to



Mac with Apple MIDI Interface

get a PC system up and running. It wasn't plug-and-play. You needed a computer interface box/card like a MPU-IPC-T-401 card. It was a bit complicated to open up the computer case

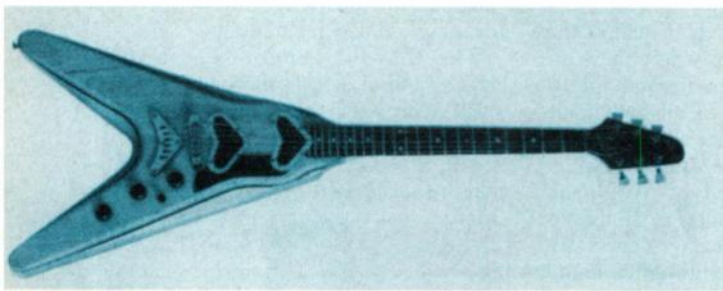
and install it without a conflict i.e. dip switches. If you were lucky enough to have a laptop at the time you could use a cradle device connected to the back and a half-card MIDI interface card but this was very cumbersome and not inexpensive either. Of course eventually third party developers began to produce MIDI interfaces for the PC and it became very affordable to integrate PCs into the musicians' domain, now this leads us directly to software development. It seems that the computer hardware, no matter what platform it is, is only as good as the software written for it. In the last number of years most software developers have remained with PCs and Macs, providing for both platforms, i.e. Steinberg with Cubase, E-Logic, etc.

Other programs such as Band-In-A-Box, and the like allow end users who are not seasoned musicians to enjoy creating music by inputting letters or chords, styles and creating music without physically playing an instrument (mainly keyboards). I feel that the computer in general has turned into an instrument in itself and continues to redefine itself constantly. For example; Creative Labs and their AWE 64 Gold can be used as a general MIDI source or a digital recorder (the card uses E-mu 8000 wavetable synthesis

The Gear

and has 4 MB of ram, 20-bit S/PDIF digital output which allow you to hook up to a DAT). It's like having a keyboard in your computer without the keyboard. Software that re-creates the front panels of older gear is part of the resurgence of the analog come back (e.g. Re-birth by Steinberg).

However, we need to remember it is not the software that creates the sound as opposed to the triggering of a sound module or sound card. Certain technology that has allowed auto-correction in timing such as quantization has been a great asset for the producers and musi-



Gibson Flying V-II

cians but the lack of human feel is where it can fall short. This is where we find technology trying to correct perfection? DNA groove templates in the early '90s addressed the push and pull, or feel factor of a song. The Canadian-based company was a real forerunner in this area, specializing in lifting the groove or feel from a particular artist live and being able to capture the feel via computer. In turn, one could place this feel factor on your own original music and hear subtle or great differences. I believe that, even with tremendous advantages of quantization, the perfectly timed track leaves a lot to be desired if there is no feeling or groove.



Tascam 234 Recorder

Recording

Recording in general has come a long way. I remember recording with two cassette decks and 2-track machines for mixing. When 4-track recording hit the scene, it allowed musicians to spend time working out songs without incurring a lot of cost. I found it quite relaxing in my first experiences with a multi-track recorder doing overdubs and then learning about bouncing the tracks down.

These multi-track devices were called Portastudios and Tascam was a forerunner at the time – they were quite inexpensive and allowed musicians to work out the songs at leisure. Yamaha and Roland eventually came onboard with self-contained sequencers (MC series) but they were not as easy to get into as the full blown affordable computer system that I mentioned earlier. Roland has persisted with such units like the PMA-5 – it is really small but can do so much. With the development of digital audio tape, Alesis comes to mind with the awesome ADAT series (I had 3 at one time) that has been redefined in the last number of years as an industry standard for those that have not yet gone to tapeless (hard disk) digital recording.

I think that the ADAT in its digital tape format works for many of us. However, eventually we will go tapeless (the same will happen with DAT format/minidisk). With the introduction of affordable hard disk recorders (i.e. Roland VS1680) it is only a matter of time when all recordings

will be on hard disk or backed up on CD. CD-R burners are becoming fairly inexpensive, and have advantages over tape in terms of the expected lifetime of the media (remember that tape does not last forever) The amounts of stored information has greatly increased with zip drives 100meg, CD-R 650megs and DVD up to 17gigs.

However, in the near term a professional tapeless system using, say, ProTools 24-bit (over \$8,000) on a Mac G3 (around \$3,000) is not yet inexpensive.

Guitars

Guitar technology has been seen in the development physical modeling; of recreating older amp sounds and particular types of guitars. This has followed the same suite as the analog keyboard history (e.g. retro-I hendrix guitar). Roland attempted a tech breakthrough with the GR-50/30 to give guitars more versatility but this had limited success with tracking problems and limited diverse sounds. Then came the V-system. Released a few years ago, it was most amazing – no tracking problems here. It wasn't the synth sounds that were being recreated to be played on the guitar rather a full arsenal of guitar body types, amp combinations, types of mics, and of course a zillion types of effects ... too much I feel that the retro guitar is very strong in the industry.

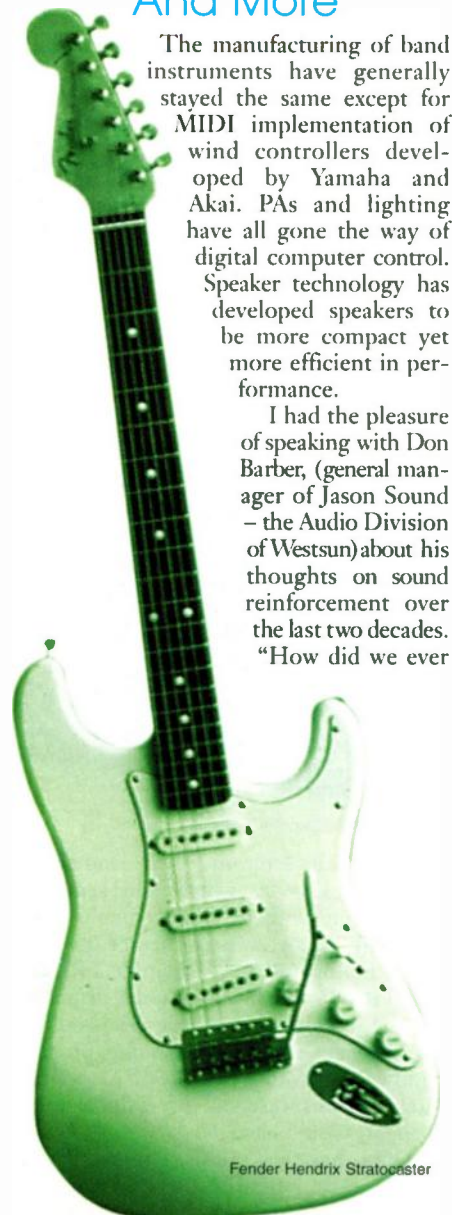
Here are a few thoughts from Ed McDonald owner of Tundra Music/Vintage

Guitars Toronto, (he is also co-founder with Marilyn McDonald, of Canada's Vintage Guitar Show June 5-6/99, Thornhill Community Centre). "Since the advent and coming of baby boomers, there have been significant changes in the guitar industry. There have been changes in manufacturing of the guitars using different types of materials, but with the evolution of the guitar, these new guitars may not have followed suit in popularity. These off shore guitars, i.e. Ibanez, allow entry-level consumers to acquire a good quality guitar, but that is not to say the original guitars of the past still remain more popular. Most manufacturers have recognized this and have tried to provide alternatives – beaten up guitars, i.e. "Relic" by Fender. I would like to see more emphasis by manufacturer (regardless of country of origin), wholesaler and retailers to encourage and support on a continuous basis young musicians to play live. This will allow the guitar/music industry to survive."

And More

The manufacturing of band instruments have generally stayed the same except for MIDI implementation of wind controllers developed by Yamaha and Akai. PAs and lighting have all gone the way of digital computer control. Speaker technology has developed speakers to be more compact yet more efficient in performance.

I had the pleasure of speaking with Don Barber, (general manager of Jason Sound – the Audio Division of Westsun) about his thoughts on sound reinforcement over the last two decades. "How did we ever



Fender Hendrix Stratocaster



Boss ME-X Effects Board

get things to work back then? Ingenuity. Most of us had to just build it ourselves, there weren't as many manufacturers and competition either. Now the actual components of sound reinforcement haven't changed other than the materials i.e.

beryllium, titanium, and

kevlar, which has allowed the quality of the component parts to be lighter, stronger, better and the designs have been great innovations.

"Power has always been an issue, where it might have been 300 watts max in an amp. Now it's up to 1000 watts. Speakers that use to handle 30-200 watts, we have speakers that can handle 600-800 watts, which is highly efficient, reliable and has great fidelity (more is better only if it is clean). Cost has also been an issue for all involved and it does seem that you get more now for the same cost. That is due to the technology breakthroughs such as digital consoles. Harrison has just announced a new console, Gamble, Soundcraft and Yamaha Music have also been there working on digital consoles.

"One of the most innovative things we've seen are the 'in ear monitor', it allows less stage volumes, sight lines are clearer and a tremendous reduction of floor monitors, like Celine Dion's live show, lots of stage! The other interesting development is the use of wireless technology - UHF/guitar, microphones - it has been around for awhile but recently been noted that it 'sounds' better. Is it better to go wireless in a studio than use a 20-foot cable connected to your guitar? You be the judge. I think when all is said and done with all that has happened in the last 20 years, there has been a push towards increasing the relevancy and profile of the sound reinforcement side of music..."

[For more on the history of P.A equipment, see the Live Sound column, this issue, pg. 82]

Future Vision

Is it multi-media or acoustic/physical modeling being perfected? Is it perfecting groovy software like Acid/Cubase/Logic/KoanX and the continued development in algorithmic programming? Or is it the demise of a social civilization where everything can be done at home, i.e. creating/producing/performing music and launching and marketing it onto the Internet (through Liquid Audio)? Is it satisfying for us just to have someone burn our music onto their CD burners at home or just download the .wav file into their hard drive to be played back later in the convenience of your home?

I'm excited to see the ongoing merger of natural instrumentation, musical skill, and the latest technology. But will we forget to "play"? I don't think so. The studio may be about gear. But, the Canadian musician is about so much more than this.



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The Business



by Martin Melhuish

When you look back at the past 20 years of the Canadian music industry, you can't help being impressed with how far we've come and how much things have changed in that relatively short period of time. Some of the major transformations came from exterior forces, like the introduction of the CD, in the '80s, and the BDS and SoundScan systems, which accurately track the airplay and sales of records, in the '90s, but for the most part, we have not done badly in taking care of our own business in this country.

