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FEBRUARY 1986
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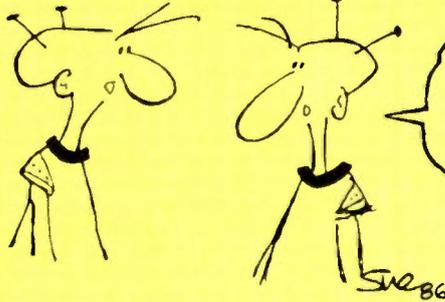
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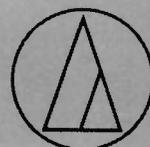
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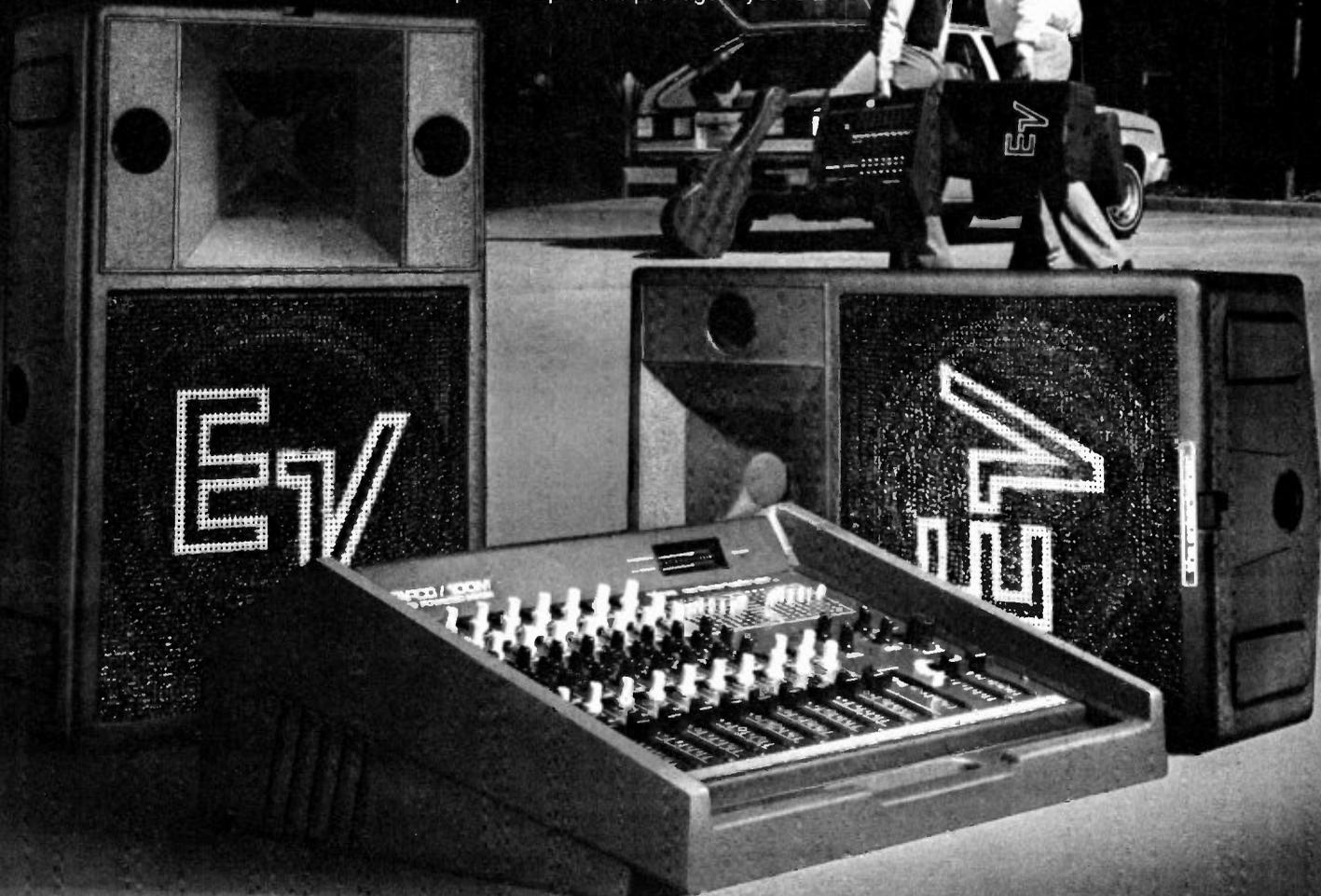
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CANADIAN MUSICIAN

FEBRUARY 1986

VOLUME VIII, NUMBER 1

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COVER PHOTO AND INTERIOR JONI MITCHELL
LIVE SHOT: PATRICK HARBON
PHOTOGRAPHY/SNAPPED!



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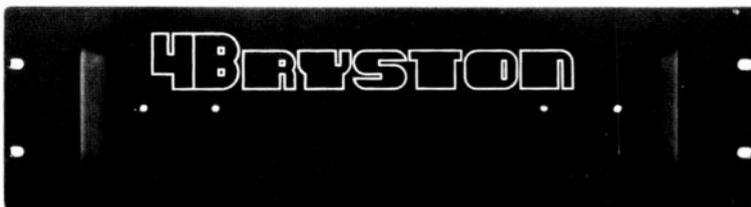
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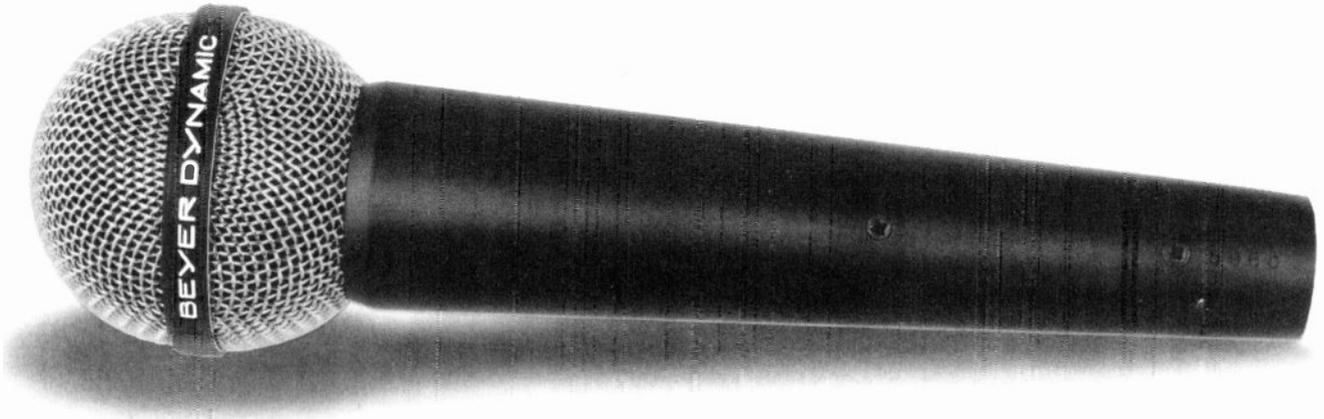
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Feedback

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Musician Maladies Are Real

re: Jim Pirie's column: Arranging - The Unchanged Malady.

Music is a full-time occupation for many and as such it is liable to the same ergonomic interactions within their work place as other more visibly physical jobs. The pneumatic drill operator or coal miner certainly has more obvious physical stresses. On the other hand being a musician is not usually categorized as a physically stressful job. Perhaps it is because they enjoy their work too much! But, as Jim Pirie stated, the long hours of practice, rehearsal and composing can and do take their toll on their bodies.

The role of the occupational health specialist is one that concerns itself with the physical, emotional and chemical stresses; and their interaction in the work place. By analysing reactions to stress and making appropriate changes, a return to health is possible. True health is the condition which exists when all of the organs and parts of the body work together in coordination and harmony. The nerve system is the master controller and coordinator of all body functions. The chiropractor, by keeping the nerve system free from any interference, simply allows the body's natural healing ability to function at its maximum, thus keeping resistance high and maintaining health naturally.

In conclusion, I would like to say that I am glad that Mr. Pirie chose to share his thoughts on his improved quality of health, and that he urges others to investigate the warnings of their body signals.

Paul Truelove B.Sc., D.C., D.T., FIACA,
Toronto

Rush Keeps Improving

Thanks for the cover story on Rush. I've admired their records since they released 2112 ages ago.

It was great to read Geddy speak of the strong personal and musical bond between himself, Neil and Alex. I think this has a lot to do with the power of their music.

It's interesting at this stage in their career, with each member at the top of their fields on their respective instruments, they are far more pre-

occupied with producing "a good song, with good melody." Clearly, it's essentially their instrumental prowess that endears them to their fans. I've always found all facets of their music improve enormously with each album, and *Power Windows* is no exception.

Dave Bobeck
Saskatoon, SK

Doing Jingles Is For Wimps

This letter is in response to "The Jingle Jungle" article in your December issue.

I've always questioned the motivation of musicians (especially singers) who pursue careers making music for commercials, doing "jingles" as they're so quaintly known. As far as I'm concerned this line of work is akin to belting out the national anthems at a Blue Jays game. Artistically it sucks!

It can only hurt your own perception of the value of music and the whole artistic process. Performing lyrics and music of your own creation seems a far more rewarding endeavour.

What kind of life can it be: sitting around waiting for some jerk to phone offering you the opportunity to play some rigid, uninspired chart espousing the virtues of Princess Daisy sanitary napkins.

The people quoted in your story stressed "the professionalism" of all involved in this process. Kevan Mackenzie said "...it's the ultimate thing to do. You can have a normal lifestyle and are able to raise a family." Sheree Jeacocke (the proud voice of Molson's) went even further: "It's the optimum situation. You're working with top-of-the-line people, there's no smoke and you can hear yourself." Give me a break, Sheree. No wonder these rock and roll derivative commercials have no character.

I'd rather sell insurance.

Ken Samuels
Toronto, ON



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Notes

BY TERRY BURMAN
HOWARD DRUCKMAN
TOM HARRISON
MAUREEN LITTLEJOHN
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New Company Focuses on Music Publicity, Promotion and Marketing

Norris Publications has announced the formation of a sister company that will focus exclusively on publicity, promotion and marketing. The name of the new company is Pop Strategies. The company will be run by Jim Norris and Ted Burley, with Corrina Holunga handling the day-to-day affairs.

Pop Strategies will be representing clients primarily in the music and entertainment fields. The focus is on the Canadian scene, but the firm will handle international clients looking to access the Canadian market. As well, Pop Strategies is equipped to serve Canadian companies looking at the international market. The company will also be promoting Norris and CM Books' publications and publicizing *The Canadian Music Show*.

The company's principals have been actively involved in the

music industry and media for many years.

"We feel we are in a very strong position to compete with the other entertainment publicity firms because of our media experience, extensive contacts and in-house facilities and assets," said Burley.

Sister companies of Norris Publications include CM Books, publishers of *Music Directory Canada '86* and other music related books, and Whitney Graphics, an artwork and graphics firm. Norris Publications publishes *Canadian Musician*, *Canadian Music Trade*, the *Juno Awards Program*, the *CASBY Awards Program*, and *Canadian Record Month* magazine. All companies are located at 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

For more information, phone (416) 485-8295.

The Payolas Are Dead Long Live The Payolas



Paul Hyde and Bob Rock — Not The Payolas

Carmela Spano Appointed Advertising Director

Jim Norris, president of Norris Publications, announces the appointment of Carmela Spano as Advertising Director. Ms. Spano, an honours marketing graduate of Humber College, has been with Norris Publications for nearly six years as Advertising Coordinator and has an extensive background in advertising, print production and client service. Ms. Spano's responsibilities will include new business development, existing client service for Norris Publications' six publications and overall implementation of advertising strategic planning.

According to Norris, Ms. Spano's promotion is due to the company's growth and diversification and the need to provide expanded marketing services for a growing list of clients.

Norris Publications, a division of Norris-Whitney Communications Inc., are publishers of *Canadian Musician*, *Canadian Music Trade*, *The Juno Awards Pro-*



Carmela Spano

gram, *The CASBY Awards Program*, *The Canadian Music Show Program*, *Canadian Record Month* magazine, and produce *The Canadian Music Show*.

For more information, contact Carmela Spano, Norris Publications, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3 (416) 485-8284.

For most of their career The Payolas seem always to have come in through the back door. It's not surprising then, that the next time you hear from the band's co-founders Paul Hyde and Bob Rock it will be under the banner of a new name and on the Capitol-EMI label, Rock and Hyde having signed directly to EMI's head office in London.

"It's not like the Payolas have died, really," an enthusiastic Paul Hyde states. "It's more like a housecleaning. Personally, I'm sick of the band, that whole Paul Hyde and The Payolas thing."

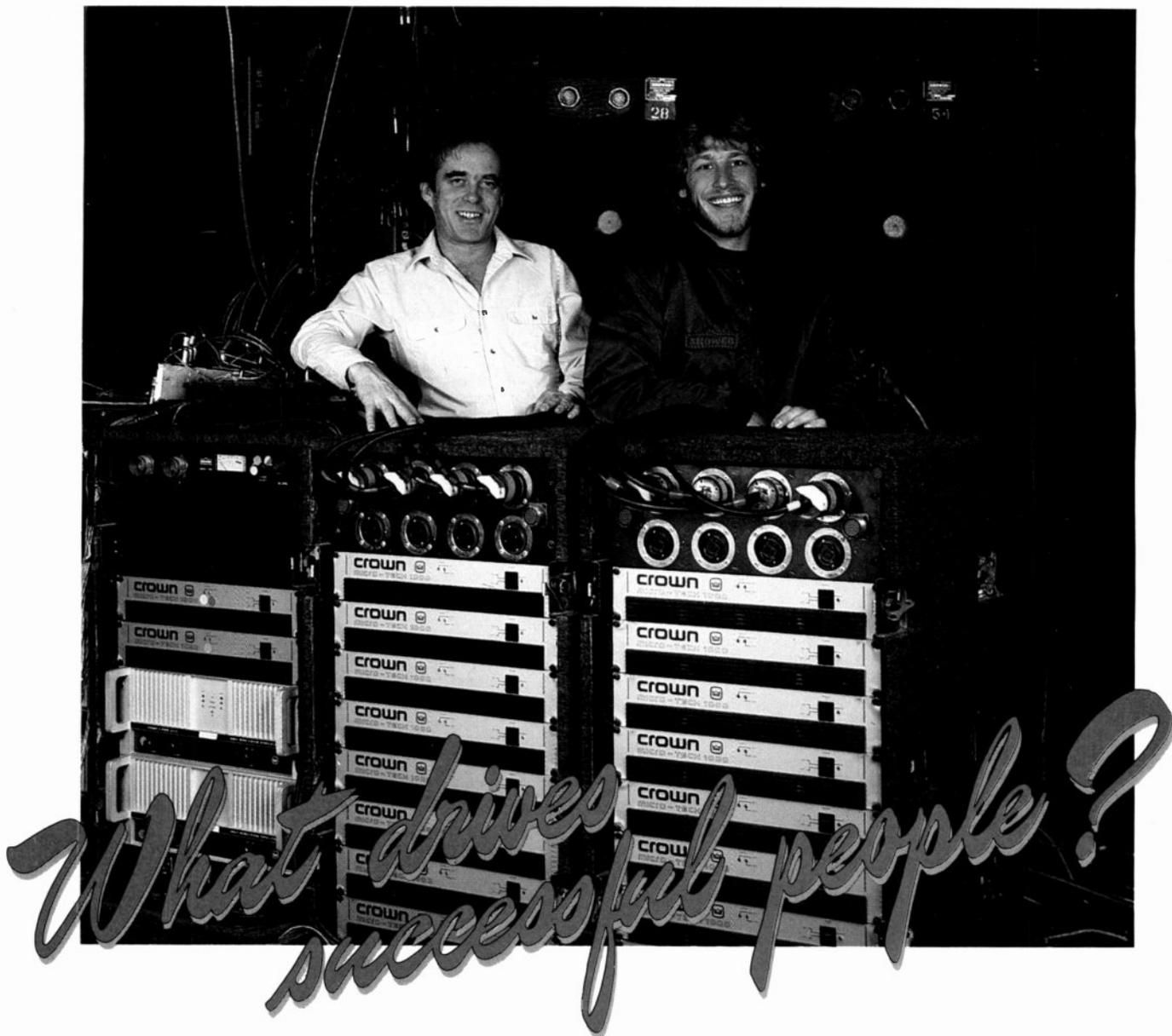
The band played its last dates as The Payolas with the rhythm section of Chris Taylor and A-Train Boynton at Club Soda in December, after which Hyde and Rock returned to London to put the ink on the EMI contract and clear the way for the recording of their fifth (or first) album.

The return to England will be under much more optimistic cir-

cumstances than when the two friends went there late last summer on a head-clearing, songwriting, busman's holiday in the aftermath of the *Here's The World For Ya* LP. Armed with a Casio, a Fostex portastudio and a rented guitar, Paul and Bob would meet in their hotel room to lay down some of the ideas they had gathered together from sightseeing and club hopping.

"Going to London was like an injection of confidence and determination for me."

Once home, the recording of demos began in earnest on the 24 track Nieve board and two-inch Studer deck that had been bought from Little Mountain Sound. The three song demo tape that resulted from the English jaunt is what landed Hyde and Rock at EMI's door. The next album will be recorded at home, likely in February, to be mixed in the U.K. Although Paul doesn't know how much the new band will be



An age old question that can now be answered in literal terms; the people are Showco, the answer is Crown.

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realigned or what direction it will take, he is relieved to be able to put the routine of The Payolas to rest.

"The freedom to do songs that are different is what we need. I think we've been stunted by the type of songs we're expected to record in North America.

"I don't know exactly what we are going to do yet. Certainly the mood and direction and attitude will be different. The last album was very North American, the next one will be more European. It's going to be pop songs but with more depth and more risks taken.

"What I'd really like to do is perform and work in England for a while. We'd never move there permanently - I love Canada, but England has always been more what we've always been oriented to."

Although *Here's The World For Ya* has sales in the same neighborhood as the previous two Payolas albums, the presence of David Foster as producer upped the ante of what was expected of

the group. Certainly it was expected to break the band in the United States on the basis of Foster's reputation as an industry heavyweight. What was supposed to be a blockbuster turned out to be a firecracker, and it became a Canadian spectator sport to figure out what was to blame - the way the term Payola nagged at the American industry's guilty conscience, the sugarcoating of Foster's production or the band for not touring Canada where it could have fortified its popularity until the Americans kicked in. Ultimately, the U.S. division of A&M finally admitted that it really wasn't behind The Payolas (to no one's surprise) and Paul and Bob took being dropped as a chance to shoot back on the rebound.

"You learn from everything you do. I think *Here's The World* was a good album and I'm proud of it. So we're going to drop the name and record again. If the next album flops it won't be because of the fucking name."

TH

Rock School Comes To TV Ontario

It used to be that fledgling rock musicians had to learn the basics by slogging it out in faceless bar bands. Now, they can do it by simply watching television.

Rock School, an eight-part series of half-hour programs, airs on TV Ontario Monday nights at 11:00 starting Jan. 27. And for those who miss the show, it's to be repeated the following Wednesday at 4:30 in the afternoon.

A learning package, specific to the series, is available from TV Ontario for \$39. It contains a 200-page textbook, a cassette tape of 89 music examples, two newsletters, four issues of *Score* featuring sheet music, a guitar chord wall-chart and an Ontario music business resource list of managers, agents, retailers, etc.

Originally produced by the BBC three years ago, *Rock School*, was repackaged for North American viewers with the

addition of host Herbie Hancock. Three British studio players - *Deirdry Cartwright (guitar)*, *Henry Thomas (bass)* and *Geoff Nicholls (drums)* - demonstrate the instruments and how they fit together. The first three shows cover the fundamentals of rock, including tuning, chords and how to choose an instrument. The rest of the shows look at various styles: blues, funk, reggae, heavy metal and new wave. Featured are tips on technique from the likes of B.B. King, Nile Rodgers, Carl Palmer and Stanley Clarke, plus concert footage of the Police, Black Uhuru and others.

Beginners and seasoned musicians alike should benefit from both *Rock School* and the music clinics with which TV Ontario will follow up *Rock School*. Contact TV Ontario for more information.