The introduction of Canadian Content regulations for radio had an enormous impact on the industry here, as did the advent of video and the subsequent merger of sight and sound, pioneered in this country, in the late '70s, by an ambitious, for its time, program *The New Music*. It evolved into video networks like CHUM's *MuchMusic*, *MusiquePlus*, *Bravo*, *MusiMax* and *MuchMoreMusic*, and Shaw's *CMT Canada*.

The Foundation to Assist Canadian Talent On Record (FACTOR) was launched in 1982 with the voluntary support of broadcast sponsors. Since that time, FACTOR has distributed close to \$25 million in loans and awards for projects which, over the years, have sold more than 18 million copies worldwide and generated more than \$348 million in sales. Similar successes have been racked up by FACTOR's counterpart, MusicAction, in a Quebec market that has sustained its own star system, celebrated by the ADISQ Awards each year, and that traditionally sells more records per capita than most other countries on the planet.

The world is now on a first name basis with our stars — Celine, Alanis, Shania, Bryan and Sarah — and, yes, for the most part they're women. (Heck, even a couple of our biggest guy-groups are Ladies — Barenaked or Our Lady Peace!) It's a trend that's carried over to the Canadian music business, where women now hold some of the most important positions in the industry. In a recent poll, conducted by the Canadian music industry magazine, *The Record* to compile a list of the Top 40 Powerbrokers in the Canadian



music biz, prominent at the top of the list were Lisa Zbitnew of BMG Music Canada, the first woman to hold the post of president at a major label in Canada; Denis Donlon, the VP/GM of *MuchMusic* and *MuchMoreMusic*; and Heather Ostertag, executive director of FACTOR (Foundation To Assist Canadian Talent On Record), followed at a short distance by Laura Bartlett of Universal Music Group, manager Sheri Jones, and recording artist Sarah McLachlan.

The Powerbrokers 40 poll also pointed out another major change in the industry over the last two decades. Once accused of being Torontocentric, the playing field in the Canadian music business has tilted somewhat in the direction of the West Coast. The top three Powerbrokers, managers Bruce Allen (Bryan Adams, Anne Murray) and Terry McBride (Sarah McLachlan, Barenaked Ladies), both tied for first place, and booking agency mogul, Sam Feldman, are all based in Vancouver.

Oh, yeah, and remember that, "Disco is dead" pronouncement back in the early '80s? It's just plain old dance music now with a zillion different categories, but the rumours of its death had been greatly exaggerated. You need look no further than *MuchMusic's Electric Circus*, the offspring of the 70s CITY TV show *Boogie*, to check the pulse. And isn't that Canada's own Deborah Cox at the top of the international R&B charts?

So, the good news we bring is that the industry as a whole is still relatively healthy after all these years, though not without the frequent migraine headache.

Perhaps one prominent industry executive gave the most honest answer to the

question of how things had changed in the Canadian music industry over the past two decades: "My hair's a lot grayer, I know that!" came the reply. And, if you're in the business of creating or selling music or protecting artists' intellectual property rights these days, chances are you've taken more than one longing glance at a bottle of Grecian Formula.

It's a pivotal moment in time for the music business, which is still trying to come to grips with the enormous impact that the digital age is having on the way that music is distributed and the ramifications of the new technologies that have made it easy for the public to access, without payment, their favourite tunes. What was once known as bootlegging, these days, goes by the moniker of digital piracy and a recent conservative estimate by the Software Alliance of America suggests that it's costing the industry more than \$4 billion a year.

CD Recordable technology has been available since 1988. In the early days, the recorder with associated hardware and software could set you back around \$100,000. Today, you can pick up a recorder for \$300. And, if you're not sure of how to download music from the Net, there are tutorials available to show you how to Rip [another way of saying Digital Audio Extraction] a track from a CD, transform it in an MP3 file and make a stereo-ready CD out of former MP3 files. You can also get legal advice, which generally concludes that there is nothing illegal about Ripping a track if it's for your own personal use.

"The concerns are that you've essentially got a vehicle that can produce almost CD quality downloads in a very high compression," says Brian Robertson, president of the Canadian Recording Industry Association (CRIA). "I saw some figures the other days which indicate that the *Encyclopedia Britannica* can be downloaded in 30 minutes, so you can imagine an album would take just a few minutes. Then you have the development of hardware like the MPMan and the Diamond Rio, which are little hand-held players that are half the size of a Walkman, that can hold anywhere from 15 minutes to

The Business

three hours of CD-quality music downloaded from a computer without paying. Of course, you've also got CD copying machines on the market, with which you put your pre-recorded CD in one side and your CD Recordable in the other and you've made yourself a nice little master-quality recording.

"At the moment, you've got tens of thousands of legitimate sound recordings, almost all the hits, up there, unauthorized that you can download for nothing. Obviously, this is cause for great concern for the record companies. There's a lot of independent product there legitimately, because they're using it for promotional purposes, but certainly the commercial stuff is absolutely, entirely vulnerable, and that's a huge problem."

Acknowledging that the industry continues to straggle behind new technologies instead of getting out in front and heading off potential problems, Robertson indicates that there is a new international initiative underway to try and stem the tide of anarchy in the music sector of Cyberspace. "It's known as SDMI – the Secure Digital Music Initiative – and it



Brian Chater

involves the five major record companies; IFPI, which is the international organization; America Online; AT&T; IBM; Microsoft; and hardware manufacturers, Matsushita, Sony and Toshiba," relates

Robertson. "It's the first time that the service providers, record companies and hardware manufacturers have got together to speak with one voice. By the end of this year, the aim is to establish a secure system for sound recordings on the Net. It will be a watermark system, which will allow all the copyright information to be imbedded. It will also have a security device to prevent copying."

But even promising solutions need to be well-considered says Jim Griffin at Onel House LLC, an entertainment technology consultancy firm, in an article he wrote for *Album Rock Network*. His warning is ominous: "All copy protection efforts are predicated on the eradication of the CD, and it might be even wiser to remember the old admonition that we should be careful what we wish for."

Griffin's comment calls to mind Nicholas Negroponte's keynote speech to a riveted industry crowd at The Record Music Industry Conference in 1993 in which he suggested, in part, that the days of record sales and video rentals are numbered. Negroponte, the founder/director of the M.I.T. Media Lab, contended that in a digital age, they are no longer in the record or broadcast business but rather they're in the bit radiation business and that will change everything.

"I'm not going to endear myself to too many [record] people in this room because packaged media is your primary

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delivery medium today but, I promise you, when you have this meeting 10 years from now, it will be, by far, your least significant and, in many cases, absolutely trivial," he stated. "If I throw a lot of CDs in a shopping cart and push that shopping cart home, as it goes through my door, literally thousands of gigabytes per second have just entered my house, so it looks real efficient today. In the future, that will not be true, as the signal is distributed through fibre optics, and by other means. Packaged media's days are numbered."

If you carry Negroponte's logic to the next step, record companies are destined to become nothing more than administrators of intellectual property, which itself is facing a cataclysmic future.

"Changes in copyright over the next few years are going to be phenomenal," warned Negroponte. "If anybody tells you that being digital is not going to affect the copyright process, they're either lying or stupid, or both."

Brian Chater, president of the Canadian Independent Record Production Association (CIRPA), is neither a prevaricator nor anybody's fool when it comes to copyright matters. He's been on the frontlines of the battle for copyright protection and other matters of vital interest to the Canadian independent sector for longer than he's willing to recall, and the struggle continues.

"Not to sound depressing, but we've just moved and I was going through a lot of old files and Earl Rosen's [Chater's pre-

decessor] stuff from 1982, that I could have written today, with a few minor changes," states Chater. "On the other hand, a lot of things have happened for the good. We have a lot more industry funding than we ever had before – the FACTOR/MusicAction money, which we lobbied for and got. We had an increase in CanCon and there were the intellectual property laws in 1998 and 1997 that we fought years for, which has done, and will do, the industry a lot of good. And, of course, there's the tape levy, which we won't see much from for another couple of years, but it's another source of revenue and more money in the hands of the creators and their companies."

Acknowledging that the industry has made progress on neighbouring rights for performing artists and a home-taping levy over the past two decades, Robertson has been dismayed by the public's attitude to the latter. "The only thing the public understands is their own self-interest; that they are going to have to pay more for blank recording media. I've done a whole bunch of phone-in shows and interviews and the level of selfishness is unbelievable. They don't care about ripping off the artists. They feel that they are entitled to this music and its abhorrent to them that they have to pay anything in terms of blank recording media. That fight was a 20 year-plus fight. The neighbouring rights battle started just before

1979 and has culminated with some degree of success now. The home taping fight started in the '80s."

Given the above, there may never be a better time to educate the public on intellectual property rights as they apply to home taping and access to music on the Internet. Writing in the *Album Rock Network*, Charly Prevost, that publication's former VP of Retail, urged the industry to develop a strategy to educate music fans about copyright laws and suggested that perhaps one of the simplest and most direct ways to do it is to involve the artists. "No one has more at stake than the artistic community, and once solicited, this support will surely be forthcoming," contended Prevost.

Chater reckons that given the amount of money and resources CIRPA has had to work with over the years, they haven't done badly. "It's just that every time you turn around, you're fighting a lot of the same battles almost interminably and other ones, which are old battles in new clothes," Chater laments. "You can see the new one coming up in the so-called Phase Three of copyright when you're talking about the users on the Internet. We want to make sure that we get exclusive rights of usage in all the stuff to do with Internet delivery and the whole electronic future. But, you think the broadcasters are bad, talk to Bill Gates and his friends: 'You want us to pay? Here's a million dollars, now, piss off!'"

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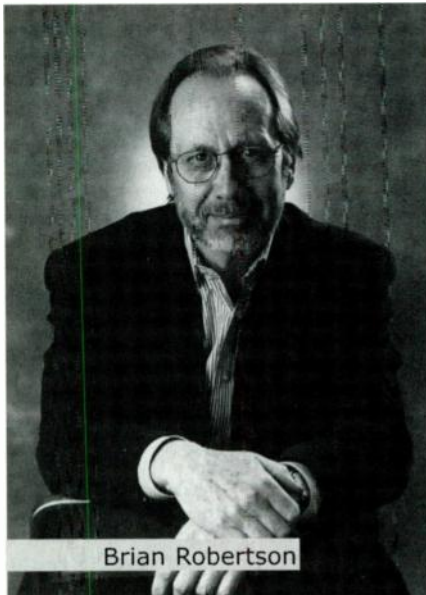
The Business

This right of remuneration, Chater suggests, only works in a collective sense and is unlikely to work in the real world that we will be entering in 10 years time.