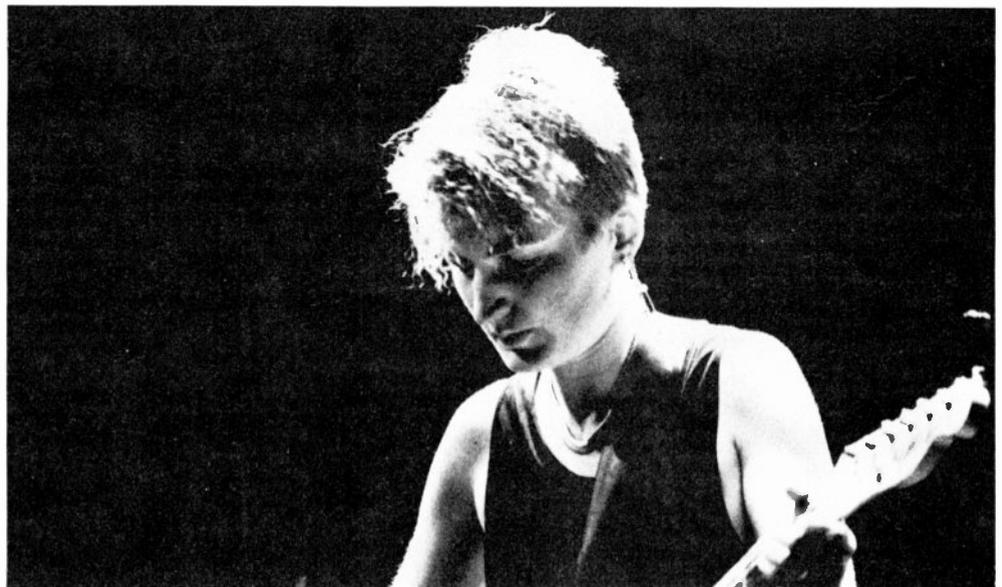
TB

Night Lines: "Music For People Who Still Listen"

February marks the second anniversary of CBC's *Night Lines*, heard in 21 cities on the FM network. As a latenight home for eclectic alternative music Producer Ross Porter sees *Night Lines* as a place "for little known groups to get national exposure, or for that matter, any exposure at all."

Operating under the motto "Music for people who still listen", *Night Lines* offers a full menu of musical tastes from around the world with little regard for fad or fashion. There are precious few stations still offering alternative music programming, and Porter sees part of his mandate as offering a place on the CBC for younger people. "I have an image of our audience," he explains, "that is based on research. I think for the most part the bulk of our audience falls within the late teens and early twenties range, but we reach up to those in their thirties as well."

By mixing the latest import and domestic releases *Night Lines* has opened up a world of contemporary music that would general-



Jane Siberry - Big hit on Night Lines.

ly be unavailable to most listeners, especially in the Maritimes. Porter says the show has "a strong commitment to Canadian acts, although I don't like to classify them that way. You

might hear KLO mixed between Elvis Costello and the Waterboys, it makes for a better context.

"*Night Lines* is very much a program our listeners have helped to shape and mould. The

most requested artists are U2, The Clash, Costello and Jane Siberry. She's definitely one of the most requested people on the program since we began. Jane is a perfect example of someone who we've



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supported from the start."

Porter welcomes the inclusion of any new talent onto the program and says that he derives a great deal of pleasure in watching musicians hear their music on the

radio. "Outside of the major cities the CBC has a great significance in some of these people's lives. It's really great to see someone calling home to Halifax and telling his folks to turn on the radio

because we're playing his song."

Contact: Night Lines, Ross Porter, P.O. Box 160, Winnipeg, Manitoba R3C 2H1 (204) 774-9733.

PS

The Finish Is Critical For Guitar Makers

Don't start what you can't finish.

With guitars as in life, the motto applies. Aside from sealing the wood to protect it from harsh Canadian winters, perspiration, and wear and tear, the finish can affect the tone, attack, and the appearance of a guitar.

"Ideally, the best sounding acoustic or classical guitar would have no finish on it, but that's impractical," says Toronto guitar finisher George Gray, who also builds and repairs stringed instruments in his north-end shop.

"The real trick in finishing is to get a nice, level appearance while keeping the finish really thin," says Gray. "A lot of highly produced guitars are really nice to look at, but the finish on them is ridiculously thick."

Gray uses a catalyzed nitrocellulose lacquer for a tough, quick-drying finish that has good flexibility and adhesion. Each guitar goes through a long process that includes a coating of paste-wood filler into porous woods like rosewood or mahogany, a scraping to clean the bindings, five solid coats of lacquer, a dry sanding, four more coats, a wet sanding, and then a thorough polishing.

Gray first became interested in guitar repairs as a player. "I'd take any guitars that friends said were ready for the garbage and try to put new tops on, stuff like that," he says. "I was down at the Folklore Centre (now defunct) with one, and (noted guitar maker) Jean Larrivee walked in. I started asking him a bunch of dumb questions, and he offered me a job. It was just a real fluke."

After three years' training with Larrivee in Victoria, B.C., Gray found himself in charge of finishing and final assembly. He returned to Toronto with fellow craftsman and Larrivee apprentice Linda Manzer, and they each opened their own shops. Now he finishes the guitars she builds for Pat Metheny, among others.

You can reach him at G.T., Gray Guitars, 400 Don Park Rd., Unit 15, Markham, Ontario L3R 1C6.

TB

HD

Ambient Music Finding Its Niche

Thanks to the Windham Hill breakthrough in 1984, the Canadian market has opened up to the peaceful strains of ambient, or New Age, music. This makes the Toronto-based ambient music duo of Danna and Clement very happy.

Mychael Danna and Tim Clement, both in their late 20s and together since 1977, have recorded two albums, *A Gradual Awakening* (1984) and *Summerland* (1985) for Fortuna Records of California. Danna had also done two solo albums for the University of Toronto's Harrison label. The Fortuna albums, available in the United States, Europe and Australia, are now available in Canada, thanks to a distribution deal signed recently with Montreal's Chacra Alternative Music.

Danna and Clement may never have joined forces if the classically-trained Danna hadn't almost severed a hand in an accident. This put an end to his dreams of being a concert pianist and led him deeper into working with synthesizers, something he'd done since the age of 16. Clement had been working in pop music but boredom with its restrictions turned him to ambient music. Danna and Clement won the University of Toronto award for electronic music in 1985. Danna won it alone two years earlier.

Yet Danna says their music owes more to pop than traditional electronic music. Their broad washes of synthesizer sounds, woodwinds and guitars, are coupled with the sounds of nature. Danna calls this environmental music. Birds and spring peepers from Algonquin Park and water sounds from Toronto Island are the sorts of things you'll hear on the records.

"Our music serves as an environment," says Danna. "We feel that music has a profound effect on your life." It's more up front and has a more varied emotional



Mychael Danna and Tim Clement.

palette than most New Age music, but is positive and non-aggressive."

Both albums of three to eleven-minute pieces were recorded, with the exception of the natural sounds, in Danna's elaborate home studio setup in his downtown Toronto apartment. And because they don't have to worry about high studio bills, Danna and Clement take their time recording. *A Gradual Awakening* took about a year. Some of the pieces are 40-50 tracks thick.

Danna's studio includes three eight-track open-reel decks, a Fostex A8, a Tascam 38 and a Yamaha RM804, a Revox A-700 two-track deck, and a TEAC A-234OSX four-track deck. A 12-channel Sunn SPC-2212 mixer is used. Keyboard equipment comprises Yamaha DX7 and Korg Polysix synthesizers, a Mirage

sampler, a Yamaha TX7 FM expander, a Roland JSQ-60 digital keyboard recorder and a Korg PS-3200 programmable polyphonic module.

Some of this equipment, along with tapes and computers, is used in Danna and Clement's live performances, which they have started doing around southern Ontario. A multi-media presentation of dance, masks and visual projections accompanies the concerts. Says Danna, "Two guys playing synthesizers and winds aren't as visually exciting as people are used to."

Neither is the Danna and Clement video, "Enchanted Landscapes." Danna describes the 40-minute long flow of natural images jokingly as a "non-video", but hopes that MuchMusic or MTV would still be open to it.

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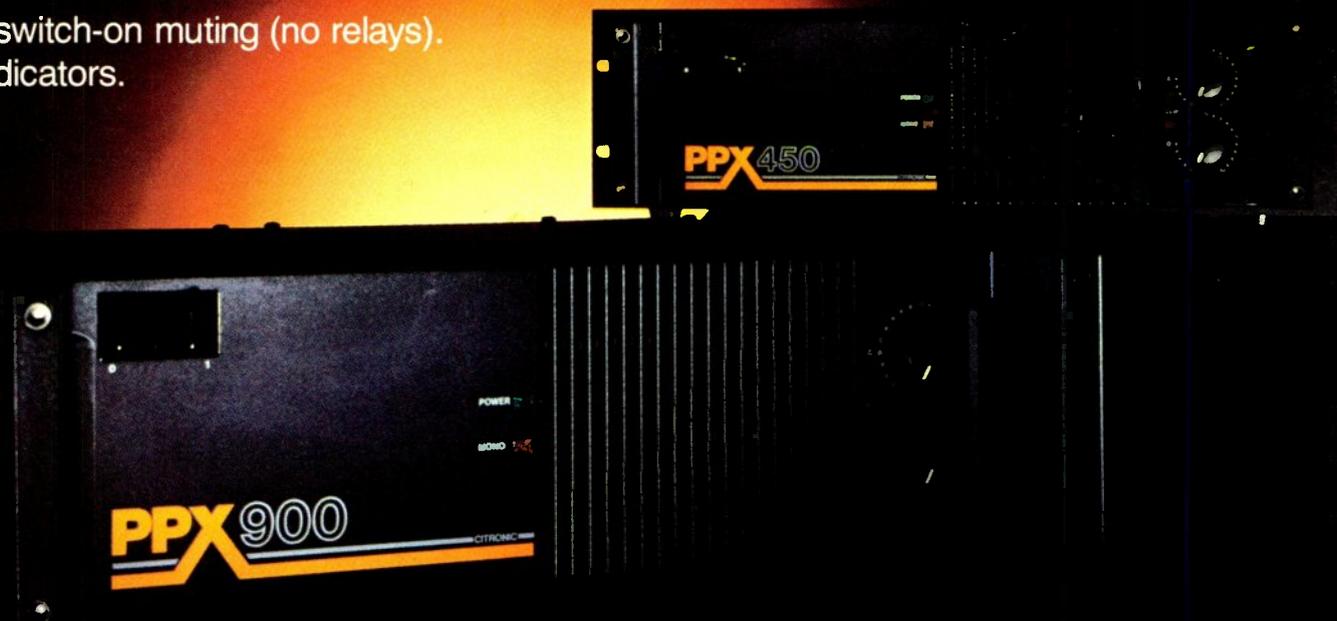
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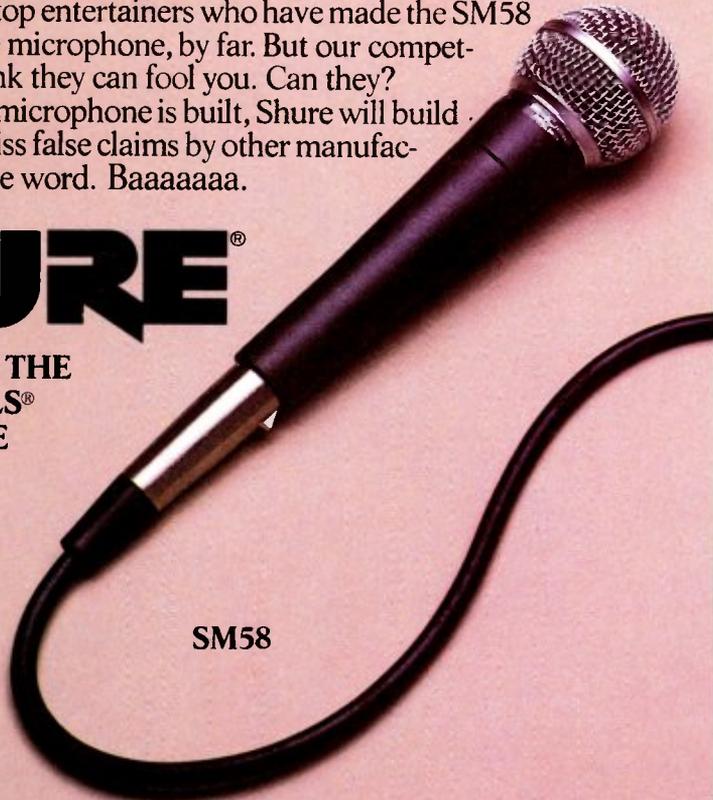
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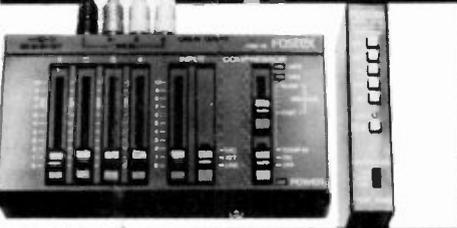
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"Heavier Sound" for Luba's Follow-up to *Secrets and Sins*



Luba.

We all saw (or heard about) her stupendous performance at the Junos. Luba, the diminutive damsel with the dynamite voice was more than deserving of her 1985 Best Female Vocalist Award. And there's no reason to believe her next vinyl effort won't be even better than the acclaimed *Secrets and Sins*. So with baited breath we wait to hear what the voice from Montreal will dish out next...

Tucked away since the end of November in Morin Heights, Que., Luba's been watching the snow fly and letting her ideas soar. Ensclosed in the cosy home/studio environment of Le Studio, located about one hour north of Montreal, Luba and band members, Peter Marunak,

drums, Mark Lyman, guitars, Michael Bell, bass and Alain Couture, guitar, vocals, have spent an intense four weeks together. Says the bubbly blonde, "We cry and laugh together. Out here there's no distractions, we eat and sleep music." Putting in long hours (starting at noon they usually work until 3-4 A.M.) Luba's anxious to get the project completed. "It's been two years since we recorded *Secrets and Sins*, I want to have something in my hands to be proud of."

Not about to give away any clues as to the name of the album, she will concede the sound is "heavier" than last time. "There's an edge to the music, both rhythmically and vocally." And the songs? She laughs, "My writing's getting better. More to the point, more clarity...We're doing a lot of ballads, R&B, a mixed bag."

Produced by Pierre "Baz" Bazinet, Luba explains, "We'd worked with other producers before, big names, but weren't comfortable with them. Pierre's a friend of ours." Engineered by Paul Northfield (who's done work with Sting and David Bowie), Luba's determined to have a "live sound" although much of the drums are programmed and an Emulator is used extensively.

Their first time at Le Studio for such an extended period, Luba's really happy with the decision, "Creatively, I'm doing a lot of writing," she says, adding "It's peaceful. The house has a grand piano, I play my ideas to the guys and they tell me if they're any good or not. I couldn't see myself trying to do this in the hustle and bustle of New York."

Expect to see the album by late February or early March, and Luba herself in concert soon after.

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Video Editors – Unsung Heroes

Video-making no longer exists as an optional promotional device. In a finger snap of time, they've become an imperative for most performers, and although they are of huge importance, few know much about the video-making process and less about the techniques involved. While stars have surfaced among directors, there are other members of the production team – art directors, cameramen, editors – who are intimately involved in the creative process and who ultimately have a profound effect on the final product.

The post-production phase is the most time consuming aspect of any production. Record companies want instant results and often a video can be on the air 2-3

weeks after a project begins. Since actual filming rarely takes more than one or two days, the lion's share of the time is taken up behind the scenes.

A trio of young Toronto editors, Wendy Vincent, David Buder and Scott Carlton, collectively calling themselves Bananazz, have developed a system that speeds up the technical aspect of editing and gives them more time to devote to the creative end. Between them they've worked on about 60 videos – virtually all the work done by Champagne Pictures (Gowan, Corey Hart, Platinum Blonde) and Total Eclipse, an up and coming production house.

While a director devises a concept, it's the editor who has to realize it, and in the process has a lot of input in shaping the pace and feel of the video. The effects – from quick cuts to fade-outs to slow motion – are created by the



Scott Carlton, Wendy Vincent, David Buder

editor's efforts, a job that Vincent describes as "extracting the magic."

"Most performers are ill at ease in front of the camera," she says, "and it's the editor's job to smooth out the rough edges, finding just the right look, picking the best angle out of all the film shot." With so much time in an already

rushed process being taken up by dubbing, synching and copying negatives, a way had to be found to simplify the process and minimize the possibility of damaging the print. Understandably Bananazz don't want to devolve the process.

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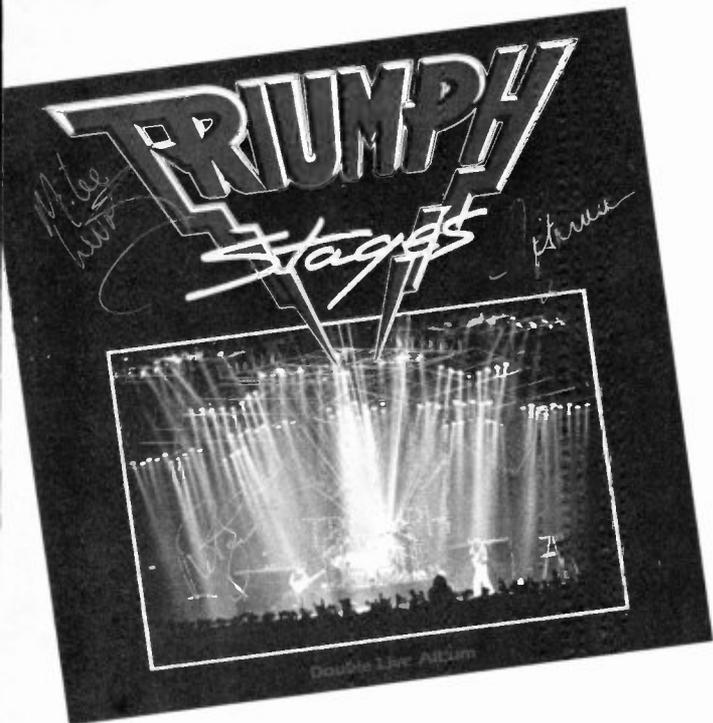
Triumph

STAGES

MCA Records

Producers: Triumph

Mixed at: Metalworks, Toronto



"live" sound, they used virtually every reverb machine available: most notably two EMT units (tubes for "smoother, rounder" sounds, and a solid state model for "harsher, tougher" sounds), Space Station and Yamaha Reverbs, Sony Digital Reverb and DDLs from Eventide and Lexicon. According to Levine, "each machine sounds different on each instrument on every recording." Only tedious trial and error could bring out the best results.

There were no overdubs of instruments on the album, but Rik Emmet and Gil Moore each had to touch up some vocal work, Levine says they are impossible to pick out. As much as anything, he says *Stages* gave him an important perspective on his live work with Triumph. "After a few years we became a lot looser with the songs, the arrangements get better and we learned to play things in a way that's still exciting for us and the audience. We learned pacing along the way. Back in '78 the songs near the end of the show would get shorter and we'd play faster.

"Now we're in better shape."

PS



we wanted were either too in-demand or too expensive to be taking on an unknown act. We went into the studio with completely prepared songs and it still took two weeks to record. If we'd had a producer it might have taken only one, but then we might have lost the sound we really wanted as the price. I think we benefitted from the experience because now we can take a completed recording around next time and say 'this is what we're like, would you work with us?' If it's successful we'll be able to pick and choose who we work with in the future."

PS

After mixing a live album and flying cross-country in a day to promote it (with the bonus of donating a much appreciated bundle to charity), Mike Levine can lean back, secure in the knowledge that he'll never have to do either again. Maybe. As grueling as that hectic day may have been, it had nothing on the herculean effort he put into producing the *Stages* double LP. Owning the best studio in the country helps but it doesn't mean any fewer man hours.

Taking from mid-June to Labour Day, five days a week, eighteen hours a day, Levine worked with the engineering tag-team of Ed Stone and Hugh Cooper. "It wasn't that hard," Levine laughs, "but I challenge anyone to listen to 25 takes of "Magic Power" and live to tell the tale." To assemble the album Levine resurrected all the live recordings (some they made for themselves, some were for re-

broadcast) of their last three tours and picked the best takes of what the band considered a greatest hits collection. Levine adds that, "I think the only song our fans will miss is "Blinding Light Show", but it was too long."

The process of mixing a live album to decent recording quality is an arduous one. "It's tough finding tracks that have everything sounding good, with all the guitars in tune and with no glitches. Usually there'd only be two songs from each show. You have to isolate everything down to the drum tracks and then build up." This meant running lines out to an empty warehouse next door and re-recording the tracks from there, in order to provide a comparable width and depth for a clean hall sound. "It wouldn't be like a concert without audience reaction, but there's so much interference on the individual instrument tracks that they have to be cleaned up." To put back the

One To One FORWARD YOUR EMOTIONS

Bonaire Records

Produced, Engineered and
Mixed by Leslie Howe

Studio: Union Studio, West
Germany

Few established artists are given the kind of free rein Ottawa's Leslie Howe was given for One to One's debut LP, and it must have been a very special demo tape that earned him the chance. With vocalist/co-writer Louise Reny, Howe impressed the people at London's Bonaire Records and was shipped off to West Germany to record at Union Studios, where Bonaire stablemates Saga completed their latest album. Howe played all the instruments (including "a couple of DX-7s, an Emulator and a Synclavier") except for a couple of saxophone tracks and Steve Negus' turn on the high hats.

"We could have hired a producer", says Howe, "but the ones

The Family Brown FEEL THE FIRE

RCA Records

Producers: Neil Wilburn and
Sam Durrance

Studio: Pedernales, Austin, TX

Juno award winners, The Family Brown may have recorded this record in Austin, but they haven't necessarily "gone south". Brother Barry says there's little difference between Canadian and American country styles: "There used to be



more of a difference. Early country in Canada was more influenced by country/folk instead of Nashville's boozin' crooner and good ol' boy attitude. Nashville's gotten away from that and Canada moved away from folk. Now we're on common ground." While he says *Feel the Fire* wasn't aimed at the US market, having conquered Canada who can be blamed for wanting to expand, he does allow that producers Wilburn and Durrence said they wanted an "American sound".

The record offers a mix of country styles recorded immaculately at Willie Nelson's Pedernales Studio on a Sony Digital 1610. Not wanting to be pigeonholed to one style, Barry says The Family is keeping to the middle ground. "Our father has been in the business for fifty years, so he's a traditionalist, but the rest of us are in our thirties, so we lean towards the contemporary. The Sony gives a real 'hall' sound, all the people in Nashville are using it."

The highlight of the recording session (they took over the studio for seven 24 hour days), was the surprise appearance of the Nelson himself. "The day he came into the studio he was supposed to be at Radio City Music Hall. He just sort of slipped into the studio while we were working on "Wouldn't You Love Us Together Again" and asked 'Is it alright if I pick a little on this thing?' All of a sudden he started singing along so we ran a vocal mic in. It was amazing, a thrill and an honour."

PS

Poisoned

POISONED

Zulu Records

Engineers: Mike Chords, Greg Reely

Mixed by: Bob Rock

Produced by: Poisoned and Ray Fulber (Executive Producer)

Studios: Profile Studios, Little Mountain Sound and Mushroom Studios

Passion is no ordinary word; Art Bergmann is no ordinary talent. *Poisoned* is the first EP even to hint at Art's authenticity, and songs such as "Yea, I Guess," "Emotion", "Guns and Heroin" or the vitriolic "Yellow Pages" indicate why he is one of the most magnetic performers in Vancouver as well as one of the most respected.

Despite this, the record is only a

character sketch.

"We hadn't recorded as a band before so we didn't have an overall sound or plan in mind," Bergman explains. "We recorded three tracks at Profile in September and October last year ('84) and three more that December. At that time we just wanted to get good raw sounds down that we could mix later."

In fact, says Art, the record grew from popular demand for a 10 song cassette recorded in a basement eight track studio. The tape drew raves from the print media and campus radio station CITR and went on to sell 700 copies in downtown specialty stores.

Ray Fulber became Bergmann's manager at the same time he pulled out of his partnership in Profile Studios, a 24 track



facility. Fulber had some free time coming to him and he used it to good effect on *Poisoned*. Other recording was completed at Mushroom Studios and Bob Rock, Payolas' co-founder and one of the hottest engineers in Canada (as well as a friend of Art's), did a freewheeling mix on Christmas Eve and Boxing Day at Little Mountain Sound. Rock gives the EP a veneer of polish, but one that doesn't hide the raw power and anger that identifies Art as an original - as hungry as Iggy Pop, as real as Keith Richard.

The record which cost \$15,000 to produce, has had a long life. Vancouver's indie label, Zulu has picked it up for national distribution and the recently-finished video of "Yea, I Guess" likewise legitimizes the West Coast's low budget independent video producers.

"It was done really simply," Art says of the video in his characteristic tone that mixes cynicism and deadpan humour. "It doesn't make sense and there's no gender involvement."

TH

Mandala

CLASSICS

WEA Records

Producers: Arif Mardin,

Jerry Greenberg, Joe Wissert

Studios: Atlantic, RCA and Sound Canada

We're talking history here.

White Canadian soul circa 1966, Toronto's own Mandala were wowing crowds from New York to L.A. with their sweaty sounds. Comprised of Domenic Troiano on guitar, George Olliver, lead vocals, Joey Chirowski, on organ and drummer Penti (Whitey) Glan, the band, originally called The Rogues started out as a house act at the Club Blue Note. Signed to the Chess label, their first single, "Opportunity" was written and produced by Troiano and in 1967 broke nationally in Canada.

Switching to the Atlantic label, the band were working on their debut and final album, *Soul Crusade* and true to the spirit of the times psychedelia dominated the cover. "Love-Itis" was picked up as a single and made CHUM's Top 10 in July of 1968, but the album wasn't released until almost a year after its recording.

Troiano, who's now working mostly on TV soundtracks (*Night Heat*) is tickled pink by WEA's Classics compilation of Mandala hits. "When Bob Roper (A&R Manager at WEA) came to me with the idea I thought it was a joke," he recalls, quickly adding, "I'm glad they did it, though."

"There wasn't much to choose from," Troiano admits.

The biggest challenge putting this piece of vinyl together? "Trying to trace the Chess masters," says Troiano. "We finally found Marshall Chess and went to the warehouse, but there was 10,000 boxes to go through. We never did find them." Instead they had to hunt up mint condition records to remaster.

So why a 1985 release of this material? Does Troiano think there's a revived interest in Mandala? "No, not really,...although I've heard *Soul Crusade* goes for about \$30 at record collector's

conventions." He laughs, "I think the old fans just need a new copy of the record." He doesn't think it was money that motivated Roper's decision, "Bob was just into the band," he explains, but adds, "He had gotten calls from distributors on a steady basis asking about us, so he felt there was a demand."

ML



I Braineater

ARTIST POET THIEF

Zulu Records

Engineer: Dave Ogilvie

Producer: I, Braineater

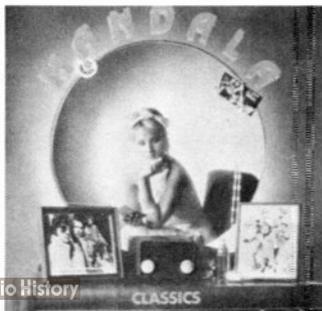
Studio: Mushroom Studios

Like the *Poisoned* EP, this mini-LP represents an evolutionary period in the work of Jim Cummins, the artist, poet and thief in question.

"I wanted, for posterity's sake, to get a record released that captured what I've been doing for the past four or five years-that whole punk thing I'd been involved in."

Cummins is a true independent. A visual artist, he has sold his paintings and commercial art to raise money to build a P.A. system, which he has used to launch countless, short term variations on the I, Braineater theme. Gigs raise money to buy artist's equipment, resulting in another new art show, the profits from which will go into his popular line of I, Braineater T Shirts, which fund his next band or project. Cummins, like an actor, has a sense of grand gesture. Hence this record, which features him on guitar and Mr. Versatile, the one and only Andy Graffiti, on drums.

"Recording with just guitar and drums was a matter of necessity, but it also was the only way we could get the feeling we wanted. We wanted power and clarity; I wanted the lyrics to be heard and I worried that if we used other instruments the sound would turn to mush."



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Records

Artist Poet Thief consequently sounds like The Stooges without a bass player and places a high priority on drive and commentary.

"I felt I had to get a few messages across. "1980 More" is about not learning from history. As long as boys get zits on their faces and girls run away, it is possible that there will be another Hitler. As soon as society thinks it is safe and has got everything licked, that's when it goes to sleep.

I was trying to stay true to myself and not censor myself. I was trying to write the way Tennessee Williams or Burroughs would have."

The recording costs to Cummins were \$1,000; pressing and graphics (by Jim) brought the total cost to \$4,000.

The mini album since has been picked up for distribution nationally by Zulu Records with U.S. offers coming in. Jim meanwhile is back in Mushroom with a new band attempting to realize another dream - the combining of the sexual potency and confusion of T Rex and Elvis Presley into a kind of glamabilly.

TH

Aldo Nova

TWITCH

Portrait Records

Producers: Aldo Nova with Lennie Petze

Engineer: Brian McGee

Studios: Kingdom Sound and The Hit Factory, New York.

After two-and-a-half years away, Aldo Nova is back with *Twitch*, titled after his nickname earned during the recording of the album. Says Nova, "I used a lot of Linn drum on the album, and hearing the snare, I developed a twitch. Everytime the snare would hit, I'd blink my eyes."

Nova 'retired' from the pop scene after the pressure of making *Subject*, his second album and went back to doing jingles. But he returned because he found he missed recording his own music. And *Twitch*, as with his first two albums, was recorded piece by piece.

"That's the only way I know how to record," claims Nova. "Even if I did have musicians in the studio, it seems to me they're a lot more focused by themselves." He tried the live approach on several

songs, including "Lay Your Love On Me", a heavy metal ditty written and recorded in the studio in 10 minutes, the title track and "Fallen Angels." Problems with "Fallen Angels" illustrate Nova's point. "The musicians were playing to impress each other. I had to get (drummer) Allen Schwartzberg alone, 'cause the guitar part follows the drums to perfection. It was the only time he ever said he felt like throwing down his sticks and quitting."



In his arrangements, Nova is after a balance between performance and parts. "I try to arrange so every part fits. I like hearing somebody play very well. I don't like music where if you've been playing guitar for a year, you should be able to play this."

Nova's guitars are recorded through Marshall stacks using a combination of close and ambient mics. Leads are recorded close up and the rhythm guitars are doubled twice to get a fat sound.

Speaking of sound, Nova has a more commercial, overall softer sound on *Twitch*, despite the abundance of screaming guitars. "I guess I'm getting older. The music down here (in New York where he lives now), is all Top 40 and I'm affected by what I hear. This is basically where I want to go. I never like doing heavy metal for its own sake. *Twitch* is a cross between rock and Don Henley."

Unlike the solo approach to recording his earlier albums, Nova used a lot more sidemen in the studio this time. "Instead of me saying 'play this note and that note,' it was 'so what do you hear?'" Nova says working this way, especially with keyboardist David Lebolt, made the material more open and fun.

TB

Murray McLachlan

MIDNIGHT BREAK

True North Records

Producer: Murray McLachlan
Engineers: Gary Gray, assisted by Scott Campbell, Rick Starks, and Mike Duncan.

Studio: Manta Sound, Toronto

Like Anne Murray and Gordon Lightfoot, Murray McLachlan has become an institution in Canadian music. His voice and style are unmistakable, consistent, yet always expressed differently on every album. About *Midnight Break*, his new album, McLachlan says "It's rooted in the same musical forms of everything I've done, but it's a more high-tech effort using studio effects and modern sounds."

He has achieved a harder edge on *Midnight Break*, not unlike a Springsteen or a Cougar. "It's a natural kind of music for me to make," confides McLachlan, *Midnight Break* is essentially a country rock album. The rock stuff like "When You're A Memory" or "Me And Joey" is solid enough to be acceptable to people used to thinking in terms of rock. To me, because it's got a steel guitar in it, it's still country."

Aside from the steel guitar, McLachlan's brand of country here includes his use of a Fender Telecaster "to sound like Duane Eddy" and a big fat drum sound, created by sampling gunshot with an AMS triggered by Bucky Berger's snare.

McLachlan feels this enthusiasm comes across well on *Midnight Break*, which was recorded during lots of live-off-the-floor work in July and August. "I rehearsed the players very hard before going into the studio," says McLachlan. "I was looking for performances." He says he prefers recording live as opposed to doing it in layers. "For example, 'Louisa Can't Feed Another Child' was recorded as is, *whap!*"



Lyrically, *Midnight Break* is a mixture of despair and hope. "It's a lot like life," adds McLachlan. "That's not inconsistent with my nature."

One of the most despairing tunes is "Supertime In The Milltown." McLachlan explains: "That's a song I've been writing over and over again for many albums. It's had different titles and structures but it's the same song. It represents the horror of the interdependency and slavery people wind up in in one-trick-pony towns. If the pony closes down, there's no option, no hope. I find that horrifying and keep writing it out of my system."

On the other hand, an idyllic song like "Golden Fields", says McLachlan, is designed to create a piece of beauty to live in. "It's the kind of thing you can put on when it's 40° below outside and the snow is battering at the window. You can go on a trip in your head back to where it's nicer."

McLachlan produces himself because he says no one else quite knows how to translate his ideas into reality better than he does. He thinks he's been the most successful on this album. "*Midnight Break* is considerably better than any other records I've made. I think it's up there with "Whispering Rain" and "On The Boulevard," most certainly. Some of the songs on it, I believe, are better than I've ever managed to write. So I'm getting along. I'm not all the way where I want to be, but I'm getting there."

TB

No Means No

YOU KILL ME

Zulu Records

Engineer: Greg Reely

Production: Greg Reely

Studio: Mushroom Studios

No Means No has never been a band to pull its punches; always has performed live or recorded with a social conscience highlighted by a grim but perceptible humour. *You Kill Me* was recorded at Mushroom Studios and marks the upward progression of Rob and John Wright from the basement recording of their first seven inch EP, seven inch single and *Mama*, an album released two years ago featuring nothing but Rob's bass and John's drums.

Records

You Kill Me is the first recording to include guitarist and singer Andy Kerr, but retains the ferocious attack of a jazz-schooled rhythm section playing with the conviction of a punk band.

"There's been growth as far as moving up to state-of-the-art recording, and in knowing our way around the studio," John agrees. "This was supposed to be an album but we didn't have the money, so we decided to take what we had and make a good EP rather than a not-so-good LP."

"We were going for a live sound. We wanted the loudest live, rockin' record Vancouver's ever heard."

Besides the four originals is a rip-roaring version of Jimi Hendrix's "Manic Depression", which, aside from slotting in perfectly with the themes of "Body Bag", "Some Bodies" or "Stop It", emphasizes the hardhitting rhythm rather than guitar pyrotechnics, of the Hendrix original. John says that the band's arrangements and unrelenting at-



tack is derived naturally from the band's early days as a bass and drums two-piece band.

"Yeah, with just drums and bass it's impossible to be cliched. We still consider ourselves a punk band in the classical sense. We really believe in that 'do what you want' attitude; it's what got us started."

A band that has to be seen live to appreciate its power, No Means No also defies categorization. John Wright, however, does have a label.

"We call it High Volume Minimalistic Post Punk Art Funk Jazz Rock Fusion."

TH

Brilliant Orange

HAPPY MAN

Zulu Records
Engineer: Mike Chords, Rob Porter
Producer: Brilliant Orange
Studio: Profile Studios

Jangly guitars and slap happy drums are all the rage again on the West Coast and leading the way with The Grapes of Wrath is Brilliant Orange: Rick Vee, Mark Findler, David Glenn and Graham Brown.

In fact, from the day Brilliant Orange went public in 1985, it has had to weather comparisons to The Grapes as well as other of the guitar-rock/country-rock/roots-rock groups from The Del-Lords to R.E.M.

"All these bands are being compared to R.E.M.," Mark Findler complains, mildly. "Nobody is relating them to the originators of the sound such as Bob Dylan or Neil Young."

"I'm not saying we're not a revivalist band, but that the term

is too easily coined by critics. We're just a four piece rock and roll band."

With that sound ringing in its ears, the prototype Brilliant Orange went into Profile Studios a year ago to record "Happy Man" and "Shotguns". These tracks were later re-mixed at Mushroom after a proposed single for another indie label fell through and Zulu offered to pay for the pressing, packaging and distribution of a 12-inch EP, the total cost of which came to nearly \$6,000.

"I think "Secure" is the track that came out best, and I'm not saying that because it's the one I wrote, but because, for what we had in mind, that song comes closest to accomplishing it."

"We had the best idea of how we wanted to sound," Mark goes on to explain the group's decision to produce itself. "We wanted something that was not contrived, something fresh, something that perked you up."

TH

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Heart For The City THE MISSION PROJECT

Producer: Bill Ryan

Engineers: Yuri Gorbachow,
Franke Marrone

Studio: Master's Workshop,
Toronto

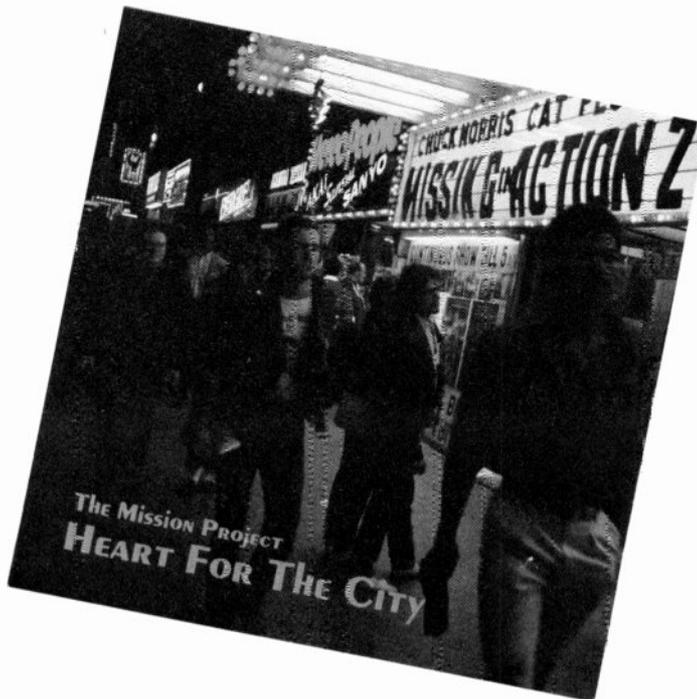
In celebration of its 90th anniversary and also as a fundraiser, Toronto's Yonge Street Mission has released its first album, *Heart For The City - The Mission Project*. The record features 10 acts, all regular performers at the mission's outreach centre, Evergreen. Their gospel contributions include styles from folk to rock, new wave and reggae. Everyone involved, including Master's Workshop, donated their services.

Bill Ryan is credited as producer but admits he was more of an administrator/coordinator than a producer. Both he and engineer Yuri Gorbachow say that the band produced themselves with help from the engineers.

Ryan selected the acts thematically "with lyrics directed to the mission's ministries" from 15 four-to-five song demo tapes. A dozen were chosen originally but two dropped out during recording. And of the 10 tracks on the album, two were already recorded: "Storm Clouds" by Manning Avenue and Robbie Jaster's "Healer Of A Broken Heart."

The musical mix is deliberate, says Ryan, and is aimed at the 18-40 age group. "Some people think we only have gospel quartets or Christian rock bands at Evergreen. We don't have much of either; we have a variety." Acts were also chosen that were the most marketable. "Something like a church choir would've been unsuitable," adds Ryan.

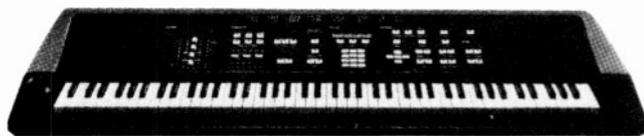
Recording took place from May through October. Yuri Gorbachow says as time was tight, each artist was limited to one session only. And although most had no studio experience, Gorbachow was surprised at how at



ease they were. "They knew what they wanted. It wasn't 'how do I get this sound?' but 'how long will it take?'" Gorbachow's role was mostly that of advisor. He made sure the artists paid special attention to details in bed tracks and coached them on using studio tricks, such as doubling. Both

Gorbachow and Marrone tried to maintain a level of consistency in production, the sound and level of the kick drums, for example. But because the acts were producing themselves, the overall production of *Heart From The City* is slightly uneven.