"There will be one-on-one availability, in other words, we're going to charge you 26 cents to use this, or 32 cents to use that, and it will be like a phone call almost; there's a billing per second involved. You can't do it yet, but it will come to that as sure as eggs are eggs. If you don't have exclusive rights, you are, as they say in the legal trade, 'truly fucked!'"

On the question of record companies ultimately becoming the administrator of rights, Brian Robertson and Brian Chater have a slightly differing view. Robertson feels that you'll never replace the retail experience.

"The Net is going to grab a piece of the market, but I don't think it will necessarily erode it," says Robertson. "You go into a retail store and they have limited shelf space, so maybe they've got 1,000 titles, but you've got 100,000 on the Net; you've got the whole catalogue there. You've got unlimited choice, sophisticated graphics, background stuff and you'll be



Brian Robertson

able to sample the music. There will be a lot more opportunities to buy music than most people ever knew existed or that you could ever find in a store. But, I think it will enhance the business rather than erode it."

Chater tends to agree with Negroponte's comments but doesn't think it will impact for another decade. "You can see that with Internet shopping," comments Chater. "I saw in the paper today that Amazon.com increased their sales by some ridiculous figure, like 250 per cent in the last quarter, and they're probably going to lose more money. There was another piece that I was reading in which the writer said that it was probably easier to go down to the local store and buy a book than to buy it on the Internet. We're going to have CDs and DVDs for the next 10 years before we see the turn over."

But, according to Robertson, there is a silver-lining to this cloud for canny musicians. "Certainly, the influence of digital has been remarkable in terms of the impact that it's had and continues to have," he states. "From an artist's perspective, the new developments in digital recording techniques are so far ahead of what they were in terms of what you can do with creating a first class master tape now. You can do it in your living room. Emerging artists are not anchored to a studio or anchored to those investments that they have to make to get into a studio. The ability to get to a master is better than it has ever been."

Since the late '60s, the radio and record industries have been at each other's throats in this country where the words "radio" and "regulation" have almost

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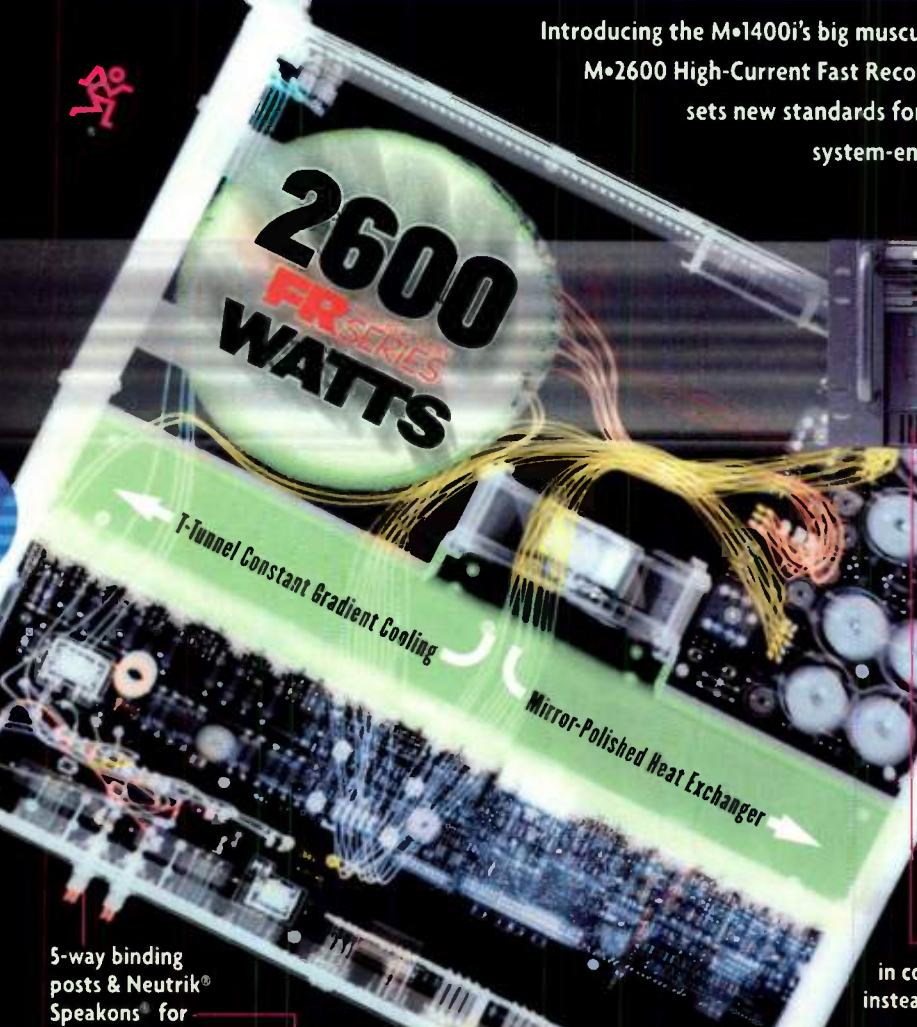


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The Business

become synonymous. The much-despised – by most broadcasters – 30 per cent Canadian Content regulations were recently jacked up to 35 per cent and looming like a black storm cloud on the horizon is the prospect that radio will be shelling out for Neighbouring Rights. You'll get split opinions from broadcasters on the CanCon regs and across the board unanimity on new payments to artists and producers that they find neither right nor neighbourly.

One of Canada's top radio programmers, Doug Pringle, has seen both sides of the artist/radio equation. Back in the late '60s, Pringle was signed to Marc Bolan's record label in England as a recording artist and a songwriter. He eventually moved to Montreal, where he co-founded CHOM-FM as its first on-air announcer. He became a consultant to radio stations across the country in 1979 and now works as director of programming at Rawlco Communications for whom he put stations like CISS-FM, Toronto, CKIS, Calgary, CJMJ, Ottawa and *NCN – the New Country Network* (now *CMT Canada*) on the air.

"The new 35 per cent CanCon regulation is a good thing," says Pringle surpris-

ingly. "I've always been for CanCon regs and I'm all for cultural regulation. You can argue forever about whether one should or shouldn't legislate taste or culture, but when you live next to America, it's necessary. I think a lot of the countries in the world are finding that, even across the Atlantic Ocean, you're still living next to America. If they can't take you over by force of arms, they'll conquer the world culturally and we, obviously, are, by far, the most vulnerable. The CanCon regs have been great for Canadian artists, but having said that, I don't think it has made any difference at all to the naturally world-class artist. They would have happened with or without CanCon, but there's a whole middle-ground of Canadian artists who are fabulous Canadian acts and CanCon has helped to ensure that they get the airplay that allows them to become the stars that they have become in Canada and, in many cases, nowhere else in the world. If that's the case, then you have to figure that there's something about the CanCon regs that have helped them."

To paraphrase one broadcaster's attitude to the Neighbouring Rights issue:

"It's going to happen, but I think it's greedy." Broadcasters point to the fact that most research shows that by far the biggest factor in the sale of records is radio play which they feel has immense value and is not being recognized in this fight for Neighbouring Rights.

The other side concedes that it will impact radio's bottom line but point out that that has been counteracted by the multiple ownership provisions that have now been granted broadcasters by the CRTC. It is not beyond imagination to believe that every single radio station in Canada will be owned by two different radio groups with the radio division of some proving to be tiny compared to their cable operations. Somewhere in the future, five or six companies will essentially own all the important radio stations in Canada.

"The biggest change in radio over the last two decades is in the actual execution," observes Pringle. "It was much less sophisticated and much less research-driven and, in many ways, more artistic-driven in the late '70s than it is today. We were living in a CRTC world of regulations which, in the case of FM radio, meant lots of foreground programming. For artists, that also meant there was lots of information and talk about them and their music, which was hugely beneficial to developing stars. One of the things we've lost with the demise of foreground

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programming is all the talk and all the backgrounding that makes the music we play on the radio three-dimensional. In terms of radio these days, it's tougher for an artist to get known than it was back then."

Of course, the advent of the video revolution of the early '80s picked up some of that slack and had people talking about the imminent demise of radio and its ability to impact on the careers of the artists whose records it was playing. But, video did not kill the radio star.

"What has been proven is that all video channels are essentially in the TV world and that's where they compete; they don't compete in the radio world," contends Pringle. "People think that because it's music then people make the choice to listen to it or watch it. In actual fact, people make a TV choice or a radio choice. If they make a TV choice, then the video channels are competing with *Seinfeld* in terms of people's viewing choice. Radio choices are made quite differently."

In many ways, radio and video have proven to be complementary. Pringle agrees: "Video channels give a three-dimensional picture of an artist, which is



Daisy Falle

hugely beneficial to new artists, although I think it hurts established artists, funnily enough. One of the reasons why there aren't nearly as many superstars since the video age, is that I think video trivializes


and overexposes artists, particularly artists that don't have quite enough talent to become superstars. If you want to be a one-hit wonder, then I think video is one of the best things that's ever happened to you. If you want to build a long career, then it's probably harder in the video age."

Over the past 20 years, television has become increasingly important, not only to individual artists, but also to the Canadian music industry as a whole. The CBC, which has a long history of providing invaluable exposure to developing artists in this country, first broadcast the *Juno Awards* in 1975. It was a modest affair during which singer/songwriter Ian Thomas quipped: "We owe this occasion to the CBC, and I'm sure they'd like to thank Alcan for the set." In 1979, Prime Minister Pierre Trudeau came to the show to help induct Hank Snow into the Canadian Music Hall Of Fame, and that was cause for considerable excitement. Today, the Junos celebrate in some of the biggest venues in Canada including Hamilton's Copps Coliseum and B.C. Place in Vancouver.

"The whole thing has grown so much," says Daisy Falle, president of the Canadian Academy Of Recording Arts & Sciences (CARAS), the organization that oversees the Juno Awards. "Back in those days, you were sitting around a table having dinner, and the awards followed. Now we've opened up the whole thing to the

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fans and the dinner is a gala reception beforehand, but even that's open to the public now.

"The recognition factor and, of course, the talent base is huge now compared to what it was back in '79. We were scrambling to even get people to appear on the show. Now we're sitting around thinking, 'How can we get a three-hour show out of the CBC?' The Prime Minister used to be a big thing. If he came, we used to say, 'Oh, great! Now we've got a focal point.' We relied heavily on the Hall Of Fame back in those early years to make a major impact. Now, we've outlawed politicians on the telecast. It's not their night. It's for the artists and it's getting more and more that way. I'm certainly pushing in that direction."