□
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World Radio History



Product Report

The Akai S612 MIDI Digital Sampler

BY RUSS WALKER

Ever since the advent of the Fairlight CMI, musicians have been frothing at the mouth to get their hands on an inexpensive piece of hardware that would put such technology within their grasp. I speak, of course, of the ability to digitally sample a natural sound, musical or otherwise, and access that sound with a keyboard.

A couple of years ago I worked with a recording engineer electronics whiz who had adapted his own such device. He took a stock digital delay unit and installed a hand switch so that he could record a short sound and retain the sound in the unit. By using a drum machine to trigger the sample he could build a variety of drum tracks using any sounds he could get his hands on. Since the delay unit had twelve bit resolution it delivered very good sound quality.

Akai is now marketing a very similar device with the added feature of being compatible with any MIDI keyboard. It is six note polyphonic and although you can only use one sample at a time, its twelve bit resolution makes it sound considerably better than any of the eight bit samplers I've tried. Also available is a disk drive for the unit that uses 2.8 disks. Both pieces are rackmountable with functions laid out simply on the front panel.

You don't need a computer programming course to operate the S612. By plugging in a mic or line signal and using the record level attenuator, you can sample a sound and instantly access that sound with your MIDI keyboard. You can choose a sampling time of up to 8 seconds but for optimum fidelity your limited to about 2 seconds. This seemed to be enough to accommodate me as I wandered through the building clanging everything that would make a sound. There are two slider controls to change the start and finish point of the sample and the looping feature will allow you to sustain some sounds indefinitely. It took some experimenting to get the sounds to sustain evenly without glitches but I was able to get some nice smooth sounds after a bit of time. This area would be enhanced greatly with a software program that would allow you to visually edit the wave and remove any parts of the sound you don't want. I got some interesting sounds by using the over-dubbing feature and mixing voices and acoustic instruments. Many of the samples I tried only sounded good within half an octave of the original while some worked well right across the keyboard.

There is a library of factory samples

available of which a few sounded quite excellent; yes they have breaking glass too.

For those who have never experimented in this area, it really is an exciting way to create music. For someone who is tired of the sound of their present synth, no matter which brand, a tool like the Akai S612 can add exciting new dimension since there is absolutely no limit to the type of samples you can use.

(Russ Walker is an engineer at Sound Design Studio and member of New Regime).

Fostex Model 80 and Model 450 8-Track Recorder and Mixer

BY BENJAMIN RUSSELL

Fostex has the distinction of being the first to build an 8-track recorder which operates on 1/4" tape. Three or four years ago, their A-8 brought 8 track recording, if not to the masses, at least within reach of serious musicians. At the same time they introduced their version of a cassette 4 track, reel to reel 4 track, 2 track mix down deck as well as an 8 channel mixer. A little farther along they brought out their B16 16 channel recorder which records on 1/2" tape and the X-15, a battery operated 4 track cassette small enough to hold in one hand. Along with various speaker systems, effects and accessories, Fostex have an extensive line of equipment for home and semi-pro studios.

Now Fostex is introducing a new generation of equipment. The Model 80 and 20 are their new 8 and 2 track recorders and the Model 450 is their new mixer. Unavailable at the time of review are some juicy synchronizer options as well.

This stuff looks great. I don't imagine it will make the machines work better but you never know. Black is cool - who cares if you have to dust it a little more often - you should keep such gear as dust-free as possible anyway.

First to the Model 80. As with their previous machine, this one operates at 15 i.p.s. on 1/4" tape. It has Dolby C noise reduction built in but if you prefer some other form of noise reduction or none at all, you can switch it out. The specs are about the same as the A-8: line levels are -10dB and inputs are RCA jacks which means it is compatible with home stereo equipment. You'll need a suitable interface if you want to use it in a +4dB pro studio environment. Frequency response is 40 Hz - 18 kHz and the signal to noise ratio is 72dB.

The dimensions and weight are almost identical to the A-8: 14" x 13 1/2" x 6 3/4",

weighing 29 lbs. This is part of the Fostex philosophy - make it small and compact. If you're like me, space can be a big consideration and small is a plus. The only disadvantage is that you must use 7" reels which means that if you're working on a magnum opus extending more than 20 minutes, you could be in trouble.

There is a pitch control allowing you to speed up or slow down the tape by up to 10%, a manual cue lever and a footswitch punch in. The transport controls are considerably advanced over the A-8 and this is one of the real beauties of the machine. The counter is real time (minutes and seconds) and there is a return to zero which works from either side of zero.

Unlike the A-8, you can record on all 8 tracks simultaneously if you wish, although inputs 1-4 are normalled (automatically sent) to inputs 5-8 unless something is plugged in to those jacks. For example, if you send a signal to track 1, it will also be sent to track 5 but if you patch another signal into track 5 each track will receive a separate signal. This means you won't have to reach to repatch every other take if you're using a 4 buss mixer such as the 450.



The Model 80 is a breeze to use. From the musician's point of view some of the features are a dream. Hands free footswitch punch ins (which Fostex pioneered) have become a necessity for the solo home studio operator but the addition of the other footswitch to return you to memory #1 is a nice touch. With the Auto start button depressed, you don't have to go near the machine - when it returns to memory #1 it starts again on its own. Add to this memory #2: it chooses

Product Report

where to stop the machine and returns you to memory #1. With the Auto start you now have an automatic loop so you can rehearse that tricky bit that leads into the solo a hundred times without boring the engineer to tears.

Getting optimum signal levels recorded on tape becomes child's play with the bar graph meters.

Now to the Model 450 mixing board. It is a very different creature than its predecessor, the 350. For one thing, it is bigger - about 3 inches wider and 5 inches deeper. Like the 350 it is an 8 x 4 x 2 mixer but it has a lot more flexibility and features.

Each channel has line as well as balanced and unbalanced inputs and phantom power for professional choice of input. The trim control attenuates the input signal by between -20 and -60dB, and there is a peak overload LED which warns you when signals are too hot. Pre-fader we have a patchpoint for external processing and there is a post-fader direct out.

Eq is quite good - a fixed 10 kHz high, and semi-parametric sweepable mid and low. All three bands boost or cut the desired frequency by up to 15dB. There is a mono post-fader send for echo or whatever and a stereo send which can be switched pre or

post-fader or tape.

Channels may be assigned to the 4 busses which, if you're recording, are sent to the recorder. There are 4 buss inputs, each with its own rotary pot and these can be mixed in with the other signals assigned to the busses and controlled by the buss faders. You can check your levels on the 4 bar graph meters. Again, the peak reading feature makes level setting worries a thing of the past.

If you're familiar with mixers, this one should pose no problems and if you're new to the game, you will find it pretty easy to get around the various signal paths before too long. The manual is short, clear and straightforward. With all the patchpoints and the 2 auxiliary sends (1 more than the 350), there is plenty of flexibility. The more you become familiar with it, the more creative ways you will find to use the 450. It complements the Model 80 nicely and would make a perfect mixer in a 4 track set-up.

A problem you might encounter is if you must record a sync tone simultaneously with some other signal. The cross talk within the mixer is enough that you will hear the sync tone on your other channel. (I should point out that this can happen even in the large pro studio. As a rule, always record your sync tone first if you can and if at all possi-

ble, connect it straight into the recorder).

Conclusions: For home recording, semi-pro applications, the only immediate competition in this price range would seem to be the new Tascam Studio 8. But Fostex is obviously thinking of other applications as well. The mixer could be bought separately from the recorder and this seems like good thinking. You're not locked into buying them together - you could opt for a 16-channel board instead, let's say. Or for applications like video where you might not need much signal processing, a simpler line mixer might suffice. On the other hand, the 450 makes a good stand-alone mixer which is hard to beat for features and flexibility in this price range.

Also available is the Model 20 2-track recorder which has the same transport functions and is the same size as the Model 80. It has the added feature of a third track specifically for time code, making it ideal for video applications.

A tantalizing prospect is the option of adding the remote synchronizer for video lockup and an autolocator with built in MIDI. The future begins now and Fostex appears to be jumping in with both feet. (*Benjamin Russel's last album was recorded in his home studio in Montreal.*)

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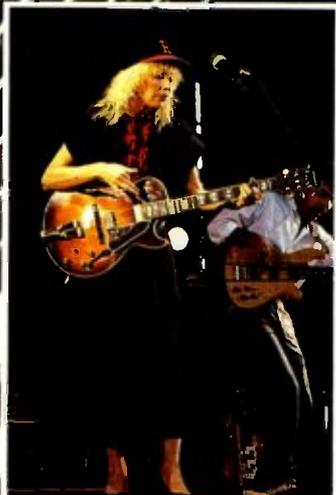




JONI MITCHELL

THE BENIGN DICTATOR

BY PERBY STERN



Joni Mitchell has a special, almost exalted place in the imaginations of Canadians. If all she had done was write "Both Sides Now" and "Circle Game" she'd still be as highly regarded as, say, Gordon Lightfoot or Leonard Cohen. But she went much farther than that. If she had moved on from folk music to pop and stopped there, she'd share the kind of cross-over success that Anne Murray has basked in. She'd be a perennial on award shows and we'd feel like a rich cousin had come home for a visit twice a year. But she went farther still. Having grown past commercial success in the late seventies she experimented with jazz and stretched the limits of "popular" music. That put Joni and Neil Young at the summit of our contribution to modern music. And still she hasn't stepped back. While good ol' boy Neil has retreated into right-wing politics and country music, Joni has stepped forward, again, leaving her most popular convention - the love song - behind, taking a hard look at the social issues of the day.

The first record I ever bought with my own money was *Blue*. While my father never seemed to mind my brother's Allman Brothers or my sister's Monkees, there was something about Joni's high notes that drove him wild. He forbid me playing it while he was home and my love affair with her began clandestinely and passionately. When I finally saw her, performing *Court and Spark* with Tom Scott's LA Express at Massey Hall, she had already developed a harder, more independent jazz sound. It was around the time *Rolling Stone* labelled her "Old Lady of The Year" and, as a teen-ager, I felt intimidated by the love songs she

wrote. They seemed to involve a lot of betrayal and disappointment and I wasn't prepared to be that cynical yet.

Dog Eat Dog is Mitchell's fourteenth album since 1968. She has run the gamut from folk to pop to jazz and is now making music that, put simply, contains elements of each style but is confined to none. It was a hard album to make — "one of the hardest," she explained — at least partly because technology has just about caught up with her imagination. It meant sharing production chores for the first time and it meant relying strongly on other peoples' ability to translate thought into sound, something she's been "messin' around with for years."

"I'm a painter by predilection," Mitchell explained, and she often relied on her artist's vocabulary to describe her musical situation. She'll "colour" a song with sound effects and "flesh out" a spot that lacks depth. As we talked she'd sing a line here and there, or imitate a sound to "flesh out" a description. Words didn't fail her, it's just that sometimes they were inadequate.

We talked about three particular aspects of *Dog Eat Dog* in the short time we had: The production team the project required; how songs were constructed in the studio; and, the effect that technology, particularly the Fairlight CMI, has had on her recording. I interrupted her infrequently with questions, she seemed to know where each one led and answered fully. The first thing I asked was how she managed to get anything done with three co-producers?

"I've always produced my own records so I'm used to being a benign dictator, or a free-school teacher. I'll bring players in and give them as much verbal instruction as I can. I don't know what I'm looking for so it's more or less letting them go and waiting until I discover what it is I'm looking for. A lot of my process is intuitive.

"There was some pressure from management and the record company.

They tried to sick a producer on me. Having never had one, I met with some of these 'Golden Boys' they suggested, but I wouldn't give it over. We felt secure that Larry (Klein, her husband, bassist and co-writer of two songs), Mike Shipley (the engineer) and I were capable of bringing about the music we wanted. I don't even like the word 'producer'. I think it slipped onto the last album but I never called for it to be used. It makes me feel like a head of lettuce. Like 'pro-duce'.

"Thomas (Dolby) had kind of a bid in to produce me, and, of course the record company was kind of intrigued by that idea. We felt we needed a technician who could help speed us up. In the studio we were still slow at simply getting our sounds out and manipulating the equipment. We needed someone who could type faster (she laughs), someone who could move around on the thing and give us a display of possibilities rapidly.

"We called Thomas and I explained to him what we needed was really a more menial position than the one he had vied for — to take a backseat on the project and to be more supportive than a producer who has the last say. He said that would be fine with him, it would be lovely, and that he was tired of people looking to him for all the answers. While he said that, I thought: Wait a minute — this guy's had three or four years of being in the foreground and it's almost like *A Chorus Line*. Can a person who's used to having control do that? If you can do that you're a better man than I am Gunga Din! It's very hard to restrain the joy and compulsion of the creative process.

"We did have some difficulties because Thomas would get a roll going. He'd get a sound set up and instead of turning it



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JONI MITCHELL

have a player with a muted trumpet play a note as long as he could hold it out. Then I gave him another note, and I did that with several tracks. It's a very dissonant chord. Then we took that piece of tape and that harmony — with the equipment back then it was a real three-handed effort — and we dialed it down with a pitch modulator. So you get this sound (she makes the sound) that sets up the beginning of the song.

"That's the kind of illustrative music we're doing now, only the equipment has made that thinking appear more frequently. More people are doing that kind of thing now, quite simply because the machine itself has all the sounds built into it. When they're running through the files they find a sound and maybe they find a place for it. But I've been messin' around with that for a lot of years, now. It's just that the equipment opens up the possibilities to a greater degree.

"Sometimes there are flaws in the programming of the machine and it's the flaws that I think I like best. A bad loop will show up someplace on the programming, maybe like on F. You'll hear a pulse beat along with the chord. You'll hear 'whoa... whoa... whoa... whoa...', but if you move it up a key it will go 'whoa. whoa. whoa. whoa.' The tempo picks up with the pitch. So you find a key where the pulse will be a tempo that you like the groove of. You hold down the chord so that it's droning. It has a limited amount of voicing, it doesn't have any modulation, and you hold it for four minutes and you build your track off that. That, for me, would be a discipline of monochromatic harmony. It would be an intriguing task to take and something I intend to do.

"Music is funny and so trendy. It always has blind spots. For instance: In the sixties I had a heck of a time. The style then was for bass players to play with dead strings and for drummers to have the snare heads really tight and a pillow stuffed in the kick. A tight little sound. I was always craving rounder tones off the bass and slacker drum heads. Well, that came around in the late seventies and early eighties. Trend shifted and suddenly there were a lot of people who played that way. That's heavenly for me because I always heard sound that way. You're always bucking a trend that's so followed that if you told a bass player: 'Look, can you change your strings...?' First of all he'd think you've got no taste!

"Sometimes the things I want are so out of synch with fashion, and it appeared that this was happening again. I've been in this business long enough to have bucked these things before. The difficulty is in holding your ground and maintain-

ing confidence in your own ideas against unanimous expertise."

JONI MITCHELL DISCOGRAPHY

"Both Sides Now" (covered by Judy Collins) and "The Circle Game" (covered by Tom Rush) are picked up before she ever records.

1968 -*Song To A Seagull*, produced by David Crosby.

1969 -*Clouds*, includes "Woodstock".

1970 -*Ladies of the Canyon*

She moves away from folk towards "pop" sounds.

1971 -*Blue*

1972 -*For The Roses*

Moving towards jazz, Tom Scott and the LA Express become her back-up band.

1974 -*Court and Spark; Miles of Aisles*, a double live album.

Well past pop, she moves deeper into jazz using members of Weather Report.

1975 -*The Hissing of Summer Lawns*

1976 -*Hejira*

1977 -*Don Juan's Reckless Daughter*, double studio album. On the cover she poses as a black man.

1979 -*Mingus*, only record, besides her first, to not reach "Gold" status.

1980 -*Shadows and Light*, live album with members of the Pat Metheny Group and the Persuasions.

She moves beyond jazz towards a more contemporary sound.

1982 -*Wild Things Run Fast*

1985 -*Dog Eat Dog* □



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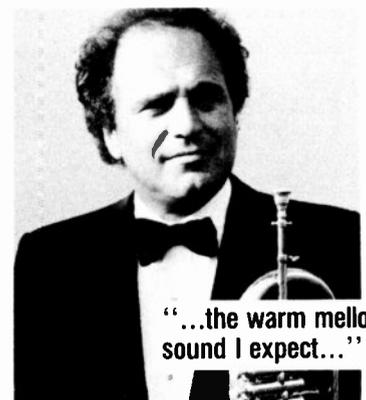


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World Radio History





With its certified sales of a million albums and the band's first ever American top 10 single, *Loverboy's Lovin' Every Minute Of It* was a fait accompli by the time anyone opened their mouths to speak to the Canadian press.

Now, with Loverboy ready to roll through the United States after a break from the road of nearly two years and Canadian dates being proposed for the summer, everything seems to be back to normal at Loverboy central and the time is finally right to talk about the big black hole between 1983's *Keep It Up* and *Lovin' Every Minute Of It*.

Keep It Up was the album intended to consolidate the success of the first two Loverboy albums and almost four straight years of touring. It was also an attempt to dig a little deeper into songs of topical content, into ballads and out of what had become recognized as the

Loverboy mould, typified by *Keep It Up's* "Queen Of The Broken Hearts."

With that in mind, Paul Dean, Mike Reno, Scott Smith, Doug Johnson and Matt Frenette set off on an eight month, 135 date excursion that ended in March 1984 in Puerto Rico. By then, *Keep It Up* had failed to live up to its title full of promise and the band knew it needed to take a rest.

"The main disappointment was that we were counting on getting three singles from the album, but the second single ("Queen Of The Broken Hearts") didn't do well and the third single was barely even tried," says Paul Dean.

"We needed a break, a break for the mind, for the body. We'd been on the road for five years straight."

Mike Reno agrees, noting that by the time he saw his house again he'd become cranky, miserable and confused. So, for two months the members of Loverboy turned into rutabagas.

BY TOM HARRISON

When they regrouped in the spring of '84, refreshed and with no immediate plans to return to roadwork, they had resolved not to release a record until they had what they wanted.

"Steal The Thunder" and a very different version of "Bullet In The Chamber" survived the first demo sessions. Both songs are co-writes by Dean and Reno with Davitt Sigerson and Bill Wray. Sigerson was recommended to the band as a lyricist by CBS Records but Wray has a much older connection to Loverboy via manager Bruce Allen.

In 1973-74 when the Allen-managed BTO was where Loverboy is now, Wray was a Randy Bachman discovery who signed with Bachman's Legend label and released a solo LP. Bill Wray has remained in contact over the years and it was in Christmas '83 at the L.A. Forum that he was waiting backstage to suggest a songwriting collaboration with Paul Dean.

"At that time I already was looking for outside influences," says Dean. "Especially in writing the lyrics, which I don't particularly like doing."

As the songwriting and demo-ing continued, Bill Wray would stay at Paul's or Mike's while Sigerson kept in contact via

wasn't working. You know how when you're in school and you look up at the guy at the next desk and he's got an expression on his face as if his dad has died. That was Mattie."

Exit Mike Shipley and farewell to 40 roles of scrapped two inch tape, but not before Shipley had made one significant contribution to the LP. It was while at Le Studio and Loverboy had resumed its never-ending search for more material, that Shipley called Robert John "Mutt" Lange, with whom he'd worked on *Pyromania*, to see if he had any songs on hand. Lange volunteered to write one that night, and the next day, calling from England, he played a brand new demo tape of "Loving Every Minute Of It" over the phone which Paul Dean taped off the line.

Loverboy learned the song from Paul's tape, which had to be doctored in the studio to bring out the rhythm track for Smith and Frenette, who played to it on headphones. Remarkably, the Loverboy version is essentially the same as Lange's demo, soccer chant and all.

Once back in Vancouver, where Little Mountain Sound now had a Solid State Logic board of its own, the group had time for a change in strategy and to re-

contemporary hard rock/metal LPs, notably the stacked vocals on the title track or the Bryan Adams-Jim Vallance contribution, "Dangerous."

For the recording of the LP, Loverboy had access to both digital and analog recording. In stacking the vocals, the band would dub a bed track onto two channels of 24-track analog and methodically record five voices overdubbing the chorus onto the remaining 22 tracks. The resulting massed choir of more than 100 voices would be mixed down to two tracks and spun into the choruses.

The results can be heard to good effect on the title track, "Steal The Thunder" or "Dangerous", which Paul Dean heard as a demo several years ago while driving with Bryan Adams to help him buy a motorcycle, later remembered and called in for the recording of *Lovin' Every Minute Of It*.

After four and a half months at Little Mountain Sound with Tom Allom the group emerged with an album they were happy with. An album that re-instated the spontaneous playing of Matt Frenette ("an integral part of the excitement of the band," Paul Dean), was identifiably Loverboy but which took the group into

R - B - O - Y

Return From The Big Black Hole

the phone, which occasionally meant calling in lyric ideas, notably for "Lead a Double Life", the last song recorded for *Lovin' Every Minute Of It*.

In another attempt to make a major change from the Loverboy pattern of the three previous LPs, and to anticipate trends in mainstream rock, the group called in Mike Shipley, an engineer who'd worked on Foreigner 4, Def Leopard's *Pyromania* and The Cars' *Heartbeat City* and who was trying to make his move into producing.

With 40 songs to choose from, that October, Loverboy tore itself from home to take advantage of the Solid State Logic board at Le Studio in Morin Heights.

"We tried something different: we had Matt play to a click track and we sampled the snare and bass drum," Paul recalls the sessions, "It was real hard on Matt but he got through it. Then, when I talked to him later, he said, 'Guess how many tracks I like? One.' And that was it."

"We wanted the guy who made Foreigner sound so great", adds Mike. "We wanted the guy who made The Cars sound so great.

"But I knew right off the bat that it

write "This Could Be The Night", the ballad Paul Dean had begun with Journey's Jonathan Cain. Around the same time, Davitt Sigerson kicked in with his cassette demo "Lead A Double Life."

But that didn't solve the problem of who would produce the album.

"We thought, 'Hey, let's get some crazy bummer from England to produce us and put some fun into it,'" recalls Mike Reno.

The crazy bummer from England was Tom Allom, whose credentials reach back to engineering the first Black Sabbath album and include LPs by Def Leopard, Krokus and Judas Priest. All of which suggested that Loverboy were gearing up to get heavy.

"I think we did get heavier on this album, if you stripped away the keyboards," offers Paul, whose playing on "Lovin' Every Minute Of It" is among the best, and most spontaneous he's ever managed to capture on vinyl.

"We could never be a metal band with Mike singing songs such as "This Could Be The Night". He's too good a singer - he's not a screamer - and Doug Johnson is too innovative a keyboard player."

Still, the LP bears a few trademarks of

newer fields. Best of all, as far as the band were concerned, seven of the nine songs can be featured prominently in the 19 song repertoire that Loverboy is touring with.

"I think it's a great album," Paul says enthusiastically, "and it's going to be great doing songs like "Steal The Thunder" live. The fans love it and we love it."

"I was ready to go back on the road three days after we started rehearsing," Mike Reno declares. Reno, who has been jogging seven miles a day and weight-training, has resolved to take everything one thing at a time as it comes up.

"I had a great time making this record. It was hard work but there was no pressure and I loved working with Tom Allom. He's a gem. He's so funny and he had a way of making everybody feel great.

"And I enjoyed our time off immensely. It made me feel as though I can go for another five years straight.

"And, you know, it made me realize that what I really like is, not walking down the street and people recognizing you 'cause you're famous, is that what I really want to do is to make music." □

CREATING "A BUZZ" ON THE STREET All the Ins and Outs of Music Publicity

The street's buzzing. A new act is showcasing at the Holiday Tavern and all the music industry's movers and shakers have turned out. Maybe the group will get signed to a record label, maybe they'll be offered a tour by a booking agent, or maybe they'll get approached by a high powered management team. Anything could happen to get the career ball rolling.

What mysterious machinery makes sure the word gets out? In the music industry it's the mighty wheels of promotion and publicity that push a band to the forefront. The two are distinct areas of specialization; promotion being the process of getting a record on the radio, publicity focussing on the visibility of a group through press, radio and TV interviews.

This article, the first of a two part series, will explore the intricacies of the publicity business, the hierarchies within major record labels, the role of independent agents and what a new band should be on the look-out for.

What exactly does a publicist do? Says Joanne Smale, of Joanne Smale Productions Ltd., the busiest and best known of all the independent music publicity companies in Canada, "There's two words in publicity - public and city - you make your client public to the city." Ways she carries out her dictum? Organizing launch parties, showcase events, conventions, sending out press releases and setting up interviews. She believes in letting her clients bask in the limelight and keeps a low profile herself. "I've never advertised," she says. "People come to me mostly by word of mouth." Smale has no set fee structure or printed outline of her services, preferring to take each job as it comes and charges according to her client's resources. Clients have included The Villans, James Cotton, Domenic Troiano, the CASBYs, Video Culture, the Junos, True North Records and currently she's house publicist for the Copa nightclub. "Usually people hire me on a contract basis for either a one shot deal or a specified amount of time. With True North I'm on a retainer and work with CBS (True North's distributor) to maximize their artists' exposure. With the Copa I publicize their events, make sure they get their listings with all the local media and, if they want it, assist the performers with their publicity."

Strategy is of prime importance when spreading the news, says Smale. She likes to sit down with a client and set priority goals, then map out how best to meet their objectives. "For True North, when an artist has a new album coming out, we'll send out press releases, set up phone interviews ahead with newspapers, magazines or radio, call them, follow up after the interview and generally get the ball rolling." A

publicist must target their client appropriately to the media, creatively coming up with story angles. Depending on the client's needs, Smale will approach the daily newspapers (entertainment, lifestyle, fashion or business sections), community newspapers, radio, campus newspapers and radio, magazines, TV (*MuchMusic*, *New Music*, entertainment and news formats). She explains, "The plan is to organize previews, set up interviews and get your reviews. Publicity is like a big puzzle, how to get coverage the most tasty way, avoiding overkill or underkill." Smale stresses timing and research, "You've got to understand each medium's format, know who their audience is and what their deadlines are."

How does Smale judge her impact? "Publicity is never guaranteed. It's important not to become annoying to people in the media, but to be creative with ideas."

If she can meet her client's goals, whether they are getting a record deal, selling tickets or simply sending a message to the public, she knows her efforts have been successful.

Smale who has been in the business seven years, often has clients come to her through referrals. "Sometimes bands will come to me after they've tried to shop for a record deal and had no response. I'll do a showcase so they can meet the right people." With her extensive contacts in the industry, she has little trouble with attendance, but she explains, "You tend to invite the same guest list to these events, so something's got to change. It's important to find the right venue, a lounge, an old theatre, a warehouse. The trick is to create some excitement, get a buzz happening". Often she'll work in tandem with a sponsor, who may provide the refreshments, or a radio station, who will guarantee exposure for the event on their station.

What are some suggestions she has for a new act? "The first step is try to get a distribution deal, with something like a showcase. If they have one already, they've got to get out and tour. If there's money in the pot, they should be sent out on a promotional tour before performing, or do advance phone interviews with the media. If there's an album to push, the same sort of thing applies. Press releases go out to inform the media, advance interviews are set up and then we make follow-up calls to make sure everyone has what they need."

Within record companies the function of publicity is ultimately to sell a product. Independent record labels usually do not have the resources to work records across the country, so they sign distribution contracts with major companies like WEA or CBS, who provide them with their network of regional representatives, responsible for servic-

ing local radio, retail and media demands. A label like True North uses Joanne Smale to give their records an additional push. Says Jehanne Languedoc, Promotional Director at True North, "Joanne has an incredible amount of contacts and can get a lot more exposure than we'd get if we did it ourselves. She organizes our press parties, sets up interviews during a tour and keeps the media up to date on what all our artists are doing."

Independent record labels, like Duke Street or Attic Records have their own publicity/promotion representatives who work with their distributors. In the case of Duke Street Records (distributed by WEA) Adrian Heaps, V.P., believes to obtain maximum results, the initial kick must come from within his company. He sums up his strategy to work a new record with five points: a listening session for the press; a tour; sponsorship of the tour with the media (TV or radio); retail checks, and finally, using all the excitement generated to feed back to radio and retail. Heaps maintains because the major record companies have such a magnitude of artists to push, it's essential for independent labels to maintain their own publicity and promotion programs to avoid being lost in the shuffle.

Ralph Alfonso, former Promotion Director at Attic Records, (now working with Honeymoon Suite) believes a band's career hinges on the interworking of publicity and promotion. "When a band is on tour the priority is to sell tickets for the show." A sold-out concert, he asserts, will directly influence record sales and both will work to enhance radio airplay. Before a tour he would arrange advance phone interviews and ap-

pearances on national video shows like *Good Rockin' Tonight* to make sure a group's fans know they're coming to town. It's more difficult to garner attention with an unknown act however, and Alfonso admits at these times he's his own best PR tool. "You've got to jump up and down," he says. "A publicity person must be able to pull rabbits out of hats." He recounts his strategy with Katrina and the Waves, whose album, *Walking on Sunshine*, went platinum in the fall of 1985. "I knew they were great, but I'd never seen them, so I got the media's attention by letting them know David Marsh (an influential American rock journalist) played the record for Bruce Springsteen and he had liked it." Stretching it perhaps, but with unknowns often the recommendation of a star will do more than the rantings of any promo person. Alfonso continues, "You have to be very honest in what you do or the media will never trust you in the future." Other ways of getting attention? He laughs, "Everybody wants to go to the circus. When I take artists around the meet radio or press I always take photographers." He's also aware of visual impact, "I always had our artists dress up like rock stars, even if they didn't plan to."

Essential to the successful publicist is an on-going rapport with the media. Says Alfonso, "You can't sit in an office and do publicity. First you have to sell yourself and then sell your artist." How so? "You have to pitch the fact you're trustworthy. Show up at a lot of social press functions and eventually the media will come to you." He believes the press like to be served a story "on a silver platter" and even concedes, "Bad press is better than no press, as long as there's a

photo with the story."

Major record labels have the resources, both in people and dollars, that can make the difference in breaking an act. Each company has its own particular set-up, but generally the publicity directives come from head office and are secondary in importance to promotion. Jim Monaco, National Publicity Director at A&M Record says, "Our company is different from most in that our promotion and publicity people work hand in hand. I have small "p" power to do what I think is best. I control my own budget and maintain an equal status with the promotion department. It's important for press to appear in tandem with radio to reinforce each other. Monaco admits it's difficult to plan too far in advance, especially when juggling up to 300 artists, but he believes timing is the key element in the success of a record's release - avoiding market saturation. In an optimum situation he'll know a release date one to two months in advance, from there his end of the push would include compiling a bio, taking publicity photographs, coordinating a promotion tour or performance tour, doing a massive phone campaign and servicing all the record reviewers in the country with the album and press kit. In the case of a tour he'll send ahead the band's schedule to his local representatives in Vancouver, Calgary, Winnipeg, Montreal and Halifax and let them know how much time is available for press and TV, which programs are priority and how the band's time might be best utilized. "Publicity is a service," says Monaco. "I solicit free space from the media. I'm sensitive to what their needs are and 90 percent of the time I'm

Joanne Smale



"There's two words in publicity - public and city..."

PHOTOS: DAVID LEE

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CREATING "A BUZZ" ON THE STREET
All the Ins and Outs of Music Publicity

successful in achieving my goals." Monaco's axiom? "To reach and reinforce" - in other words enhance an artist's image then reinforce it through maximum, targeted exposure. He believes to do the best possible job and provide critical or positive feedback, "You have to get to know your artists. Even Bryan Adams used to ask me, 'Was I any good? What should I say next time?'"

For many large record labels, the responsibility of publicity is spread amongst a number of people. Says JoAnne Kaeding, Marketing and Publicity Co-ordinator for WEA, "I look

do advance phone interviews. My job is to sell records, not concert tickets." Instead he makes sure the media meet his artists face on when they're in town. How does he approach the media? "I frame stories for people to fit into their format. If they hold no interest for radio or TV then I go to the press."

No matter whether looking at publicity through a major or independent publicist's eyes, the bottom line is catching the media's attention. Says Ruth Hotchkiss, A.P.R. who runs her own PR service and whose projects have included promotion of the Fraggles Rock album and the Kid's Records launch party, "Toronto is besieged with entertainment opportunities, but it's also swamped by

publicists. You have to have something new or different to qualify for news coverage." Her suggestions? "When you're pitching the press, it's the editors you approach, because they make the decisions, not the writers." Gino Empry, the Grand Pooh-Bah of publicity in Toronto (the Royal York's Entertainment director amongst other things) says, "The media is glutted with information, letters they never read." His advice? "Persistence."

All this making the public aware is fine in theory but let's look at the specifics. Should a band just starting out hire an independent publicist to propel their career? If so, who should they go to? What do they charge? And what do



Ann Howard of *MuchMusic*: On the receiving end

after the press, sending out releases and organizing publicity photography. Our Artist Relations Manager sets up in-store promotions and deals directly with the performers. Dave Tollington is the Publicity Manager and oversees what I do, as well as managing WEA's Canadian label." To accomplish her end of the job, Kaeding admits it's important to know what type of music her contacts in the media are into - and not to push if they aren't interested. "It's tough to give time to everybody. The lesser known Canadian acts need help the most and it's up to WEA to break them, so we'll push them harder," she says, adding it's important to touch base with the band's manager and tour promoters, "so we don't end up competing with each other and can maximize our efforts."

Major record labels aren't uniform in setting their publicity priorities. Peter Simpson, Administration Media Relations at RCA Records believes, "Ultimately I'm working for the artist," and explains his strategy for media exposure, "The slant I take depends on what stage a band is at. With a band like the Cruzados, who are just starting out and don't have a story to tell, I had to take the visual route. MuchMusic is crucial for instant national exposure." He explains, however, "Not all bands can afford to go on TV. If they're dull, like Howard Jones or Robert Smith of The Cure, they end up falling flat on their faces." Simpson adds, "I'm loath to

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CREATING "A BUZZ" ON THE STREET All the Ins and Outs of Music Publicity

the media think of the perennial PR person?

In Canada, independents are divided into press and radio promotion, and they're few and far between, unlike the U.S. where they are an integral part of the industry. Toronto's publicists include Joanne Smale, Mary Quartarone and Ruth Hotchkiss, each offering similar yet specialized services. Radio promoters include Linda Dawe and Maggie Hughes and their services will be examined in the next issue.

Should a young band consider hiring an independent publicist? Mary Quartarone, whose company MQM, organizes music shows and conferences like the international performing arts conference (CINARS) staged in Montreal, believes a band must first contract a good manager who understands the importance of promotion and can act on their behalf. Hotchkiss, a publicist who specializes in investment proposals for album and video projects, believes it depends on the band's goals and how much they're willing to do themselves. She suggests reading *Mona Coxson's Some Straight Talk About The Music Business* and *How to Make and Sell Your Own Record*, by Dianne S. Rapaport to figure out what direction to take before consulting a publicist. Both agree planning is an essential element in publicity - sitting down and mapping out long range and short range financial/career goals. As well as patience, "The long steady approach is the best," says Hotchkiss.

If a band is ready to showcase, what kind of fees can they expect from an organizing publicist? Ball park figures approximate \$45 an hour for the time involved, but costs vary according to what venue is chosen and what specials are included. Linda Dawe's company offers a showcase package for \$1,000 to her clients, which includes mailing 400 invitations, rental of venue and follow-up phone calls. A smaller scale event would cost less.

Now that we have an idea of how the publicity smoke and mirrors work, how do the media respond to the hoopla? Liz Braun, a columnist for the *Toronto Sun* and former publicity rep for CBS Records and CPI, says "A publicist has to develop an on-going relationship with members of the media, build up a trust. If someone is persistent and rude, it works against them". Her pet peeves? "When someone pitches me for the wrong thing...or when they lie." Now that she's on the other side of the fence, what does she think makes a good publicist? "Someone whose first priority is to the media, over an artist, because things can change rapidly. You're always left with two constants - audiences and people who can reach the audience," she adds. "You don't have to

go out of your way to be clever, the most important thing is to be kind, to be a human being." That includes special touches, like when Gordon Lightfoot called to thank her for her review of his show, "Now I'd have trouble saying anything bad about him," she laughs.

Bob Thompson, entertainment reporter at the *Toronto Sun* says candidly, "The only time we'll turn down a story is when there's nothing to write about, or we've already printed something about it, within the last three months." Liam Lacey entertainment reporter at the *Globe and Mail* explains, due to the national circulation of his paper, "I cover stories with a cultural perspective, representative rather than specifics." He

admits occasionally finding publicity people "...annoying, especially if they use a shotgun approach with a lack of sensitivity towards my time."

Attention getting devices seem to be the norm when gleaning coverage, but they've been known to backfire. Lacey was cut off MCA's mailing list after he wrote a scathing article about the promotional gimmick used to promote the Miami Vice soundtrack; a baggie filled with icing sugar accompanied by a note saying "Have Yourself a Miami Vice Party."

Television presents a different publicity ball game. Says Daniel Richler, producer of *The New Music* on CITY TV, "The hairs on the back of my neck go up

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CREATING "A BUZZ" ON THE STREET All the Ins and Outs of Music Publicity

when I'm thought of as a publicity adjunct." He looks for a news angle for subjects on his show and if a publicity person can provide one, he may use it, but he doesn't depend on their calls. Instead he scouts the city for interesting bands, reads the college papers, listens to alternative radio and takes tips from independent promoters like the Garys (Cormier and Topp). Richler, for his show, is receptive to receiving independently recorded cassettes and listens to all that come in. "I don't compare them to the majors," he says, "I know where they're coming from." One thing he is sensitive about is ignorant queries. "The next time someone asks 'How come you don't do local bands?' they're going to get a knuckle sandwich," he growls.

MuchMusic, the national music video station, is probably one of the most widely viewed and primary vehicles for exposure. While presenting a majority of works by superstars, *MuchMusic* also defers to the works of Canadian artists. Says producer Anne Howard, "To go on air a video must have both musical and artistic merit. We have weekly meetings where four or five of us view the incoming videos."

They receive an average of 20 per week. The operative word at *MuchMusic*

is flexibility. With three levels of rotation, high (played three times every 24 hours), medium (played every other day) and low (played every third day) Howard explains the programming of most high rotation videos is according to trade sales charts (*Billboard*, and *The Record*) and radio charts (CFTR and CHUM). However, if a band has an exceptional video the rules are easily bent. "Love and Rockets is an example," explains Howard, "We gave it medium rotation even though nobody had heard of them, because the video ("Ball of Confusion") was so good." Usually what happens is a high rotation video will sink with time to medium rotation and then low. Each hour a mix of all three is programmed. Howard admits to being pressured by record label representatives, but is adamant when she says, "We're not necessarily going to be more positive towards an intermediary agent when viewing videos. Of 100 independently produced videos we've received throughout the year, we played 90 percent at least once and at least 10 of them went into high rotation."

MuchMusic while bowing to popular demand, also believes in fostering Canadian talent. "We always give preference to Canadian artists," says Howard, "In the U.S. a new band is given three to four records to hang themselves. In Canada it's only one."

Publicity comes in many guises and

one that's gaining prominence is corporate sponsorship. Of course this means also promoting a product, but Ron McEachern, Pepsi-Cola Canada's Director of Marketing explains, "We've got to be careful with a band's image, enhance it, not make them pitchmen." With talent like Tina Turner, Triumph, Rough Trade, Willie English and Spa Romance on their roster, McEachern defines the Pepsi music policy: "Few ad approaches can cut across all barriers...musicians carry with them a contemporary image." What does a Pepsi sponsorship consist of? Tour support, contests, special concerts, news conferences and big bucks. Although he won't divulge an actual budget, McEachern conceded from the \$2.2 billion worth of soft drinks sold a year, over six figures are spent on publicity campaigns.