Brian Robertson, a former president of CARAS, figures that the Juno Awards helped an industry that was just beginning to mature in the '70s. "In the early '70s, the music industry wasn't truly national. There were pockets of activity, but I don't think there was a true coast-to-coast industry. The Juno Awards helped this industry come together in all areas: artists, songwriters, record compa-

nies, retailers – everybody. It was quite a defining moment in our history when the Junos went to television. By the end of the '70s, we started to get it right a little bit and the audience grew. In 1979, I think the TV audience was 2.2 million. One of the things that has changed is the fragmentation of the ability to communicate because obviously back then, the CBC had a much larger market share than it has now and it was easier to get that kind of audience."

According to Falle, the Junos have reached critical mass as far as the number of categories, but every year the committee sits down and decides whether or not some of the categories should remain or be replaced. "We have 40 categories and only a two-hour show," explains Falle. "I don't see that we can go beyond that so we have to look at what we've got and see if each one is still relevant. We started out with a bunch of sales-based categories in country, classical and then jazz and now we cover so many different genres."

Television exposure has made a huge difference to the country music industry in Canada as well, given the wide distrib-

ution of the *CCMA Awards* show, which is not only broadcast on *CTV* in Canada, but also on *TNN: The Nashville Network* across North America.

"The biggest change in country music is that it has become mainstream," states Sheila Hamilton, executive director of the Canadian Country Music Association (CCMA). "You could see that beginning to happen in the early '90s and, this past 10 years, it has really come into its own. The very first time that we really succeeded in holding Country Music Week as a business convention was in 1988 in Toronto.

"In a proactive way, the best thing we did to help Canadian artists make the big jump to an international career — and certainly not the jump to the size of Shania Twain — was introducing ourselves to Nashville with our luncheons and showcases at the Country Radio Seminar (CRS). We did that from 1990 to 1995 and it legitimized us in the U.S. industry. It opened a lot of doors and proved to the people down there that there is a viable industry up here. Now we've got Shania and The Wilkinsons and so on. Would they have succeeded anyway? Certainly, because they're very good, but I think that the infrastructure was there to help them out. We helped managers and other people down there.

"Because of that networking and the contacts that we made, our awards show

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has been on TNN for the last three years, and was previously on CMT Europe. This year, we managed to get on in the Pacific Rim in Australia and New Zealand. The show's now available to over 70 million North Americans."

And what of the musician's lot in an industry that has really adopted a do-it-yourself attitude over the last ten years. There's no doubt that the opportunities for learning abound. Music industry courses that cover every area of the business are on offer at institutions like the Trebas Institute, Fanshawe College and the Harris Institute For the Arts. There are a number of Canadian music industry directories available, so there's no excuse for not knowing where to go or who to call and over at the CCMA, they've even published a book, written by industry veteran Richard Flohil and titled *It's A Country Life*, which helps aspiring artists to avoid some of the major pitfalls that occur when the creative and business world collides.

There was an explosion of indie labels as the so-called alternative music scene flourished a number of years ago, but few would have any meaningful or sustained success. "The problem is, you can make a very



Sheila Hamilton

good buck vis-a-vis the Barenaked Ladies and others distributing your own stuff, but there comes a point where you can't go any further with it; you haven't got enough money," says Chater. "The music business has become very much like the film business; you have to have a lot of bucks to play the

game, and a lot of the time it won't work anyway. When I used to do this stuff, you could do a single and another single and, if they both worked, you'd do the album. Basically, your album was covered by the two singles, and you'd go and get reasonable advances from the US and Europe. Now, if you don't invest three or four hundred grand on each project, nobody thinks you're serious. Do five of those and you've spent a couple of million dollars. You know what sort of house you can buy with that money?

"Generally, it has become a different ball game. I'm just writing a piece as we speak about getting serious structural funding in the industry. The reality with project funding is that you're always scrambling from A to B trying to pay the bills with the project money. What we want to see indies have access to is structural funding, so that you can operate a company rather than do projects."

On the major label front, the CRIA's Brian Robertson reveals that the investment in Canadian talent by the multinationals remains significant. "They're now spending \$40 million a year in Canadian Content production, which has escalated tremendously in the last ten years. They were always supportive and they always had tremendous relationships with independent labels through the distribution. Obviously, there's a recognition that there's a return on their investments, but it's a huge investment per year in Canadian music and Canadian artists and the resulting recordings."

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live sound

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Some readers may not recognize this lyric by the Beatles, just as some readers may not have been old enough to read those first issues of *CM*. Fortunately (or unfortunately depending on your view point concerning aging) I was involved in live sound 20 years ago. I thought that this twentieth anniversary issue would be a great opportunity to reminisce about the live sound gear available in 1979 vs. the most commonly used products in 1999. If there are any blatant omissions or errors involving the products mentioned below, I will apologize now as my memory of that era is admittedly a little fuzzy for a variety of reasons.

microphones

There are some mics that are commonly used today that were just as popular in 1979. Among these are the Shure SM57 instrument mics and the SM58 vocal mics. UHF wireless microphone systems were not yet on the market and the VHF units had interference problems in some venues. One thing to note is that in 1999 there are many more makes and models of microphones to choose from with performance that is often outstanding for your dollar. The selection was significantly limited by comparison back in 1979.

mixing consoles

In 1979 the audio industry was immersed in analogue and some of the best mixing consoles of the period came from the UK. Back then we could easily reach every knob on an input channel and a knob usually only performed one function but these consoles usually needed at least two guys to lift them. Some of today's analogue touring consoles can require a technician to reach almost a meter just to get to the input gain control. In some cases these consoles have become bigger and heavier due to the fact that they are now built for live sound, have more inputs and are more flexible in terms of how they can be configured. Today's digital mixing consoles offer multi-function virtual knobs or computer mouse control, often have built in dynamic and multi-effects processors, mix memories and one person can lift them. Once again the selection of mixing consoles is far bigger than in 1979, es-

pecially in the lower price range and now Japanese manufacturing is predominant.

drive/effects rack

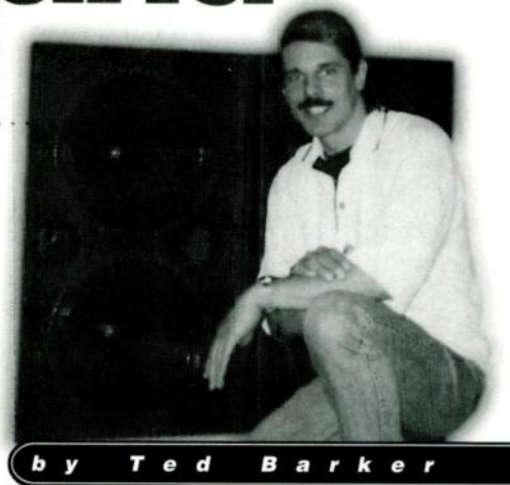
Without getting lost in all the products that can make up a drive rack, a typical system in 1979 had a Klark-Teknik or Ashly equalizer (EQ) for the main A, one channel of EQ for each monitor mix, an Ashly 4 or 5 way mono crossover, dbx compressors, a Lexicon "spring" reverb and a Roland Space Echo that used magnetic tape to create delay effects. All the names remain in 1999 but the products keep getting smaller, quieter, more flexible and better sounding primarily through digital technology. There are a few notable additions – BSS (Brooke Siren Systems), best known for their Omnidrive TM Loudspeaker Management System that incorporates crossover, EQ, phase correction, delay and limiting into a single unit that has an LCD display and memory for settings. BSS is also sought after for their compressors and gates. Drawmer compressors and gates keep showing up on technical riders and some of their products utilize vacuum tubes with transistor and/or digital technology. Last but not least, Yamaha has become accepted as the norm in multi-effects processors with the SPX990 and SPX1000.

stage monitors

Twenty years ago names like Altec-Lansing, Martin, JBL and EV (ElectroVoice) were either manufacturing or had their raw drivers used in the manufacture of stage monitors. Now the best come from names like Meyer Sound who offer internally powered and processed monitors. EAW (Eastern Acoustics Works) is specified by top performers as well. The physical size of a high performance stage monitor has been shrinking over the years as both artists and corporate sponsors do not want the view of the stage obscured. What no one was even dreaming of in 1979 was Shure's PSM TM UHF wireless "In Ear" Personal Stereo Monitors that do away with stage wedges all together.

PA speakers

In 1979 names like Altec, Martin, JBL and EV were at the top of their game along with Clair Brothers and a few other specialty manufacturers. Now, in 1999 the concert arrays that you see have size and weight vs.



by Ted Barker

power and SPL (sound pressure level) as the driving force behind the designs. Today it is expected that the systems are phase coherent with low distortion which are a couple of key points that few if any manufacturers were addressing 20 years ago. Meyer Sound, EAW, JBL, EV, V-DOSC and Adamson are among the top names today.

power amplifiers

In 1979 BGW, Hafler, Ashly, H&H and Crown were all well known names when we thought that 250 Watts per channel into 8 Ohms was a lot of power. Today, size and weight vs. power are again leading the development of technology with names like Crest, Crown and QSC topping the list. Today we think 1,100 watts per channel is a lot of power but who knows what another 20 years will bring.

I just cannot miss this opportunity to make some predictions for the year 2019.

1. I might be alive.
2. Solar powered amplifiers.
3. The complete integration of mixing consoles, drive/FX racks into a laptop run through a fibre-optic snake with room monitoring microphones that constantly send acoustic information back to the computer for real time correction. (We are almost there now!)
4. Servo subwoofers! 160 db out of a 3-foot cube.
5. Plasma pulsating sphere speaker arrays.

Ted Barker is from Show Pro, a Toronto-based sales and rental company specializing in sound and lighting equipment.



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1. Each entry must include: (a) Completed entry form (or photocopy). All signatures must be original. (b) Audio Cassette(s) containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio cassette. (c) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (d) Check or money order for US \$20.00 (US currency only). If paying by credit card, US \$20.00 will be charged to your account. All entries must be postmarked by May 31, 1999.

2. All songs submitted must be original.

3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

4. This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. Cassettes and lyrics will not be returned.

5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. Songs may be in any language. Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.

6. Winners will be notified by mail and must sign and return an affidavit

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confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15th, 1999, after which each entrant will receive a winners list by mail.

7. Prizes: Overall Grand Prize will receive \$15,000 cash and \$7,858 worth of Merchandise from sponsors. Overall 2nd prize will receive \$2,000 Cash and \$3,466 worth of Merchandise. Overall 3rd prize will receive \$1,500 Cash and \$2,430 worth of merchandise. 1st prize winners in each of 15 categories will receive \$1,000 cash and \$264 worth of Merchandise from sponsors. 20 Honorable Mention Winners will receive \$111.85 worth of merchandise. 1st prize winners in Pop and Rock/Alternative categories will receive additional prizes from Cakewalk & Audix. 1st Prize winner in Country category will receive additional prizes from Audix & Presonus.