What does it all mean? The more money a band has behind them, the more exposure they can buy and the more popular they'll become? In a way, yes. But the essential element is talent and from there it depends on planning and career strategies. To be a success, playing live and media exposure are key concerns. But to really make it big they need to be coupled with airplay, and that's what we'll be looking at in part two of this series. Promotion. How records get on the radio. So watch out...there's more to this industry than meets the ears. □

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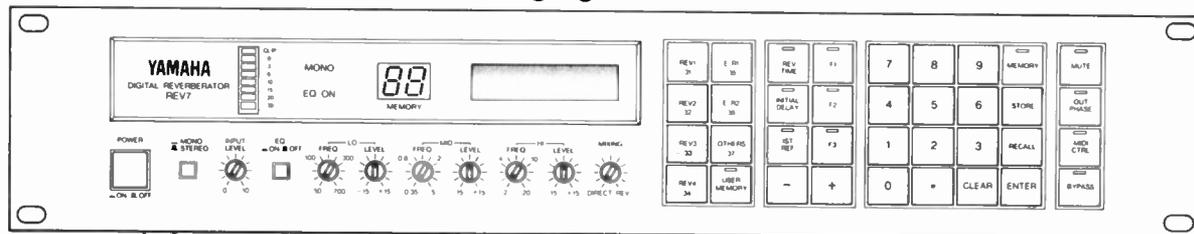
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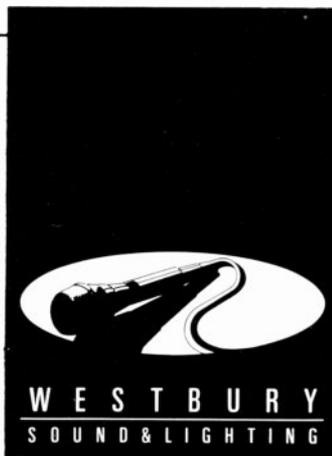
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World Radio History

the new music

GETS A FACE-LIFT

BY TIM BLANKS

"For all the reputation rock and roll has for being exciting... I don't know a bigger flock of sheep than rock fans."

Laurie Brown and Daniel Richler of *The New Music*



T

here have been times in the past few years when *The New Music* looked anything but.

A true original at the time of its inception in 1979, the CITY TV show grew up with the music video and pioneered a documentary approach to the medium. But in the face of the proliferation of video vehicles that followed in its wake, *The New Music* seemed to lose steam. Only recently, with forthright, opinionated and informed co-host Daniel Richler assuming producer's duties, has *The New Music* regained its humourous edge, its sharp focus and its originality.

When John Martin, then a current affairs producer for the CBC, first dreamed up the format in the late Seventies, he saw it as a *Rolling Stone* for television. Among Martin's CBC duties was *90 Minutes Live* on Friday nights, which included a music-and-talk segment with crazed rock and roll duo Flo and Eddie. Alerted to the potential of such a combination in a visual medium, Martin had difficulty convincing anyone else that his concept had merit until he met Moses Znaimer, CITY's driving force.

It's seven years later and by emphasizing the magazine format, Richler has taken the show right back to its roots. CITY's new advertising campaign banners *THE NEW MUSIC: NOT A VIDEO SHOW*.

Martin, now Director of Music Programming for CITY and its pay partner MuchMusic, is glad *The New Music* has returned to its original style. "At the end of the day, I'm a documentary filmmaker", he says, "and Daniel's so good at it, he's like my alter ego." Maybe the subliminal connective is the love the producers share for contextualising, for making it quite clear that music, new or otherwise, is simply one facet of the way young people live their lives.

How all this idealism goes down with its intended audience is moot. Martin says the show is holding in the ratings. Richler is less guarded. "My problem with a show called *The New Music* is most audiences aren't interested in new music because they've got cowardly ears," he declares with typical delicacy. "For all the reputation rock and roll has for being exciting, aggressive and non-conformist, I don't know a bigger flock of sheep than rock fans. *The New Music* has a mandate to open people's ears but our experience has been when we try new things or new ideas, the ratings drop. I want kids to watch us because I think we're saying fun and interesting things. I don't think there's much TV talking to teenagers in their own voice, of their own concerns". That's why you'll always find Richler and his cameraman in the thick of a concert, or roaming the nether regions of an auditorium, eschewing record company freebies for a punter's eye view of proceedings.

When he took a job with the most widely syndicated program in the country, Richler was looking forward to building a national constituency, one that recognized regional differences but was based in a common interest in music. Obviously, a big part of that was publicizing the local music scene, or, as he puts it, "building a future for local artists". One of the disappointments of his time with *The New Music* has been the muted response from the bands themselves. "I wish people would come to terms with the fact that, with video, the independent artist has never had a better opportunity to be seen coast to coast. You make a half decent video and you can be seen by hundreds of thousands of people on *The New Music* or on Christopher Ward's *City Limits* on Much. But not many bands have really gone for it". He cites Tulpa, Vital Sines and especially Jolly Tambourine Man ("the most marvellous independent video of the past two years") as Toronto bands who were smart, before fishing for reasons why others weren't so smart. Money can't be the problem, great effects have been achieved on minimal budgets. Lack of drive or imagination



"Generally, we want articulate people." - Richler

seems painfully closer to the truth. Richler recalls, "There have been at least half a dozen Toronto bands in the last two years who thought it was their birthright to be featured on *The New Music* but were so media-inept I had to do a second interview with them to get a single statement". One band was crippled by self-consciousness, another by hashish. A highly touted Vancouver combo was "too wrapped up in their own specialness."

Most obnoxious of all is the anti-commercial snobbery syndrome. With suppressed fury, Richler skewers the invert snobs, "the people who have such a vicious misunderstanding of what commercial TV represents that they reject outright the idea of cooperating with it." He continues, "Working from 'inside' isn't even a question of playing the game, it's simply understanding and exploiting the science of TV communication. It's such a small-town attitude to think TV has to be rotten and slick and

poison everything, but I've had to bear the brunt of this attitude the whole time I've been with the show." That's meant going to clubs and being sneered at by hipper-than-thou independents. "I'd hear them muttering 'Daniel Richler, who does he think he is?', when surely the most important point is 'who do they think I am?' Everytime I had to go through this process of battling through their rejection of me because I represented commercial TV. What does that say about their understanding of commercial TV or of what I'm trying to do with it?"

One senses Richler has his revenge in the criteria he sets for any band he covers. For any new band with a video or demo, John Martin's attitude is "We're only a phone call away", but Richler is stricter. "We want to meet the bands, see if they have anything to say. Generally we want articulate people". He's aware that this approach is uncomfortably close to the media tyranny that demands someone be an entertainer before he's a good musician. Richler yet justifies it by stating, "It's not as if people have never seen a TV and don't know what's involved in being on it".

Inevitably, there will always be musicians who consider their work sacrosanct turf, not to be besmirched by any kind of commerce, but on the whole, Richler has made inroads with Toronto's independent musicians. "The show is much more valuable since his arrival," says Andrew Zealley of Perfect World, who have been featured on both *New Music* and *Much*. "Richler is an intelligent, entertaining interviewer. He asks questions you'd ask a musician". Glenn Schellenberg, record importer and soon-to-be mainstay of *City of Millions*, says it more simply and extravagantly. "The show is a million times better than it used to be."

Zealley and Schellenberg's are the sort of opinions that Richler cares about because they represent the hip downtown core. "I'm unnaturally self-conscious about punk peer pressure," he admits. "I value that downtown 10% much more than the suburban kids who make up 90% of the audience. "I know it's bad commercial sense but that's where I come from."

Bad commercial sense it may be, but Richler's self-consciousness lends *The New Music* an odd charm it's never had before. Daniel Richler, the punk who believed sex and danger were the prime components of rock and roll, now finds himself in the commentator's chair saddled with a strong sense of social responsibility and a mass medium he wants to work to the common good.

And as he works towards a reconciliation of those two impulses, rock and responsibility, the show he helms is offering some of the most adventurous primetime programming on Canadian television. □

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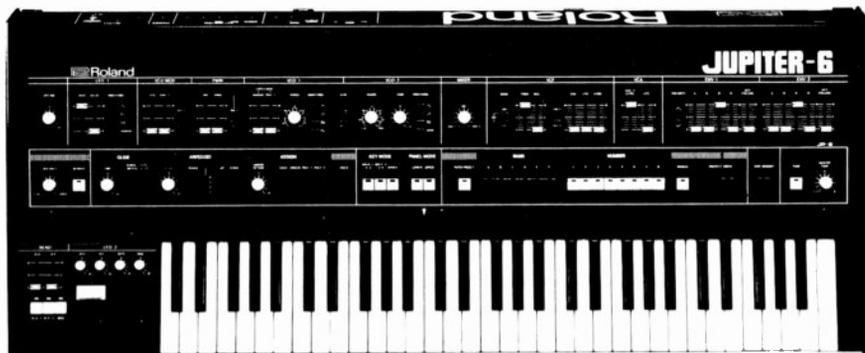
THE HOTTEST GEAR FROM THE HOTTEST COMPANIES

PART 1



Introduction

Welcome to the world of professional keyboards and *Canadian Musician's* guide to the hottest products from the most progressive companies. What *Canadian Musician* is trying to do this issue, and next issue in part two, is offer broad equipment overviews and highlight the product development philosophies of each company. These include differences in synthesist technique, interface concepts and user friendliness. It's important to stress that no one particular system is the complete answer to your keyboard needs. Mixing and matching is the answer for most situations. Also keep in mind these overviews are not complete product profiles. For more detailed information visit your local dealer and contact the companies directly. We'll provide a complete list next issue. The experts writing the features this issue and next are John Andrews (MIDI specialist at Steve's Music in Toronto), Paul Atkinson (synthesist and session player, specializing on the Kurzweil K250), Jim Burgess (synthesist and programmer whose company, *Saved by Technology* of Toronto, demonstrates and sells computer music products, as well as operating a MIDI based recording studio), and Russ Walker (engineer at Sound Design studio in Toronto and a member of New Regime).



ROLAND: Perfecting Analogue Synthesis

Roland's commitment to perfecting analogue synthesis technology has never been more evident. While other Japanese manufacturers (i.e. Yamaha, Casio, Korg, etc.) have completely abandoned the traditional warmth and unsurpassed programming ease of true analogue systems, Roland continues to develop and improve on the very foundations of synthesis. It's not so much a question of analogue synthesis being better than the others, each form of synthesis has its own advantages, it's more a statement that the number of manufacturers supporting analogue synthesis is dwindling.

Roland was one of the first companies to use digitally controlled (analogue) oscillators or DCOs, a concept that greatly improved tuning stability and banished the synthesizer tune button. Roland's older synthesizers like the Jupiter-6 and the JX-3P have set industry standards which are presently being pursued by other manufacturers. Roland has won the analogue battle with the Japanese manufacturers, but fierce competition from the American companies has prevented them from capturing the entire international analogue market.

Roland's attention to MIDI is certainly one of its major strengths. Roland actively participated in the formulation of the MIDI specification with Sequential Circuits, and has introduced many MIDI functions which allow user flexibility without disturbing the sensitive MIDI specification. Accessories such as the SBX-80 SMPTE to MIDI/DRUM SYNC converter and the MPU series of MIDI boxes (including the MPU-101 MIDI to Control Voltage Converter) exemplify Roland's concern with providing new technology while supporting the past. Their new Alpha Juno-One synthesizer has the most versatile MIDI implementa-

tion since the Oberheim Xpander. MIDI channels, modes, assignments and the like are all programmable per voice. The Alpha Juno will leave MIDI interfacing pretty much a problem of the past.

Nineteen Eighty-six is the year of the alpha wheel for Roland with no less than four new alpha products entering the market. The alpha wheel itself is a flat rotating disc about two inches in diameter with a small indentation near its edge. A programmer places his or her index finger into the indentation and simply dials up the parameter to be edited.

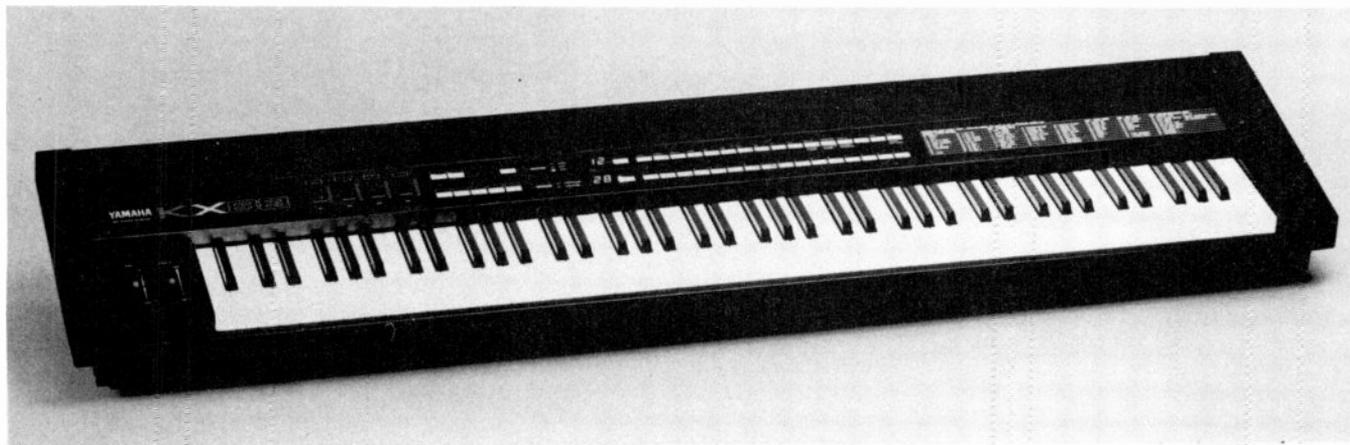
The Alpha Juno will respond to MIDI key velocity and aftertouch, has 64 factory and 64 user presets and full MIDI implementation including system exclusive. At a suggested list price of \$1,195 it makes a perfect addition to any MIDI keyboard system.

Also due to be released in 1986 is the MKS-20 rack-mountable MIDI piano. Like the Alpha Juno it also incorporates the alpha wheel, but it features a synthesis technique called Structured Adaptive Synthesis. The process starts with samples of a piano sound. These are then re-synthesized and modified to obtain the desired tone. Some parameters are open to change by the user (ie. filtering, envelope, velocity sensitivity etc.) while others, such as the actual samples used by the system, are factory pre-selected. Reports from the last NAMM show indicate that the sounds from the MKS-20 were extremely realistic and even more importantly, user adjustable.

John Andrews



YAMAHA: Leaders in the MIDI Race



Few companies are running the MIDI race with such a complete line of MIDI products as Yamaha. The Japanese corporate giant has made MIDI a very important part of its product development and the effect on the synthesizer industry has been nothing short of revolutionary.

Space simply does not permit a detailed look at every Yamaha MIDI product, but we will take a look at those products that Yamaha has developed for professional use.

Certainly no one needs to be introduced to the DX7; it is undeniably the single most popular MIDI instrument ever manufactured. Several years after its introduction it still represents the most value for the dollar of any synthesizer product available.

However, for all of the DX7 owners out there, very few have jumped in the world of FM sound programming with both feet. This truly is a shame considering the wealth of sounds that lay just behind that little LCD display — even the excellent factory sounds supplied with the instrument do not entirely do justice to the advanced sound creation capabilities available to those who are willing to look for them. Granted, the concept of frequency modulation is a little intimidating to those of us used to oscillators, filters, etc., but with a little bit of effort anyone can make their own FM sounds.

For those who are completely unfamiliar with the instrument, it uses FM technology developed many years ago by university academic John Chowning to allow its six simple sine wave generators (known as operators) to group together in a variety of formations called algorithms and affect each other in a variety of ways that can yield a surprising range of

sounds. The instrument is 16 voice polyphonic and stores sounds in groups of 32 known as banks. RAM cartridges provide a convenient if expensive way to store groups of sounds, but the excellent MIDI implementation of the DX7 allows sound data to be sent through MIDI System Exclusive to outside storage devices such as popular computers.

A variety of products are now available based on identical sound generating circuitry of the DX7. The TX7 is a DX type expander that lacks a keyboard and thus can be added to a MIDI system to provide an additional set of 16 FM voices at much less than the cost of adding a DX7. For those who need a large amount of FM capability, the TX216 is a rack mount expander that features the ability to house up to eight TF1 modules, each essentially the sound generating part of a DX7.

If you're looking for a good sequencer, Yamaha's QX1 is without doubt the Rolls Royce of dedicated MIDI sequencers. It is an eight track, real time oriented MIDI recorder which simply means that it functions much like a tapeless tape recorder by faithfully capturing every nuance of a performance and storing it all on a built in 5¼" floppy disk drive. The editing capabilities are really what makes the QX1 outstanding by permitting the operator to "get inside" a track and step through every MIDI event, correcting, inserting, deleting, changing dynamics and copying information at will. The quantization capabilities, used to correct timing errors, are comprehensive enough to round off notes to literally any rhythmic value. The step time entry facility makes loading a complex part on the QX1's very musical keyboard a quick process so that those users who lack an advanced playing technique are

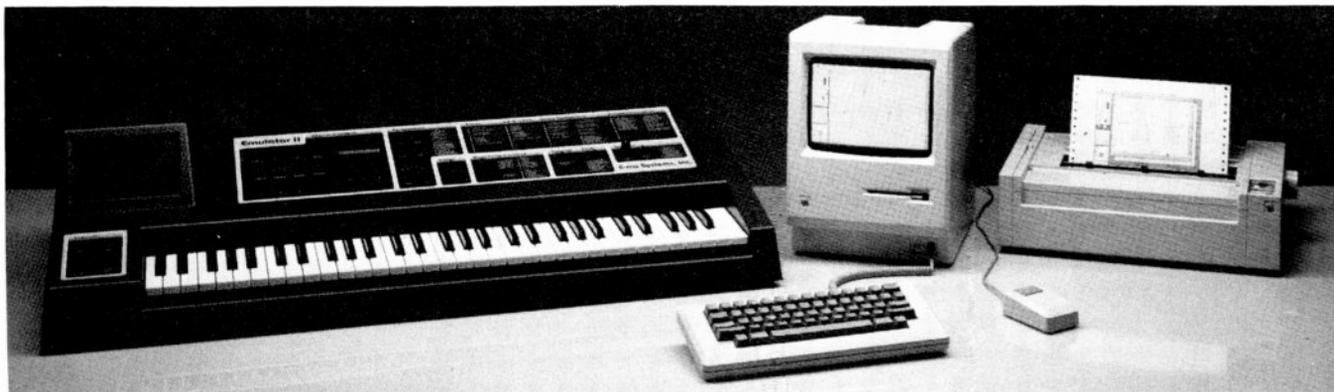
nonetheless able to realize their most bizarre musical thoughts.

The Yamaha KX88 and KX76 are advanced master MIDI controllers. The KX88 features an 88 key weighted action keyboard similar to a piano, while the KX76 offers a 76 note spring action keyboard more similar to that on the DX7. Both keyboards support after touch and are a real pleasure to play, but perhaps equally important are the ground breaking MIDI controller capabilities that each offers. A "controller assign mode" permits the user to set up footpedals, footswitches, performance wheels, breath controllers, and a variety of switches and sliders on the KX to send out MIDI information on any controller ID number. To the unMIDIified, this means that you can set up custom performance patches where, for instance, one footswitch turns portamento on and off, another footpedal does pitch bends and a breath controller increases vibrato speed. The KX keyboards can even be set up so that controllers affect actual sound parameters such as the pitch of an operator or even the filter of a non Yamaha synthesizer. If the MIDI implementation of some of your synthesizers is not capable of defining incoming controller ID's (most aren't) the KX can be the missing link to overcome many of those limitations.

In case it isn't obvious by now, this company is on the ball with its professional MIDI products. No other manufacturer currently offers such a wide range of MIDI devices, and they all share outstanding design and Yamaha's proven reliability.

Jim Burgess

EMULATOR: Digital Sampling Couldn't be Simpler



Emulator currently produces three major products; the Emulator II, the SP-12 and the Drumulator. Each is based on digital sampling technology, but only the Emulator II and the SP-12 can provide user samples. Digital sampling technology has been around for years, but it has taken up to now to perfect its musical use. It was originally developed by Bell Labs to solve communication problems over long distances.

The process of sampling on the Emulator II couldn't be any simpler. One has enough work to do (ie. preparing, playing and monitoring the source) without having to worry about constantly attending to the sampler's controls. One button press places the Emulator into sample mode and with the aid of the LCD display, the proper recording level is set. Another button will arm the sampler so that the act of sampling can begin. The Emulator will allow up to 17.6 seconds of sampling, which can be divided in almost any configuration across the entire 61

note keyboard range. Even at full sample length the frequency response is from 20 Hz to 20 kHz, a most impressive range indeed. The dynamic range, 96 dB, compares with the best studio tape recorders.