**For more information visit:
www.songwriting.net**

USA Songwriting Competition is a registered trademark.

the ten commandments of hard disk recording



by Amin Bhatia

And lo the client did walk into the studio and ask that the humble composer do thy bidding and play back thine music mix. The composer smiled for it was felt that the music, behold, will kick ass and the client will doth be pleased. The composer stepped up to his digital altar and bade the command to playback, but the skies grew dark and from the depths of hell there arose a tragedy the likes of which the composer had never seen. As they looked on, the digital altar sent forth an error scripture: the hard disk containing the audio could not be found. And on this day there began the gnashing of teeth and tears of desperation as the composer realized that the hard drive had just crashed. Thus leaveth the client. Thus endeth the composer's career.

To avoid the above nightmare follow these Ten Commandments of Hard Disk Recording.

1) thou shalt not begin a job the same day the equipment arrives:

The "recording studio in a box" doesn't come with an engineering degree. If you're diving into that new workstation or that cool software plug-in, learn it before you bring in a client or begin a project.

2) thou shalt read the manual:

Yes, most manuals are badly written but they're the only clues we have. Read them for an overall view and then when you need to look something up, you'll know where to find it.

3) thou shalt backup:

Think of your spinning hard drive platter and its recording head as a 747 jet screaming six feet above the earth's surface. Stuff could happen.

Backup routinely. Current projects should be done daily and before overdubs. Tape backups are most efficient because of reli-

ability and low cost. CD-Rs are good because they're fast to back up and retrieve data. This makes sense for the final archive but means a lot of "coasters" later. A one-gigabyte removable drive allows for nearly 90 minutes of audio to be recorded onto a cartridge.

How about another fixed hard drive as a backup? Relatively inexpensive, the odds of both failing are lower. Keep the backup drive turned off until you're actually backing up though, because on some systems it's easy to record to the wrong drive.

4) thou shalt optimize:

Your hard disk will eventually fail – it's only a matter of timing. You can prolong this moment by frequently optimizing your drive. Backup first though!

5) thou shalt not record to capacity:

As your drive starts to fill up, you'll have slower performance and potential disasters. Some programs secretly and simply stop recording if the drive gets too full. If you have that many projects you can afford another drive!

6) thou shalt not panic when the drive fails:

A common problem is the file directory becoming unmanageable through repeated takes, punch ins or crashing during recording. After re-booting, the drive is deemed full, or worse – missing. In actual fact, the directory needs to be rebuilt. Many software utilities can fix this, but if you're in over your head go to your dealer or a qualified technician. DON'T record additional data. After the repair, copy all the important files to another drive and reformat the troubled one.

7) thou shalt use tape:

Just because the brochure says you can record unlimited multiple takes, it doesn't mean you should.

Save the hard disk system for editing and finalizing and use a multi-track recorder for the actual recording. Linear tape (digital or analog) is much less prone to crashes and problems. On an 8-track sys-

tem, with a rough stereo mix for your performer(s) to play to, you'll have six tracks to record. Even if you're recording to hard disk, consider preparing a multi-track and running it simultaneously so you can carry on if you crash.

8) thou shalt backup again somewhere else:

Rotate your backups and put them in another building. All the backup in the world won't help you if a fire or sprinkler system destroys your drive and the backup files sitting next to it!

9) thou shalt not be tempted by cute extensions or upgrades:

If these were the real commandments this would be the one about adultery. Screen savers, games, flashing indicators, clocks and sound effects take up space and will cause trouble. Ideally, you'd have two computers: one for audio and MIDI, and the other for printing, administration, Internet, etc.

You don't need to immediately get every new upgrade. In fact, for every upgrade you'll inevitably see an update or revision that fixes problems the upgrade is causing.

10) honour thy day off and keep it holy:

You can't work marathon hours without getting fried so take frequent breaks. Take a day off every few days and recharge.

Using digital workstations and MIDI sequencers requires routine attention to maintenance and updating of hardware and software. The ones and zeros of data in a digital workstation will either give you all, or none of your music.

My thanks go to The Guild of Canadian Film Composers (www.gcfc.ca) for their support on this article. My gratitude also goes to the producers, technicians and engineers who have saved my music at a moment's notice.

Composer Amin Bhatia has become a reluctant computer technician. Recent projects include the series Powerplay and John Woo's Once a Thief. For more information about Bhatia Music visit www.bhatiamusic.com.

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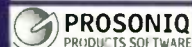


SYSTEM REQUIREMENTS:

Windows® 95, Intel Pentium® 166MHz processor, 32 MB RAM, 256 Colors @ 800x600. Win'95 compatible soundcard.



Steinberg CANADA



SYSTEM REQUIREMENTS:

Mac OS 7.6.1 or later, 604e/180MHz processor, 32 MB RAM, 256K Second Level Cache.



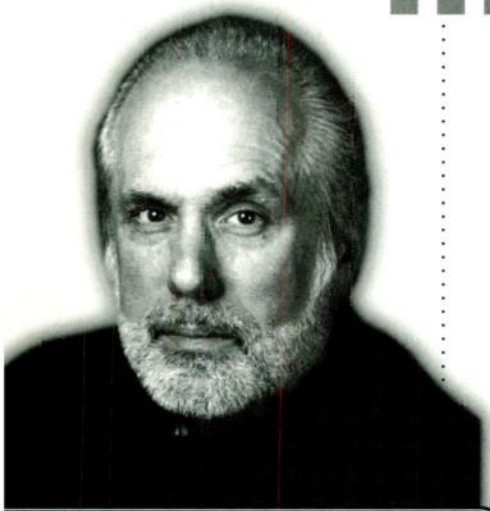
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World Radio History

the management challenge



by Bruce Allen

It has been 25 years since Bachman Turner Overdrive put out their first album and embarked on a plan to conquer the world. I was their manager then and over the years it is interesting to me how different my business has become. I was brought up in the “cowboy” era of our business. We made the rules. We broke the rules. We manipulated the airplay charts. We manipulated the sales charts. By sheer will and determination and a committed record company, managers in the mid-seventies, criss-crossed North America with their act in the hope that they would strike it rich. More often than not they didn’t succeed, but even mid-level acts could earn a living playing the music they created. Concerts were booming. Records were selling. Radio was loosely formatted. And music was an important part of people’s lives. Oh, how things have changed. The manager of an act today is challenged as never before.

The landscape has totally changed. With the mergers and acquisitions that are going on today within our industry, acts of today are severely limited as to where they can find homes for their art. Because of this consolidation, companies are focused on the “quick hit”. They want success and they want it now. An act has to make a huge dent at radio from the start or be consigned to the “low priority” bin. And priority is what it’s all about. Management is under extreme pressure to make their act a priority at labels that have huge rosters. And he, who gets the ear at radio, gets to be the priority.

Artist development is dead. In the ’70s and ’80s, record companies had “3 album plans” to launch new acts. The first album was to introduce the band to radio and the consumer. The second album was to solidify the band at radio with high-charting singles and the third album was when it

usually all came together. It took years. Now it has to happen instantaneously. One strike – you’re out.

Money is tight. At the major labels, most of whom are under extreme pressure from their shareholders to show double-digit growth, the focus is on “flavour of the month.” Labels scurry to sign their version of the Spice Girls or Hanson. Any female artist who emotes in tune about her psychological problems is signed immediately. One-song wonders are put under contract, shoved in the studio, thrust in front of the video cameras and marketed shamelessly as the next sensation.

Ninety-nine percent of the time – hit or no hit – the new sensation they ain’t!

Managers, if they can, try to catch the ear of the company and the heart of the consumer but are faced with a real dilemma. They have a hit on the radio, an act with no live experience and an album with not much depth. Therefore, when the consumer buys the album and sees that there is no depth in the talent, he feels cheated. For \$19, they want more than one track. And if the act goes on the road, the concert goer is underwhelmed as the act struggles to develop their craft under the glare of a very critical spotlight. They usually fail to impress. In 1998-99 there are a great number of acts that have sold a million records but can’t sell 1,500 seats. Propped up by Pro Tools and high-priced visual images, these acts usually don’t get a second chance with the buyer who has been burnt too many times by impostors.

In the ’70s and ’80s, acts honed their live skills in clubs and bars across the country. And A&R staffs worked and cajoled talent into becoming better writers and better players. The result was that the bands of that era could play, could sing and could entertain.

Why do you think the Stones, Rod Stewart, Tina Turner, Elton John, The Eagles, Billy Joel etc., can still do business years after their biggest hits? Do you think the “hot shots” of today will be in arenas in 20 years? Will they ever see a box set? Doubtful on both counts.

The manager of today is working at a time when music is very disposable and not the influence on the populace that it once was. Music as an entertainment entity is in

competition with video games, 500 channel TV and the Internet. Managers of today are challenged to find ways for their artists to elbow their way into the public consciousness, and radio isn’t helping.

Multiple-format radio of the ’90s means that even if you conquer one format, it doesn’t mean that you are going to reach enough people to make a career for yourself; not enough people are listening. Songs have to be tailored to appeal to different formats. Dance mixes, urban mixes, AC mixes, etc. all have to be discussed and most likely implemented. It’s not about art – it’s commerce. Managers have to massage their artists into bastardizing their songs to satisfy the radio gods. There is no place anymore for the pure artist at the top of the charts. Heard much Joni Mitchell, Bruce Springsteen or Van Morrison on the radio lately? They all had records out this past year.

The manager of today has to be a global visionary. It is critical to an act. While America’s fast food mentality can chew up and spit out acts with disdain, the global marketplace is much more loyal. Because the radio in most of these countries is not fan friendly, music aficionados in Europe, Asia and South America wait breathlessly for their favourite act’s new release and shell out hard-earned dollars when they appear in concert. Acts like Bon Jovi, Bryan Adams, Tina Turner and Joe Cocker still sell millions of records worldwide, while many of their cohorts, who didn’t explore past the boundaries of North America, flail away at fairs and festivals as sideshows for amusement rides and beer sponsors.

It used to be that the guy with the truck became the manager. No longer. The manager of today has to be well connected, financially able, globally aware, committed to a vision and able to get others on board. I wouldn’t like to be starting in 1999. If I were, I wouldn’t count on being here in 2025, it’s highly probable that one’s artist won’t survive and the loss of that bond with the artist is the hardest to absorb.

Bruce Allen is one of Canada’s most famous managers and includes Bryan Adams, Anne Murray, Exonoline Crush, Kim Stockwood and wrestler Brett the Hitman Hart in his current artist roster.



Akai DPS12 Digital Personal Studio



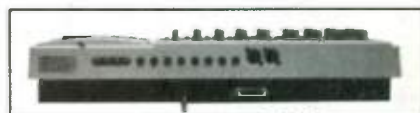
Akai Musical Instrument Corporation introduces the DPS12 Digital Personal Studio, a powerful 12-track random-access digital disk recorder and digital mixer that allows users to eliminate complex product interfacing while keeping data in the digital domain. Recordings can be stored on optional removable Jaz cartridges or optional SCSI hard disks, allowing users the flexibility of recording cuts of any length allowed by storage medium.

Six balanced analog inputs feature high-quality mic preamps and a SPDIF stereo digital input enables the DPS12 to record eight tracks simultaneously, with 12 tracks of uncompressed, full random-access edit capabilities with no generational loss on playback. The DPS12 also provides up to 250 virtual tracks, limited only by disk capacity. During mixdown, any virtual track can be assigned to any of the 12 physical tracks for playback.

Random access features offer the ability to move instantly to any of 12 direct-locate points or to an additional 100 stack memory points. These stack memory points can be names or descriptions, making it easy to identify locations by the self-titled part of the clip. It features insert, delete, erase, copy or move sections of single or multi-track audio from anywhere within the project, while offering 256 levels of UNDO.

For more information, contact: Power Music Marketing Ltd., 372 Richmond St. W., #112, Toronto, ON M5V 1X6 (416) 593-8863, FAX (416) 593-7922, www.powergrp.com.

Fostex FD-8 Digital Multitrack Recorder



The Fostex Corporation of America introduces the FD-8 eight-track digital multi-track recorder, the "big brother" to the FD-4 multi-tracker. As with its four-track partner, the FD-8 provides all the tools to create professional, uncompressed 44.1 kHz, 16-bit linear, CD-quality digital multi-track recordings.

In addition to providing more tracks and additional channels than the FD-4, the FD-8 accommodates 16 virtual tracks in its mastering recording mode. The additional 16 tracks, added to the initial eight, make total 24-track recording possible. Any eight tracks of the 24 can be reproduced and mixed, and any single track can be exchanged for any other.

A new increased recording time mode called Advanced Digital Audio Acoustic Coding (ADAC) has been co-developed by Fostex and Matsushita Electric Industrial Corp. ADAC is a new digital audio coding technology optimized specifically for multi-track recording. The unit's default settings reside in "normal" rather than "mastering" mode, which provides an added convenience to artists or producers who want extra time to experiment with tracks.

For more information, contact: Erikson Pro Audio, 620 McCaffrey, St. Laurent, PQ H4N 1T1 (514) 738-3000, FAX (514) 737-5069, carman@jam-ind.com, www.jam-ind.com.

Washburn AB Series Acoustic Basses



Washburn International introduces the new AB series of acoustic basses, expanding the company's current product line with new cutting-edge features. The AB-34 (four-string) and AB-35 (five-string) products saw their debut at the January NAMM show.

These 34" scale acoustic-electric basses feature the new deep cutaway heel design, which was made for player comfort and easy access to the high register. The basses are also made of select woods and incorporate Washburn Equis electronics.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069, eriksonmi@jam-ind.com.

ThinKware/Roland Audio Canvas

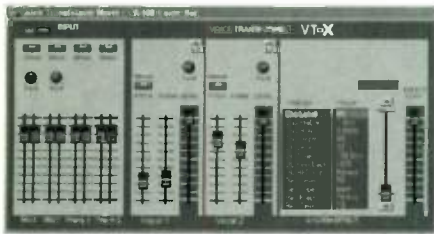
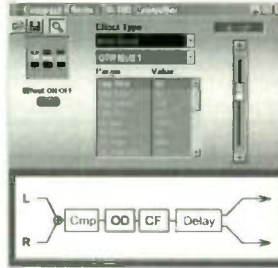
ThinKware has introduced the UA-100 Audio Canvas designed for Roland.

Designed for a wide range of instrumental and vocal applications, the UA-100 Audio Canvas is housed in the familiar compact Roland Sound Canvas hardware. The Windows 98 compatible unit produces high-quality sound with dynamic range and signal-to-noise ratios comparable to most high-end sound cards and audio processing devices.

Users can accomplish a wide array of mixing and effects processing tasks via the wide selection of on-board high-performance DSP effects including reverb, chorus, delay, built-in multi-effects processing for vocal and guitar and insertion effects compatible with Roland's Sound Canvas SC-88 Pro. For maximum functionality, the UA-100 provides dedicated guitar and vocal inputs, multi-application MIDI connectors (two-in, two-out), and optical digital out

connector. The 20-bit analog to digital/digital to analog conversion, high resolution sound quality, and convenient front panel access to all recording controls make the UA-100 Audio Canvas ideal for uncomplicated, quality hard disk and digital audio recording and playback.

For more information, contact: ThinKware, 2405 DeCelles, #4B, Quebec City, PQ G2C 1K7 (418) 842-3725, FAX (418) 842-3834, twarcnd@qbc.clic.net, www.thinkware.com.



UMI Otto Brückner Strings



UMI has introduced the Otto Brückner label, which will appear on high-quality stringed instruments.

The Otto Brückner instruments include the SN400KH violin (available in full-size to quarter-size), the SA600/KH (available in 13" to 16.5") and the SC800/KH cello (available in full size to quarter size). Assembled overseas, all Otto Brückner instruments are shop-adjusted to MENC specifications at UMI's stringed instrument shop in Elkhart, IN, and feature pressed spruce/maple construction, carved scrolls, ebony trim, inlaid purfling, Guarneri-style chinrests, D'Addario Prelude steel strings, fine tuners, fibreglass bows with either synthetic hair or horsehair, and thermoplastic cases or nylon bags for cellos.

For more information, contact: United Musical Instruments USA, Inc., 1000 Industrial Parkway, Elkhart, IN 46825 (219) 295-00709, FAX (219) 295-8613, umi1@michianatoday.com, www.unitedmusical.com.

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Fostex D-108 Hard Disk Recorder



Fostex has recently introduced their D-108 Hard Disk Recorder.

The D-108 is loaded with compatibility features that make it especially suited to post production and editing applications. .WAV compatibility enables post production professionals and musicians to save and load sound data in .WAV format and to transfer data to and from external DOS-formatted recording media via removable SCSI media. The D-108 also includes a factor-installed SCSI Interface for fast backup to external SCSI devices and a digital interface with standard optical connectors for S/PDIF and ADAT digital interchange.

The D-108 also includes 8-track simultaneous recording/reproducing via 8-track digital ADAT, 8-track analog, 16 virtual tracks for 24-track flexibility and 99 song programs. It also incorporates the FDMS3 disk management format, allowing up to 1,548 track minutes at FS 44.1 kHz on 8.2 GB and faster editing speed.

For more information, contact: Erikson Pro Audio, 620 McCaffrey, St. Laurent, PQH4T 1N1 (514) 738-3000, FAX (514) 737-5069. jarman@jam-ind.com.

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RCF ART Series Loudspeakers



RCF introduced the ART Series of loudspeakers at the January NAMM show.

The line includes 11 models, and a full complement of mounting accessories that combine the latest in transducer technology. The ART Series is based on two basic designs, one which draws on a 15" LF unit, and one which utilizes a 12" LF driver. Both the 15" and 12" models are available as passive and active designs. Both the 15" and 12" series incorporate RCF's world renowned bass drivers which feature massive motor structures and cast baskets, which are mounted into a Thiele Small aligned vented enclosure. The result is solid, gut-jarring bass performance that belies the ART's physical size and price. Dedicated subwoofer units are available to increase LF extension and output for use in larger environments. High frequencies are handled by RCF's new generation compression drivers coupled to a Constant Directivity Polynomial horn which is moulded into the front baffle for maximum structural rigidity, and very low diffraction.

For more information, contact: Omnimedia Corp. Ltd., 1875 55th Ave., Dorval, PQ H9P 2W3 (514) 636-9971, FAX (514) 636-5347.



Marshall TSL100 Head & TSL122 Combo Amps



Marshall Amplification introduces an expansion to its JCM 2000 Series with the TSL100 (Triple Super Load) 100-watt head and TSL122 2 x 12 combo amplifiers. Both models feature an output rating of 100-watts, four Svetlana EL34 power valves and four 12AX7 pre-amp valves.

The TSL100 head and TSL122 combo amps feature: three totally independent channels (clean, crunch and lead) with individual controls for volume, gain and three-band EQ (bass, middle and treble); dual reverb controls (clean and crunch/lead channels); two parallel FX loops (clean and crunch/lead channels); two deep switches (clean and crunch/lead channels) for added low-end resonance; a VPR (Virtual Power

Reduction) switch to emulate the volume and feel of a saturated 25-watt valve power stage; built-in speaker emulation with XLR out; power amp mute on the front panel for silent recording and a five-way LED foot controller for channel, reverb and FX loop switching.

The TSL122 features a Marshall Celestion Vintage 12" speaker and a custom-designed Marshall Celestion Heritage 12". The TSL122 can be combined with the TSLC212 extension speaker cabinet (with the same speakers as the TSL122) to provide extra spread and depth of sound.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069, eriksonmi@jam-ind.com.

TASCAM IF-TAD Digital Format Converter

TASCAM introduces the IF-TAD, the first affordable digital converter on the market that can translate data from the DTRS to the ADAT format and backwards. The IF-TAD gives project studios the ability to make conversions from one format to the other.

The IF-TAD digital format converter links two digital formats allowing (for example) a DTRS-based studio to use ADAT sessions brought in by a client or to generate DTRS tapes of ADAT sessions to interface with major music studios.

The product features TASCAM's exclusive TDIF technology, signal indicating LED for TDIF activity, ADAT optical I/O, signal indicating LED for ADAT data activity and word sync out.

For more information, contact: TEAC Canada (TASCAM Division), 5939 Wallace St., Mississauga, ON L4Z 1Z8 (905) 890-8008, FAX (905) 890-9888, afong@teac-ca.com, www.tascam.com.



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Fender American Vintage Series

Fender introduces the American Vintage Series, marking a return to the original specs of the '52 Telecaster, '57 Stratocaster and '62 Stratocaster with their smooth, rounded body radii, distinctive neck shapes, aged plastic parts and pickups that replicate all the physical and tonal aspects of the originals. Each of the new models is also available in a left-handed version.

The American Vintage '57 Stratocaster has a select alder or ash body (depending on finish) with deep contours; one-piece maple neck with vintage tint; 21 vintage frets; vintage machine heads; three single-coil vintage Strat pickups with beveled alnico magnets; one volume and two tone controls; original three-way switch (five-way switch supplied); single-ply white pickguard; aged pickup covers and knobs; and an original synchronized tremolo.