The Emulator II is based around a master control panel that contains a 32 character backlit LCD display, a numeric keypad and 4 variable sliders. The sliders and the numeric keypad offer different functions depending on the menu selection. The 11 menus include sample, filter, VCA/LFO, voice definition, preset definition, real-time control, disk and three sequencer modes. For example, the 4 sliders could be set to edit the attack, decay, sustain and release of a voice by selecting the first item in the VCA/LFO menu.

A voice, as defined on the Emulator, is simply a sample with filter, VCA, LFO, key velocity and loop attributes. All voices can be named and edited individually or as a group. Voices can be combined to save on memory, played backward or spliced together to form new

voices. The AutoLoop function automatically locates the best loop point for the voice in proximity of the currently selected loop. This works wonders on single cycle loops as it completely removes the click and buzz characteristic of any looped voice.

The Emulator provides more than just a flexible sampling system for it also contains an eight track sequencer with punch-in/punch-out, auto correct, track merging, track erase and SMPTE read/generate for locking to multi-track and video tape applications. The sequencer was designed to operate like a multi-track tape recorder with each track controlling a separate preset and MIDI channel. It records key velocity as well as wheel and controller information. The capacity exceeds 90,000 notes, but decreases depending on the sample length loaded into the system. Up to eight polyphonic MIDI instruments can be individually controlled using the track/MIDI channel assignments.

John Andrews

KURZWEIL: The Digital Sampling K250

The Kurzweil K250 digital sampling instrument is one of the most controversial instruments to come on the market in decades. Controversial because the K250 is revolutionary in its ability to recreate acoustic and electronic instruments with surprising accuracy. The technology for the K250 is a continuation of unique pattern recognition and data compression techniques first used by computer scientist Raymond Kurzweil while he was inventing an incredible reading device for the blind. Kurzweil first got the idea of using his technology to create an electronic keyboard, capable of accurately reproducing acoustic instruments, during a conversation with Stevie Wonder, a devoted Kurzweil Reading Machine customer. This prompted Kurzweil to consider the current relationship between music and the use of

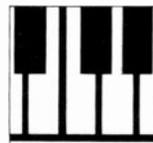
advanced computer technology.

The final result is an 88 note, velocity sensitive digital sampling keyboard, that is capable of recreating any sound. From rich full grand pianos, to the rendering of lush, symphonic strings, all the way over to the far extremes of gut wrenching gated drums, screaming electric guitars, and electrifying sound effects. The basic unit has over 40 acoustic and electronic sounds, and 135 keyboard setups available at the touch of a button.

Performance features include the ability to layer up to six different instrument sounds simultaneously, have as many as 87 keyboard split points, low pass filter, (keyboard velocity controlled), pitch blend, vibrato and tremolo controllers featuring multiple LFOs and waveforms with an impressive 4 octave range, footpedals etc.

Programming features include sound sampling, with a sampling rate of 50K, looping, with cross fading, timbre shifting, octave and semitone transposing and pitch shifting, 4 types of chorus including doubling, flanging, echo and a unique multiplying effect referred to as full chorusing. And on top of all that, is a top notch built-in 12 track, 8000 note, MIDI, poly sequencer. Plus you have the ability to store your own samples, keyboard setups, sequencers, etc., off line on a personal computer. Or use a PC to load in the optional sound libraries available from the factory. (For more details see Paul Atkinson's column, *CM*, Dec. '85.

Paul Atkinson



CASIO: Much More Than Toy Keyboards

It seems that everyone thinks of toy keyboards and watches whenever Casio is mentioned. It is true that the company is finding it hard to live down the North American "disposable" product image. The good news is that they may break the professional market with their CZ series of keyboards and SZ sequencer line. The CZ-101 was the first phase distortion keyboard released and it sold so well that Casio decided to expand the line to include the CZ-1000 and CZ-5000. The synthesis section on all three units is the same, only the size of the keyboard, number of presets and features changed.

Phase distortion synthesis can generally be characterized as having a digital bite without losing too much of the analogue warmth. Phase distortion is based upon non-linear distortions of digitally stored analogue waveforms. PD synthesis is close to analogue synthesis, but performed on a purely digital level. Indeed the sound is clean, but only because it lacks analogue harmonic distortion due to the entirely digital nature.

The best feature of the CZ-101 is that it can be used as a four-voice, polytimbral MIDI module. Up to four individual monophonic voices can be controlled on separate MIDI channels. In this mode the synthesizer will play parts assigned to specific voices. The CZ-1000 and 5000 will also perform this feat.

The CZ-101 has a four-octave small sized keyboard, while the CZ-1000 covers



the same range but in full size keys. Both feature 16 factory presets and 16 user sounds.

A particular enhancement of the CZ-5000 is the addition of a step/realtime sequencer and double the voice memory of the smaller CZ units. The sequencer is based on eight tracks, any of which can be placed in either step or real-time

record modes. In the step mode, a fairly detailed LCD display shows note, rest, patch and volume information for each selected track. The data can be edited by fast-forwarding to the incorrect event. The notes will play as you fast-forward, making note location simpler. The CZ-5000's sequencer will even drive external MIDI keyboards. *John Andrews*

AKAI: Aggressive Company New to the Scene

Here is an aggressive company new to the keyboard scene but offering some interesting gear most notably the S-612 Digital Sampler which is reviewed in this issue. The new AX-60 synth will interface with the sampler for some interesting possibilities beyond the normal MIDI controls as well as offering built-in MIDI digital delay and stereo chorus. This synth replaces the AX-80 and will be less expensive. Akai seems to be especially good at coming up with new useful MIDI applications in units like

the ME15F MIDI Dynamics Controller and the ME10D.

This rack mount unit is apparently the first MIDI delay that delays the MIDI signal rather than the sound itself so that you still hear the original sound from the second keyboard. They are also introducing a MIDI keyboard controller (MX-76) and a rack mount synth module to match (VX90). Stay tuned for Akai's MIDI computer sequencing system which will be available shortly.

Russ Walker

SEQUENTIAL/PROPHET: Ingenious Circuit and Product Design

Sequential have been actively involved with MIDI since Dave Smith, the company's president, fostered the idea over five years ago. To date, they have created numerous MIDI products and introduced new MIDI concepts which have been adopted by nearly every manufacturer. In the past, product advancements such as the Drumtracks and the Max have brought higher priced technology down to affordable prices. But it was not the quality and features that were sacrificed, for the products sold well and held up to critical comparisons with the more expensive units. Sequential's success is largely due to ingenious circuit and product design. They have offered similar (or better) products with nice features at an even nicer price.

Currently produced synthesizers like the Max, Six-Trak, Multi-Trak and Split-Eight are all based on analogue voicing, but Sequential's new entry called the Prophet 2000 is based upon a process everyone is currently developing, digital sampling. However, Sequential's approach to this newly revived technology

is not to be taken lightly. The Prophet 2000 is an eight-voice sampler with a five-octave weighted action keyboard. The keyboard's velocity sensitivity attribute can be assigned to control volume, modulation amount, timbre, sample crossfade or sample starting point. The keyboard can also be split, or sounds can be layered for thickness. A 3.5 inch disk drive is included with the 2000 for storing sounds, keyboard and modulation assignments, and already Sequential have a large library of sounds available. The sampler will even format its own disks.

The Prophet 2000 uses a 12-bit digital sampling system with three sampling frequency modes. With the longest sampling time of 16 seconds, the system has a frequency response of up to 8 kHz. Samples with an 8 second duration yield a 15 kHz response, while 6 seconds gives a bandwidth of up to 20 kHz. Each voice is processed through a 4 pole low pass VCF and a VCA. The VCF and VCA have their own 4 stage envelope generators and variable key velocity

amounts. Wavetables containing 6 basic waveforms are stored in ROM and can be accessed for creating sounds closer to analogue synthesizers.

If sampling is your fancy, editing features such as truncation, reverse, mix, and computer assisted looping detection aid the user in obtaining a better sound. The 2000 even have separate parameters for sustain loop start and end, and release loop start and end points. In the near future, programs that graphically depict waveforms will be available. Of course, the Prophet 2000 has full MIDI implementation including system exclusive access to wavetables and sample memory, clock in and out and controllers. The keyboard split, which is completely user variable, will also define the split point for MIDI channel transmission. There's also talk of a user-selectable MIDI baud rate (31.25 kHz or 62.5 kHz) that is certain to become industry standard once it catches on.

John Andrews



Tips

FROM THE PROS

GUITAR

USEFUL EFFECTS FROM DELAY UNITS

BY ANDY KREHM



Doubling is a common studio technique. An instrumentalist, or vocalist, records a track, and then duplicates the same material on another track (the two will later be used together as a composite sound). However, in reality, the first track is never *exactly* duplicated! Even the best musicians cannot consistently match what they have previously played. It doesn't matter whether it is a written part, or a memorized solo; there are always slight differences between the two tracks. So, herein lies the value of doubling: the slight inconsistencies, as in timing, tone, different attack, etc., actually fatten up the overall sound and impart an attractive ambience.

I once had an amusing experience: I had double tracked a short phrase on a film score and after listening to the playback, remarked that the engineer must have forgotten to record the second track. In fact, I had matched the first track so exactly that it still sounded exactly like one guitar, and of course, the effect of doubling was lost. I'm sure this was an unusual happening because it was the only time in 15 years of recording that I have ever experienced that phenomenon. (If I had used a different guitar, I would have achieved a new, composite sound, but that technique is one of orchestration, not doubling).

You can use a delay unit in attempting to duplicate the physical process of doubling. Start by setting the delay time between 25 and 40 milli-seconds; this puts the delayed signal (the equivalent of a second track) slightly behind what you are actually playing. Adding some modulation alters the delay time so that the delayed signal (2nd track) won't consistently be at one delay setting. Try a slow sweep and add modulation sparingly - feedback should be minimal.

The one element that is missing from this set-up is none of the above controls will cause a random difference between the initial signal and the delayed signal (remember that real doubling tends to be more random than periodic). In an attempt to remedy this problem, the designers of my Korg SD 3000 have built in a random wave form feature. When this switch is engaged, it caused the delayed signal to dip, or scoop, at seemingly random intervals. Unfortunately with the Korg unit, it is too obvious and contrived sounding to duplicate the attractive inconsistencies of real doubling. I'm not aware of this feature in other units, but it is a useful idea if it can be made to sound more natural.

Random wave form feature, or not, doubling, using a delay line, is a great sounding effect.

Slapback Echo

This is a sound that was popular in various rock styles of the '50s. In those days, echo effects were achieved with tape loop machines. The simplest type recorded your signal onto a magnetic loop and played it back a split second later. A unit called the Echoplex was the standard of those times - more recently, the Korg Stage Echo is a good example of this type of device. Because of inherent limitations of tape echo technology, the minimum delay time of these units is about 50 to 70 milli-seconds. Perhaps that is why slapback echo became so popular. Set your delay time to about 70 m.s., with a minimum of feedback, and no modulation. The output mix should be about 60% straight, 40% delayed (experiment with feedback and mix). The result is a thickened sound, with a "slap" immediately following your attack. This creates the illusion of playing in a small room with hard surfaces. This sound has made a comeback in the '80s and has been used on a number of hit records - the guitar sound on *New Attitude* by Patti LaBelle and the *Beverly Hills Cop* album is a good example of this sound.

Delay units can also imitate other effects such as vibrato, phase shifting, rotating speaker sounds, etc., etc. Check out your manual or pick up the *Digital Delay Handbook* by Craig Anderton (more information in the October issue).

BASS

SESSIONING IN THE '80s

BY MIKE GINGRICH



Here's what we have'' (roll cassette, multi-keyboard sequence begins) "But we thought we'd like something a little more Motown, y'know, Stevie

Wonder, Aretha Franklin. Then in this part coming up, can you do, ah...like...some funk; Yeah, slap and pop there, and then nail the 8ths on the chorus...OK?...Ready?..."

Session work for bass players in the '80s sometimes sounds like a nostalgia quiz. ("Can you get that to sound like Jaco there and then switch to "Duck" Dunn in the verses?")

Most composers/producers/leaders I've worked for are either keyboard or guitar players; and for the sake of convenience, they usually use a sequenced keyboard bass line to demo their songs. This, then becomes the "chart" that is used when putting a "real" bass line down; along with assorted verbal coaching and suggestions by whoever happens to be in charge.

When this happens, a successful session often depends on your versatility; the ability to cover a variety of styles both complex and simple and to apply them when requested. The real difficulty in this often is "playing with feeling" even though the part may not be what you, as a bass player, would want to do. If you want the gig, please the producer.

The extremes which some producers will go to when describing what they want to hear is often a lesson in communication skill. I once worked for a person who, after I set up, played for me three tapes. One was an R&B classic, the other a current top 40 single, plus a track of keyboard bass of the song we were recording that day. All he said after I had listened to them was "I want that sound, in that style, on that part." It's easy when the boss knows what he wants!

But because of time, ability or lack of in-

terest, some songwriters will ignore the development of the bass line while composing, and when the part the producer suggested just isn't working, he/she/they may turn to you and ask, "What do you think?" At this point you should be prepared to come up with as many alternatives as needed.

This is the major difference between standard session work and demo work, which may require you to actually write a complete part or fix an established sequence.

To get ideas for a completely new part try going back and listening to the original synthesizer line, sometimes using half synth and half bass guitar, alternating results in an interesting track. Listen to the vocals! Try doubling a key phrase, this can lead you in a direction you wouldn't normally think of.

Remember less is more; use space instead of notes.

Listen closely to the drum track, by suggesting a small change in the drum pattern you can sometimes make the established bass part fit better.

A word of warning here! Too many suggestions about changing things already established can lead to unemployment. A little tact is always advisable.

The real session work (jingles, soundtracks, broadcasts) is usually done with written charts and you better bring your glasses because if you don't play what's written, the guy next to you is gonna know. The composers spend a lot of time writing out these charts and your value as a sideman on these calls is judged more on reading ability, sound, style and consistency than on creative ability.

A lot of what used to be considered "steady" session work for drummers and bass players is now done almost exclusively with drum machines, sequenced synthesizers, and computer emulation.

Learning to play well from charts is still very important if you want to work steady, as a session player. But don't neglect ear training and a good repertoire of classic hooks never hurt. You'll need it all!

(Mike Gingrich is a Toronto based Bassist who has toured and recorded with Max Webster, Klaatu, Long John Baldry, Toronto, Sherry Kean, Bamboo, Strange Advance.)

PERCUSSION

DIFFERENT STROKES

BY BARRY KEANE



Our drummer is a moron. I mean, he's a decent drummer, really, but he's in a real rut. All he listens to is Sabbath, Motorhead and Judas Priest. He won't even listen to Ozzy anymore since he heard about that re-hab thing. The rest of the guys in our band, Veg, are trying to expand their musical horizons. I am into all kinds of different stuff, from Pop (Quiet Riot); to R & B (Jimi Hendrix); from Classical (Yes); to Nostalgia (AC-DC) and from Big Bands (Power Station) to Candlelight & Wine (Foreigner). I've even been getting into film soundtracks lately. My old

lady, Wedge, dragged me out to one of those foreign film festival type deals and I have to admit that a couple of the flicks "The Song Remains the Same" and "This is Spinal Tap" had really decent scores. But do you think that we can get Chisel (that's our drummer), interested in any of this stuff? No way, man. What do you suggest?

Phil "Animal" Horvath
Scarborough, Ontario

First of all, Animal, congratulations on your efforts to widen your musical scope. If you continue with music as a career, you will find that diversity and flexibility will prove to be very important assets. But before we get into that further, let's talk about Chisel for a minute. He's not a moron, or at least not based solely on what you've told me. So he's into one type of music in a big way - so what. You say he's a good player and I suspect from what you've said that he has a real passion for the music. A lot of people study and practice all of their lives and though they achieve a clinical, technical proficiency they never really get a feel for music that Chisel may have naturally. So be careful or you might be left at home listening to some jazz (BTO) while Chisel is out burning a path directly to the Metal Hall of Fame.

Musical versatility, though it is sometimes overemphasized, can certainly open more doors for you career-wise and can even help to stimulate your creativity. The more musical styles that you have at your disposal, the more you will be able to mix and match them; to create feels and grooves of your own. Stewart Copeland of the Police is a perfect example. He has been able to successfully mix African, Jamaican and Rock rhythms and sounds together, to create something quite unique.

The two real keys to learning different styles of music are the beats themselves and the sounds that comprise them. More than ever, you have to learn to co-ordinate your hands, your feet and your ears. Listen for what part of the bar is emphasized. To a large extent, rock relies on a heavy two and four, reggae on a strong three and disco on a steady "four on the floor". Just as important, is recognizing what part of the kit is emphasized. Kick and snare are important in rock; cross-rim and rimshots in reggae and hi-hat and ride cymbal in jazz. Though these are quick and very general examples, I think you get the idea.

In general, don't worry too much about the old "Jack of all trades, master of none" syndrome. If there is a musical style that is just as appealing as it is foreign to you, then I would say learn as much about it as you can, while the desire is there. If, on the other hand, there is a style of music you really don't care for, then I would say don't bother with it until you acquire a taste for it. Chances are if you don't care for it, then your learning process will be slow and your playing will be less than inspired. Remember, you can lead a drummer to jazz but you can't make him swing.

Time now for a few words from a guy who plays several styles extremely well and who has recorded with such diverse acts as Rough Trade, Murray McLauchlan and The Canadian Aces: Bucky Berger.

"One of the greatest assets a drummer can have on the road to becoming a self-supporting fulltime musician is versatility. A musician versed in different styles will therefore work more often. However, there is one catch; you have to play any style you do with conviction and feeling. For example, if you want to play a great R & B groove, you definitely have to love R & B and the same is true of all styles. So, if

there's a particular idiom of music you'd love to play, get out there and do it! Remember, no one can teach you to have that good feeling. It has to come from within.

Another important asset is having the right sounding drum kit for the style you happen to be playing. For instance, you wouldn't want to show up for a swing gig with a set of rock 'n' roll drums. They just wouldn't sound and feel right! Playing a style with the proper sounds at your disposal helps you get into the music a lot more.

Personally speaking, I started off playing rock 'n' roll, R & B and blues, but I always loved many different styles of music; so I made a decision to explore different idioms such as country, Caribbean and swing. Early in my career, I began playing country music and did so exclusively for about two years. When I later began to freelance, those early years of experience became invaluable.

In closing, there are many different ways to approach a professional musical career, and if I may suggest just two, they'd be: be versatile and have fun!"

(Bucky Berger, drummer for Compass, The Canadian Aces and Toronto Studios).

BRASS

HIGH-TECH KEYBOARDS - FRIEND OR FOE?

BY TONY CARLUCCI



Living in a high-tech age as we are, it is evident that we must expect technology to influence every area of endeavour including the musical field. When home studios, high-tech keyboards and drum machines are becoming more common, where does the brass player fit in? Is all this high-tech equipment resulting in the loss of work for professional brass players?

There are many opinions on this topic, but within the studio brass clique the loss of work has been felt. Many recordings are now being made with the help of Fairlights, Emulators and drum machines, leaving only a few players to do the recordings. The key factor in this equation is economics. It is far cheaper to hire two people rather than seven to do a recording. A good example of this is Jan Hammer who writes, performs & records all the music to the popular TV show *Miami Vice* in his home. He uses only one keyboard, the Synclavier.

On the pop recording scene, the trend is swinging back to live horns. Good examples of this are the histories of the Eurythmics and Phil Collins. The Eurythmics originally started out as a high-tech pop duo, and in their latest recording they've incorporated a full horn section as well as a full rhythm section. With the feeling that music is a series of emotional expectations, followed by either a successful

fulfillment or a let down, generating excitement is crucial. In generating this excitement, acoustic instruments integrated with high-tech equipment is synergistic, that is, they are more effective together than either one alone. Earlier on this year, I had the opportunity to play on a few Hall & Oates dates with The Spoons. The Hall and Oates band's drummer I noticed had the most amazingly huge sound. This was due to the syncing of his drum kit to several other drum machines.