The American Vintage '62 Stratocaster has a select alder body; one-piece maple neck with vintage tint; rosewood fingerboard; 21 vintage frets; vintage machine heads; three single-coil vintage Strat pickups with beveled alnico magnets; one volume and two tone controls; original three-way switch (five-way switch supplied); three-ply aged pickguard; aged pickup covers and knobs; and original synchronized tremolo.

The American Vintage '52 Telecaster has a select ash body; one-piece maple neck with vintage tint; 21 vintage frets; vintage machine heads; two single-coil vintage Tele pickups; master volume and tone controls; a three-way selector switch; single-ply white or black pickguard (depending on finish) and a vintage three-saddle string-through-body bridge.

All three come equipped with a classic Fender-Tweed case and genuine Fender strings.

For more information, contact: Fender Musical Instruments, 7975 North Hayden Rd., Scottsdale, AZ 85258 (602) 596-9690, FAX (602) 596-1384, www.fender.com.



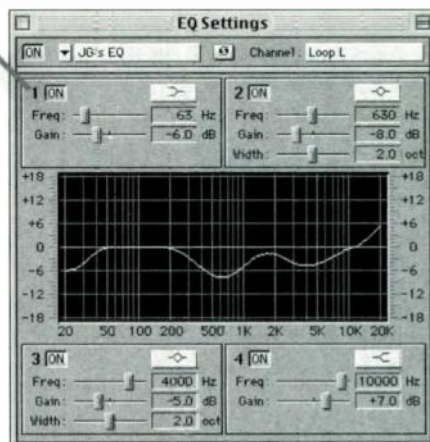
Opcode Studio Vision Pro 4.2

Opcode Systems introduces Studio Vision Pro 4.2, the flagship to their line of computer-based audio and MIDI sequencers. Version 4.2 includes the brand new Acadia audio engine, which allows powerful audio mixing with many brands of hardware.

Studio Vision Pro 4.2 includes support for Steinberg's industry-standard VST audio plugin architecture, bringing extensive real-time effects to the Opcode product line. The release also features Opcode's new studio-quality parametric EQs with user-friendly graphic display, which was created specifically for Opcode by a world-renowned DSP engineer.

Other 4.2 features include real-time effects with VST compatibility, ASIO hardware support for Event Layla, Lexicon Studio, MOTU 2408, Korg 1212 I/O, Lucid PCI 24, Sonorus STUDI/O and more. Support for Digidesign Direct I/O for compatibility with all PCI audio systems with VST plug-ins. New version 4.2 features for TDM include: support for Digidesign Pro Tools/24 MIX and MIX Plus TDM systems; punching in on-the-fly for TDM; and 96 kHz support for DAE/TDM.

For more information, contact: Opcode Systems, 365 E. Middlefield, Mountain View, CA 94043 (650) 429-2400, FAX (650) 429-2401, www.opcode.com



Drum Workshop Drum Finishes



Drum Workshop Inc. introduces a variety of new FinishPly, Satin Oil, Lacquer and Exotic finishes which have been added to the extensive selection of DW Collector's Series Custom Drum finishes.

New "mint", "rose", "plum" and "powder" metallic custom Lacquers offer a rich yet muted colour choice in high-gloss lacquer, while DW's new "cow" and "leopard" FinishPly options follow last year's successful introduction of "zebra", "boa" and "cheetah".

Fades and bursts represent the company's newest Satin Oil offerings and Drum Workshop's Exotic lacquer series has been expanded to include "birdseye maple", "tamo ash", "rosewood", "ice birch", and "Pomelé."

For more information, contact Drum Workshop Inc., 101 Bernoulli Circle, Oxnard, CA 93030 (805) 485-6999, FAX (805) 485-1334, www.dwdrums.com.

Hammond XK-2 Drawbar Keyboard



Hammond Suzuki USA introduces a new member of its ProLine series of instruments – the XK-2 Drawbar Keyboard. In addition to authentic B-3 drawbar sound, the XK-2 features a new 61-note keyboard utilizing deluxe square-front keys to truly recreate the look and feel of the durable B-3 keyboard.

This new instrument, which utilizes Hammond's VASE II sound-generating system, has a built-in 64-patch library that is user-programmable for Upper Manual, Lower Manual and Pedal Keyboard. Digital reverb, digital Leslie with horn and bass rotor simulation, touch-response percussion and user-adjustable vibrato and chorus are also included. The XK-2 features 32-note polyphonic and 16-part multi-timbral performance and data can be saved to a MIDI data recorder via MIDI data dump.

Many of the advanced features already found in Hammond's XB series, such as the XB-5 and the

XB-3, are incorporated into the XK-2, such as adjustable drawbar foldback, selectable drawbar voicing, adjustable rise and fall times for the built-in Leslie, adjustable percussion level and adjustable attack.

The front panel contains a backlit 24-character LCD screen, as well as the on/off power switch, master volume, reverb and overdrive control and a group of touch tabs for selecting presets and editing various parameters. Also, there are touch tabs for controlling percussion, 6 degrees of vibrato and chorus, Leslie slow/fast/off and keyboard split on/off. A drawbar select control allows the player to select between upper, lower and pedal and make changes to the drawbar registrations while playing.

For more information, contact: Hammond Suzuki USA Inc., 733 Annoreno Dr., Addison, IL 60101 (630) 543-0277, FAX (630) 543-0279.

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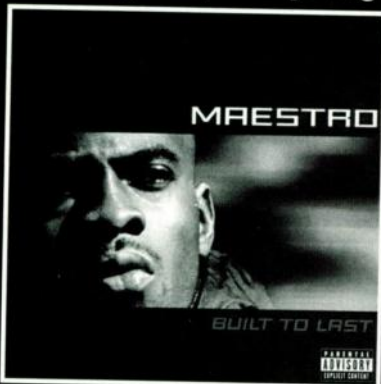
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**Yorkville
GuitarMates**



Yorkville has introduced a new line of Traynor amplifiers – the GuitarMate.

The new Traynor line consists of five open-backed combos available in cream Tolex with a black cloth grille, or in black Tolex with a silver and black cloth grille. The GuitarMate amps come in 10, 20, 30 and 40-watt models, each having individual features including reverb and chorus effects, separate gain and volume controls, footswitching, headphone and line-out jacks. The fifth model in the series is the BassMate 10, a 10-watt bass amp with a 5" speaker. All models come with metal corners, non-skid rubber feet, power LED, 3-band EQ along with updated rotary control knobs and a classic chrome grille-mounted Traynor logo.

For more information, contact: Yorkville Sound, 550 Granite Ct., Pickering, ON L1W 3Y8 (905) 837-8481, FAX (905) 839-5776, yssales@yorkville.com, www.yorkville.com.

**Pignose Amps
In Black**

Pignose introduces the all-tube Pignose G-60VR guitar amp and B-100V bass amp, creating a new breed of Pig – Pignose amps in black tolex.

The move from the traditional brown covering to black tolex has occurred to make the G-60VR and B-100V amps as roadworthy as possible. President Howard Chat says durability for the rugged world of everyday gigging and travelling was a prime consideration in their creation.

The G-60VR amp features a 12" speaker, 60 watts RMS/120+ watts of peak power, reverb, effects loop with send and return jacks, and high/low sensitivity switch. Front panel controls include volume, master volume, treble, mid, bass, presence, and reverb.

For more information, contact: Charlie Argall Music Enterprises, 3266 Yonge St., #1709, Toronto, ON M4N 3P6 (416) 488-1645, FAX (416) 488-3643, charlieargall@sprint.ca.

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Alesis DG8

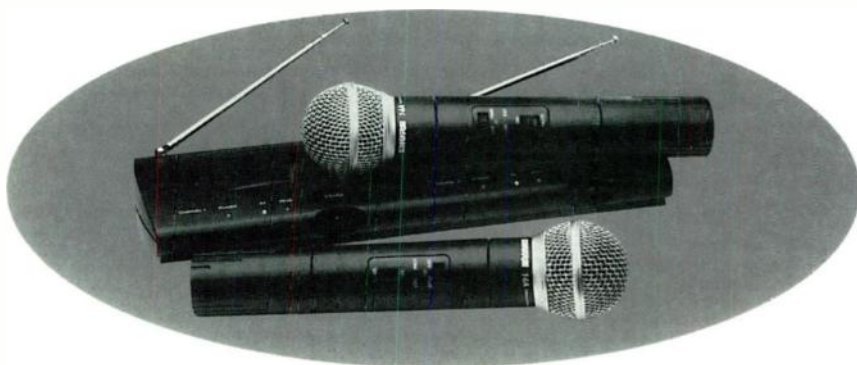


Alesis has recently introduced their DG8 – a 64 voice digital grand piano.

The DG8 combines synthesizer technology with their studio monitor speakers and amplification tools. The DG8 also offers a PCMCIA-format expansion slot so new sounds can be added to the internal memory. The DG8 also includes a 16-bit linear 48 kHz sample ROM sound generation method, a QS Composite synthesis, 64 polyphonic voices with dynamic voice allocation, 88 fully-weighted, hammer-action keys, and effects include reverb mono and stereo pitch effects (chorus, flange, rotary speaker), three buses – one per channel.

For more information, contact: Alesis, 1633 26th St., Santa Monica, CA 90404 (800) 525-3747, FAX (310) 255-3401, alecorp@alesis1.usa.com, www.alesis.com.

Shure Twin Pro



Shure Brothers Inc. introduces the Twin Pro microphone system, a dual-channel wireless operation. Ideally suited for karaoke bars, schools, and houses of worship, the system is designed for any place that needs to simultaneously operate two transmitters with the same receiver within the confines of an exacting budget.

Central to each Twin Pro system is Shure's T88 receiver. Housed in a rugged, low-profile case, the T88 is a sleek, dual-VHF unit, equipped with two 1/4" output connectors (one for each channel). A number of transmitter options are featured, including handheld units featuring the Shure 14A microphone, or a choice between cardioid and omni-directional lavalier micro-

phones which work in conjunction with Shure's T1 body-pack transmitter.

The Twin Pro can operate at working distances of up to approximately 300 feet (100 metres), while its frequency response is the same full-range 50 to 15,000 Hz found on many premium-priced systems. The system's RF carrier frequency range lies between 169.445 and 216.000 MHz. Each Twin Pro system comes with a pair of Duracell 9V batteries and two zippered storage pouches for its transmitters.

For more information, contact: S.F. Marketing, 6161 Cypihot, St. Laurent, PQ H4S 1R3 (514) 856-1919, FAX (514) 856-1920, info@sfm.ca, www.sfm.ca.

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Conn Trombone



Conn has introduced the new dual bore step-up trombone – the 52H Bb/F.

Designed to bridge the gap between small-bore student trombones and larger bore symphonic trombones, the Conn 52H features a dual-bore .525"/.547" hand slide. This dual bore combines the controllability of a smaller bore instrument with the broader symphonic sound of a larger bore. To ease the transition from student-level trombones, the Conn 52H has been designed to accept tenor shank mouthpieces.

For more information, contact: United Musical Instruments USA, Inc., 1000 Industrial Pkwy., Elkhart, IN 46516 (219) 295-0079, FAX (219) 295-8613, www.unitedmusical.com.

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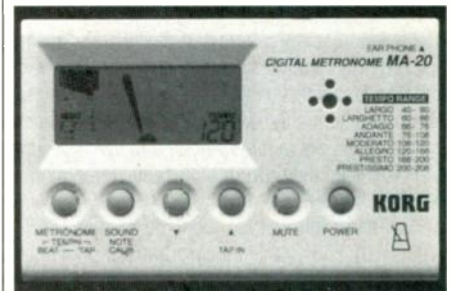


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Korg MA-20 Digital Metronome



Korg introduces the MA-20 Digital Metronome, a compact, portable metronome with versatile functionality for precise rhythm training. Ergonomically designed in a slim case, the MA-20 features complete functionality for accurate tempo production and display.

The tempo and time signatures of the MA-20 can be set and adjusted easily, making it suitable for a wide variety of music. The tempo range can be adjusted from 40-208 beats per minute and tempo and time signatures can be set freely.

Thirteen types of time signatures are built in to the MA-20: 0-7 beats, double and triple meter, triplets without the middle note, quadruplets and quadruplets without the middle notes. In cases where the numerical tempo is unknown, the user can tap in real time with the rhythm and the tap function will set and indicate the tempo.

The MA-20 Digital Metronome features a sound out mode in which the 12 notes from C4-B4 can be sounded, allowing the user to tune to the desired note. The calibration function allows the adjustment of pitch of these notes in 1 Hz steps in either the modern 440 Hz pitch range (438-445 Hz) or the historical 415 Hz pitch range (413-420 Hz). The MA-20 also has an easy-to-read large LCD pendulum that indicates the time signature according to a specified tempo.

The metronome measures a compact 3.9" (W) x 2.44" (H) x 0.65" (D) and features an earphone jack and uses two AAA batteries.

For more information, contact: Korg Canada, 620 McCaffrey, St. Laurent, PQ H4N 1T1 (514) 738-3000, FAX (514) 737-5069, korgcanada@jam-ind.com, www.jam-ind.com.

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Kustom Portable PA System



Kustom has introduced their KPA4 portable PA system. This small lightweight system delivers maximum flexibility, superb sound quality and top performance yet comes in an easy-to-handle/store package. Ideal for use in smaller venues such as clubs, churches or schools, it contains all the power and flexibility needed for places where a full-sized system isn't appropriate.

Providing full sound for the system are two KSC10 speakers with 10" woofers and 3" x 7" piezo tweeters. Frequency response is 72 Hz to 20 kHz. The system also includes a KPM4060 powered four-channel mixer head.

For more information, contact: Kief Music Ltd., 12387 84 Ave., Surrey, BC V3W 3G8 (604) 590-3344, FAX (604) 590-6999.

Dimebag Darrell's Signature Series Models



Washburn International introduces two new 1999 models for Dimebag Darrell's Signature Series. A full-size version of his popular 332 has been developed, with bolt-on neck and eye-catching "stealth" tailpiece. A new, smaller, lightweight body design (also with bolt-on neck and stealth tailpiece) has also been introduced. Both models have a 24 3/4" scale and are available to shredders at a affordably low price.

The Buzz Feiten Tuning System is now available on select models.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069, ericksonmi@jam-ind.com.

BASF Ceramic CD-R Master



BASF has introduced their new ceramic-plated CD-R Master.

Suitable for both audio and data applications, the new CD-R Master features a hardened white ceramic coating for added safety of stored information. The ceramic coating works with the transparent protection layer to deliver optimum and stable protection evenly across the reflective layer, significantly improving information preservation.

For more information, contact: EMTEC Pro Media, 131 Bloor St. W., Suite 200-195, Toronto, ON M5S 1R8 (905) 281-8892, (905) 281-8895.

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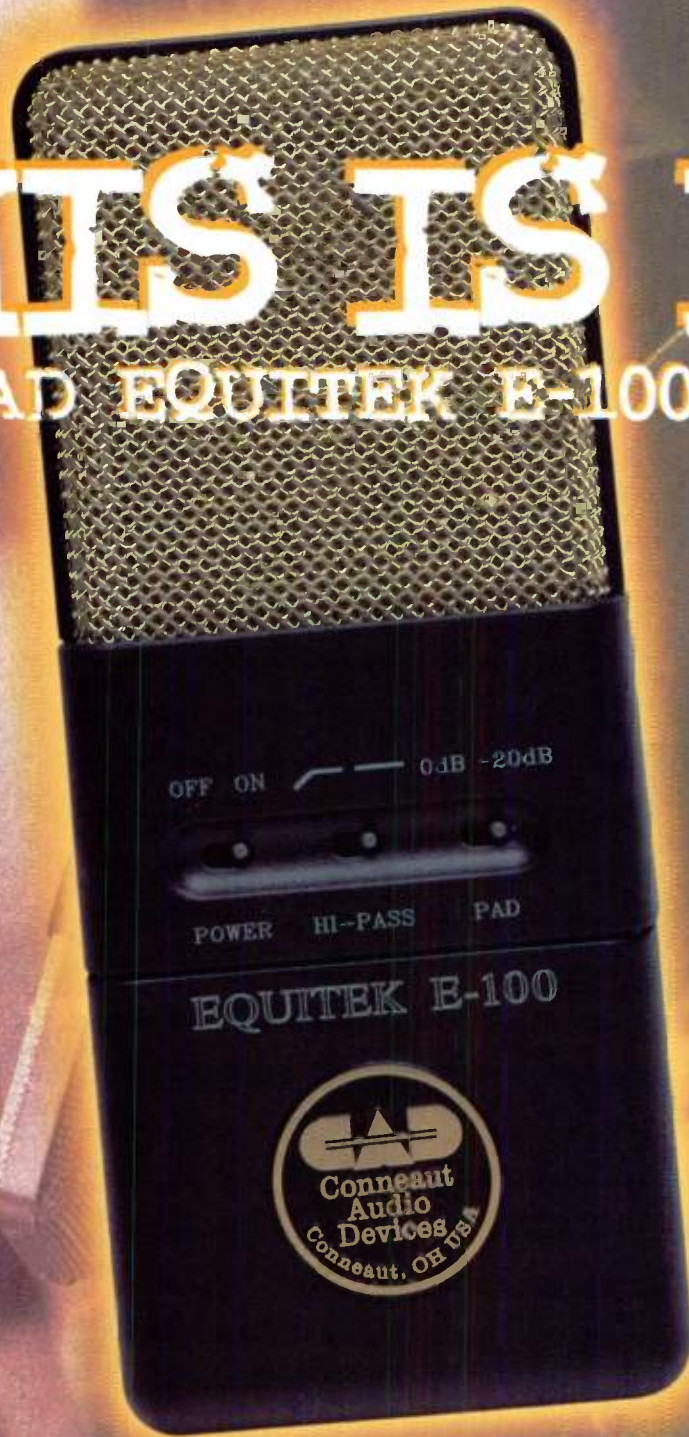
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SHOWCASE



Serial Joe

Here are some teens who don't buy into the slacker culture: Serial Joe worked hard to get the band's debut CD, *KICKeD*, onto Canada's musical radar screen last year. An impressive bio package and cool CD design helped land these 13- and 14-year-old Newmarket, ON guys and their butt-kickin', skate-punk rockin' brand of tunes in the June 1998 Showcase. Not bad, considering that Serial Joe's members will still be teens when *CM's* 25th anniversary rolls around. Cuts from the self-produced effort included skateboarding odes "Velocity" and "Obsession".



The Miller Stain Limit

"The mercurial material rummages around in your gut, until it finds the barest emotions. It's raw, cool and intense..." That's how Showcase described the four-song demo submitted by Toronto-area songwriting partners J. Miller and Terry Sawchuk (a.k.a. The Miller Stain Limit) in June 1997. The Canadian public must have agreed, judging from the buzz around the band's A&M debut CD, *Radiate*. The catchy single "Cellophane" — also included on the demo — has been a video and radio hit in recent months.



Coco Love Alcorn

With her unique jazz-pop renderings, Coco Love Alcorn has established a niche for herself since her quartet was featured in the August 1996 Showcase. Lead singer Coco (with her "gorgeous, sensuous voice," as Showcase proclaimed) is also the daughter of renowned Canadian jazz musician John Alcorn. She provides a presence for the band, which released the *Coco Love Alcorn* CD in 1996. Coco took to the stage with 54•40 for their summer and fall tours last year, loaning her voice to some of the band's classics.



Supergarage

Supergarage has taken its supercharged pop-rock tunes out of the garage and has eaten up some road since being featured in the December 1995 Showcase. Winners of the 1995 Q107 Homegrown talent search in Toronto, the band later gathered local radio attention with "Post Teen Crisis". Following their *Duct Tape* EP, the St. Catharines/Thorold-based quartet released a self-titled debut CD in 1997.



Pluto

Since being featured in the June 1995 Showcase, Pluto has come into the inner reaches of Canada's musical solar system. Describing their style back then as "Space Beatles," the band has honed its pure pop blend and taken the act across the country, while putting out three major label CDs — the latest being 1998's *Shake Hands With The Future*. The future indeed: the band also appeared in the pilot episode of the TV show *The Crow* (based on the Brandon Lee movie of the same name).



Emm Gryner

She's far too good to be remain indie, opined Showcase of Emm Gryner in the April 1997 issue. Well, she didn't. The Forest, ON native released her major label debut, *Public*, last summer and inked a US record deal to boot. The "maiors" have taken notice, too — especially after big stops in several US cities and a feature in an American teen magazine's fashion photo spread. Warner Livesey (Midnight Oil, Matthew Good Band) produced *Public*, which was recorded in London, England and features Gryner on vocals, piano, guitar, organ and other instruments.

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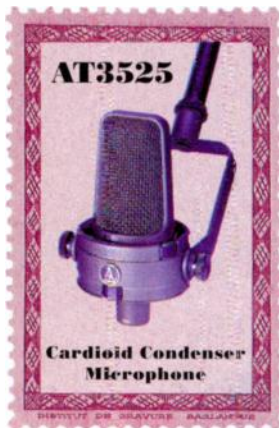


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