In the past two years, sax player Phil Poppa and I have been employed by a high-tech pop band ourselves. The raw bite of live horns combined with high-tech keyboards have been successfully integrated and the Spoons' live show generates more musical excitement than ever. The band hopes to capture this energy on their next album.

In the jazz idiom, the sounds and textures one can achieve with high-tech keyboards have been welcomed. Because the emphasis here is on spontaneous creativity, there has been no reduction in brass performers. A good example is Wynton Marsalis, who single-handedly sparked an upsurge in the jazz field. In the classical field, as far as I can see, the brass performer has no worry. This is mainly because the unit structure of the orchestra has not changed much since its beginning. Tradition and history continue to play a major role.

The Brecker Bros. and Tom Scott were among the first to popularize the integration of electronics and horns to expand on sound textures. The latest advancement is the Pitchrider, which enables the horn player to be MID'd to keyboards. This tool enables the horn player to have the same range of sounds and textures as a keyboardist, but still allows the intimacy of playing an acoustic instrument. Last year at the International Trumpet Guild, I attended a lecture and demonstration on the E.V.I. (Electronic Value Instrument). The E.V.I. is a hand held synthesizer with brass instrument features, (three valves and a mouthpiece). The E.V.I. allows the horn player to use the same fingerings he is accustomed to, but requires no lip buzzing, just a steady stream of air. How popular their tools will become is hard to say but they allow the horn player to be on a competitive level with the keyboardist.

Our society is now going through a transition period, including the music business. We as horn players must try to adapt to this transition as best as we can. The threat of being replaced by a computerized-keyboard, I think, is only temporary. There are tools we can utilize to better adapt to this transition, and we must keep an open mind to them.

On the other hand we (the music business) must also try to perceive all existing forms of instruments. If the brass player vanished because of technology, it would be a great loss to all of us. The music business is just that, "music" and the human element plays the greatest role in it.

WOODWINDS

TIPS ON LIVE GEAR AND THE QUICK WARM-UP

BY EARL SEYMOUR



Many will agree that a busy, busy schedule, plus logging heavy travel time make it tough to maintain one's usual daily practise regime. For me, the

key to survival is a quick, effective warm-up. Let's face it, if I can grab any time at all before a show I spend most of it doing my hair.

I always use the Sigord Rasher long tone warm-up. Playing low B \flat , B, and C, slowly ascending (same fingering, no octave key) up through the overtone series. I spend a long time on each step, focussing the air, tuning in on the sound. Even fifteen minutes of this before a set helps get some feel & resonance happening.

For those that want to know more, get *Top Tones for Saxophone* by Sigord Rasher.

I usually carry five or six solo transcriptions by various saxophone players. I use them strictly as an exercise in execution, as you would any study or etude. They are another good way to focus in on your instrument, and get back to an *acoustic* frame of mind. This is important after long periods of depending on monitor systems.

The very mention of monitors can send horn players into fits of cringing and whining. We all know they're necessary to play with loud rhythm sections, but sometimes fall short of the mark at reproducing our carefully crafted sounds. My advice is to part with some cash and work towards developing a self-contained system. This can be done one component at a time, yet each piece you add will improve your ability to control your situation.

My first foray into the world of gear was an analog delay unit. Several brands are available (I use the Loft 450, as well as digital units). The delay times enhance the sound somewhat - you get a better feeling of ambience, and the chorus effect puts some life into it.

I use a small portable mic that mounts on the bell of the saxophone (Countryman). It is very compatible with the saxophone, tone wise, and gives you great mobility on stage.

Whether portable or not, one factor to test out in a microphone is "low proximity effect." In other words, the low end response should not increase significantly as you play closer & closer to the unit. This will eliminate some tone & feedback problems for you and your soundman.

I've found that certain monitors may or may not jibe with your idea of how the saxophone should sound. I prefer the JBL "Cabaret" wedge. Some small keyboard amps work great as well, and give the added bonus of self-contained power and portability.

There are other functions that can be added as well, such as extra E.Q. and more effects.

An important thing we must learn is how to communicate with a sound engineer. Phrases like "Jeez, that sucks", "Hey, cloth-ears!", or "AAAARRGH!", do little to improve the

monitors, much less your relationship with him. Learn to identify and call out a few basic frequency levels, such as low end, low mids, high mids, etc. Try and discover how these areas can change your sound, by adding or lowering them.

Take a few minutes and get the soundman to ring off more specific frequencies for you, such as 200 Hz, 400 Hz, 1K, 2K, 4K, 8K. It isn't hard to memorize the feel of these and how they affect your sound.

Soon you'll be whipping off directives like, "Roll off 500 Hz a bit, and while you're at it, gimme a bump at 8K." In addition to improving your monitor sound, you may actually get a smile and some co-operation.

(Be careful of indiscriminate use of the word "Bump" around crew members - they could misunderstand you.)

Hopefully, some of the equipment and advice I've mentioned, coupled with some strategic isolation from the more exuberant members of the rhythm section, can turn this kind of playing back into what it should be - enjoyable and rewarding.

Touching briefly on the subject of mouth pieces, I must say this: they are shiny and round, and on their own, about all they're good for is paperweights. However, when used with a saxophone they can come in handy.

Seriously, there's only two things I can say on this topic, since everyone has different ideas and preferences.

I believe that generally, one's tone is determined by his internal concept of a sax sound. You'll always get variations in power and comfort but eventually you'll sound like you.

Never go mouthpiece hunting when your chops are down. If physical problems are affecting your sound on the present piece, they'll hang you up on a new one. You might as well resort to Pat Labarbara's joke: "Give me one Rico 3 1/2, and a box of Otto links."

EQUIPMENT:

Selmer: Tenor Sax

Baritone Sax

Clarinet

Bass Clarinet

Yamaha: Soprano Sax

(Earl Seymour has played with the Tommy Banks Orchestra, Blood, Sweat and Tears and the Lincolns. He is presently a member of The Arrows).

COMPUTERS

BRUCE MITCHELL: MIDI PIONEER

BY GREG STEPHEN

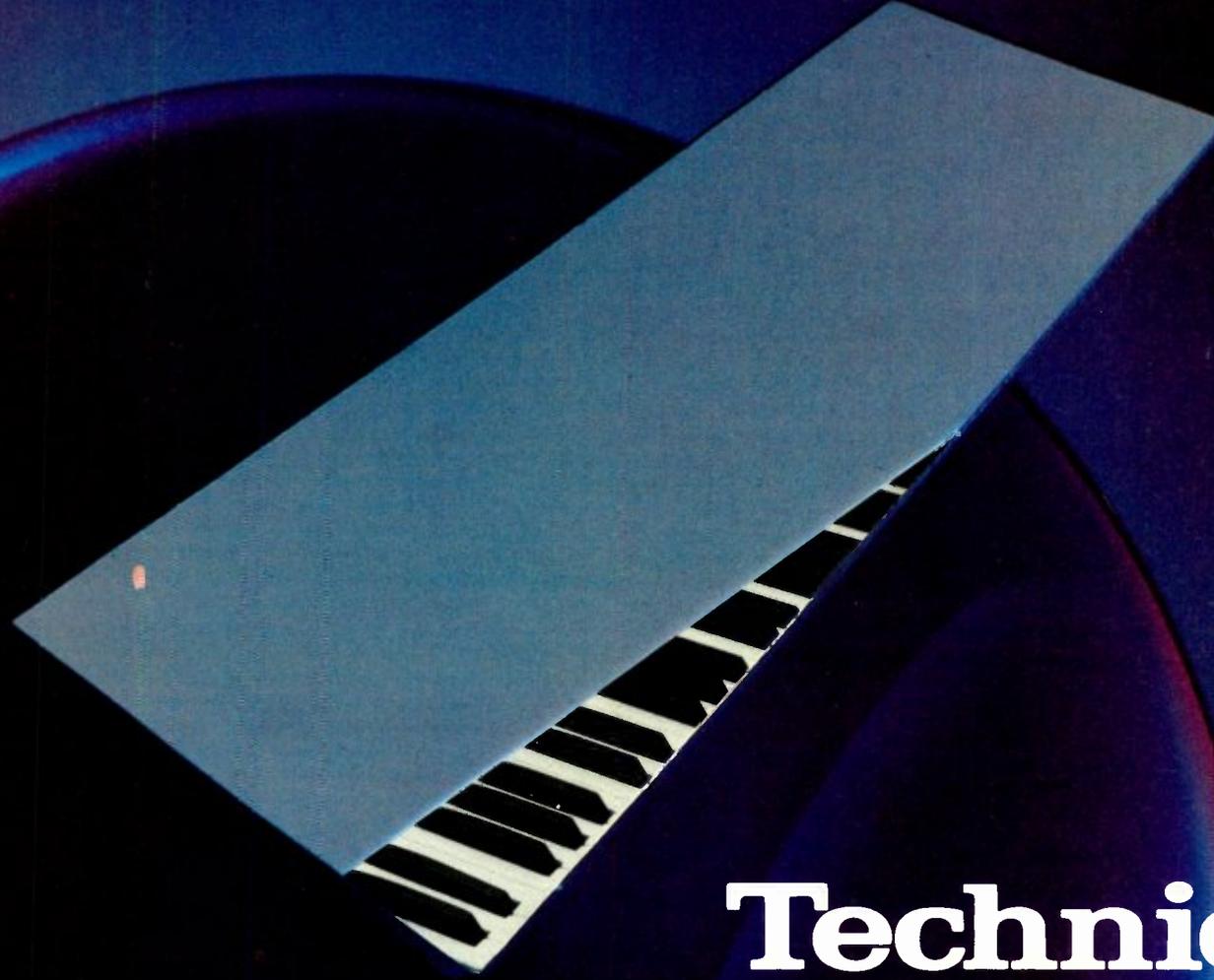


In this column we'll look at the computers as seen through those few musicians who helped pioneer this technology. Generally speaking, it's software that determines our relationship with music computers. Give artists identical instruments and they'll express themselves differently. In fact, there is no absolute path.

A few years ago we had no access to com-

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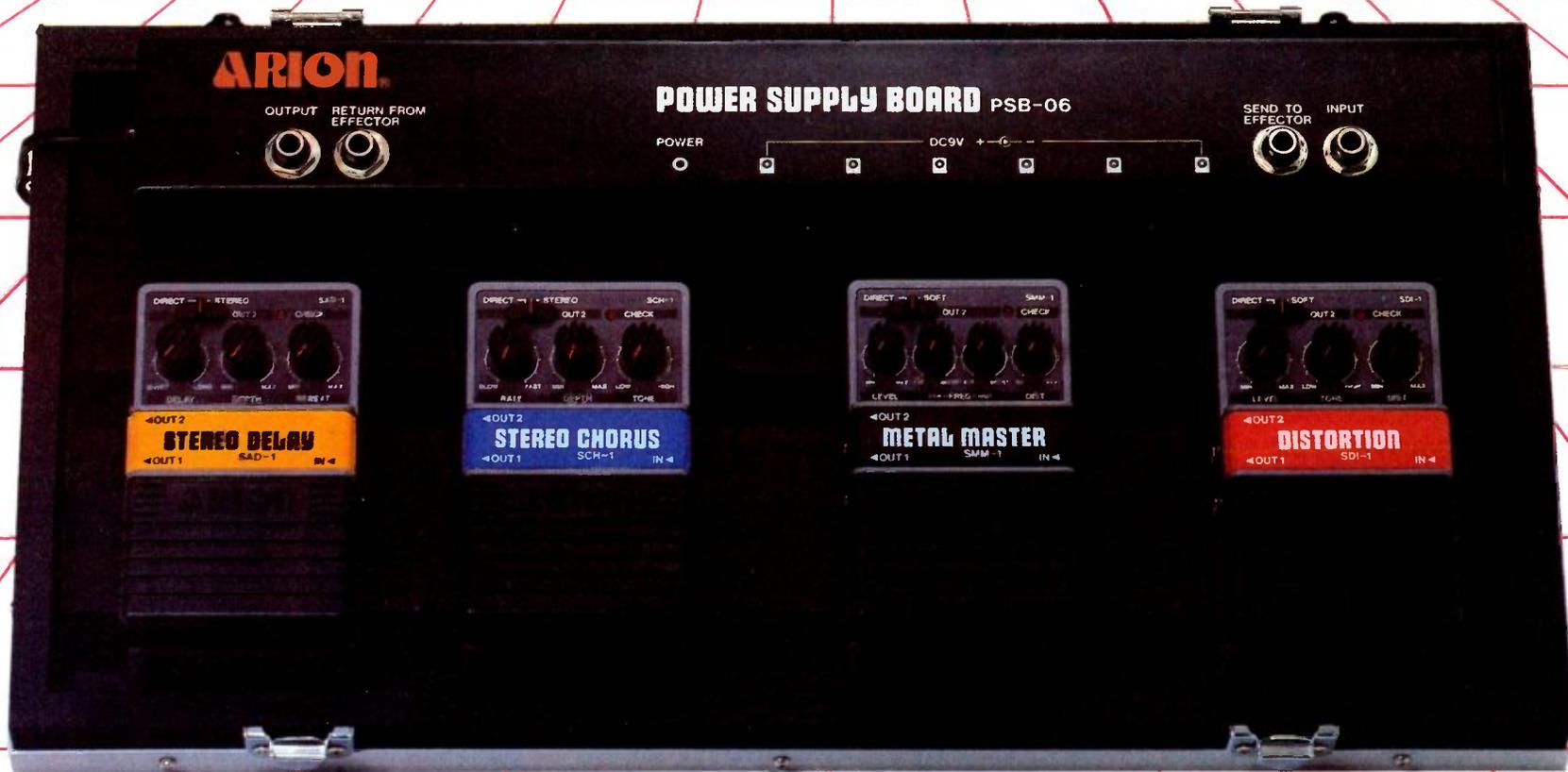
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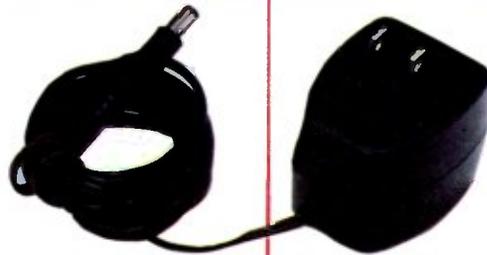
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Active Musical Products Ltd., 24 Viceroy Rd., Unit 4, Concord, Ontario L4K 1A9
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Tips

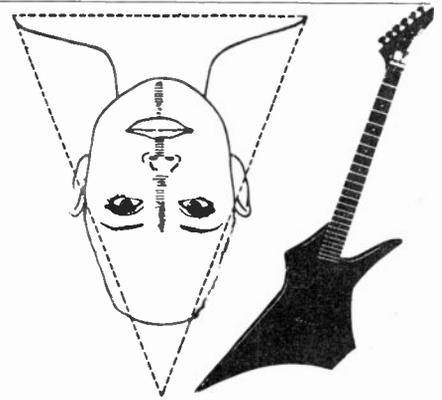
puters. The universities were involved with computer music in an academic sense, and the principles in those prototypes are now today's production models. But, concurrent with low cost integrated circuits, came the era of the home computer. At that time, the most interesting music synthesizer was developed by Mountain Computer. Marketed under the name "Mountain Music System", this 16 voice, programmable synthesizer appeared as two printed circuit boards plugged into an Apple Computer. There was no keyboard as such, the music was typed in at the computer and played through a stereo. By today's standards the sound quality was not impressive, but it did boast the ability to play 16 different sounds simultaneously. This was the first low-cost multi-timbral synthesizer. A year later (1980), two companies, Alpha Syntauri and Soundchaser, announced music keyboard add-ons for the Mountain System. These keyboards added not only the enticing 'real-time' performance capability but new software as well. Syntauri eventually succeeded in offering a 16 track digital multi-timbral recorder! Steve Leonard, now computer columnist with *Keyboard Magazine* (USA), was involved with much of the pioneering software for Alpha Syntauri. Even Charlie Kellner, designer of the Syntauri system, was astounded. "I wouldn't have believed it possible", he commented, "I've always underestimated software". During this period systems like Soundchaser and Syntauri developed small, esoteric, and loyal followings. In Canada, the systems were not known.

With the thought of encouraging their use and to meet those involved, I recall visiting Soundchaser, located at that time in Half Moon Bay, California. It was definitely a weird instrument. While Syntauri's Apple-based system offered flutes, clarinets and oboes, Soundchaser blasted away with 'shark attack' and 'the collapsing roller coaster'. A particularly good set of voices with music, that Soundchaser included free with every order, caught my attention. "Those were programmed for us by a musician from Canada, Bruce Mitchell", they informed me. We spoke with Bruce and asked him about his involvement with Soundchaser.

"Actually I have an earlier set of Soundchaser 6-voice analog cards which are sort of the 'Model T' of computer music. My main reason for being involved with Soundchaser was this multi-timbral sound. It was very important for me. I owned an early Soundchaser and used it quite a lot on T.V. music I was composing at the time. Later when I was invited to program for Syntauri I got a Syntauri system in the bargain. It was really an addition to the analog systems I was using at the time. My goal was to build an entire orchestra and play something with all the colours there. This was prior to MIDI". These early systems accelerated the movement towards a digital language for music. Even the waveform tables from Syntauri were completely compatible with the Soundchaser. The flexibility of these first computer-based synthesizers did not go unnoticed by the major manufacturers. In fact, their original idea for MIDI was not really competing instruments working together but rather the establishment of a specification to allow all manufacturers access to the computer environment. Naturally it followed that if different instruments communicated with the same computer, then they must say something in common. Thus MIDI was born.

The arrival of MIDI signaled new oppor-

tunities for the professional musician and those changes are reflected in the equipment Bruce Mitchell now has at hand. "At the moment I'm running an IBM PC computer with software from Roland, Cherry Lane and Personal Composer. I also use the Electric Dragon. The synthesizers themselves tend to move in and out quite a lot, so at the moment there's just the DX7, Casio, Mirage, MIDI Bass, and RX rhythms. (A Steinway B occupies a conspicuous spot along one wall). In the recording studio I usually add Yamaha's 816 and an Emulator II. I'm also testing Southworth's MacIntosh software and keeping an eye on developments with the Amiga. There's always a search for better quality and more portability". Asked about projects he found particularly rewarding, Bruce was quick to credit others. "David McLey was definitely a positive influence and I still enjoy working with Harry Forbes. We collaborated on the score for Alvin Toffler's *The Third Wave*. The New Digital Orchestra is a recent project and may prove the most rewarding of all". Asked if he still feels the same excitement with MIDI now taking hold, Bruce turned philosophical. "Well, excitement can't stand still. We're always looking ahead and balancing the rewards of a discovery with its inherent isolation. For instance, with the New Digital Orchestra we're testing broadcast music software but that's far from being a fad, and it's therefore not really understood. The horizons of music have to be imagined first."



The mask and frets

deduct that as any musician would that low notes are longer and thicker and that the high notes are shorter and thinner.

The mask has always been pictured by me to be a triangle of sound. The low notes are placed in the chin and cleft and the high notes are placed in the cheeky, nose and bridge position. So by inverting the mask we are able to picture exactly the frets on a guitar and in turn picture them on the mask.

Many students of the voice have weak upper notes and many also have a break in the voice. By learning the use of the fret the break can be eliminated. High notes are hard to sing because it takes a great deal of breath to get the vibrations into the cheeky nose and bridge positions. They are the farthest positions from the vocal chords. Remember the function of the vocal chords is to set up vibrations or frequencies to be projected to the correct position in the mask so that it can be sounded. I have been told that it is also difficult to play high notes on the guitar because the strings are tighter so more energy is needed.

Also, speaking about high notes, I find that many students actually place their notes much too high and I am continually saying place the note lower. If you note frets on the guitar, as the high notes appear on the neck of the guitar, they become closer together. Many singers reach too high and forget to bring the frets closer.

I hope you will give this article some thought and I would love to hear your ideas by letter.

VOCAL

THE MASK, THE FRETS AND THE VOICE

BY ROSEMARY BURNS



In so many of my columns in the last seven years I have compared the mask to the keyboard of the piano. Dividing the positions into the chin position with seven lines, the cleft position into five lines, the central position into seven lines, the cheeky nose position into five lines and the bridge position into seven lines. I noted that the position changes between the two touching white notes on the piano. I have always felt that when the piano was invented someone pictured the different positions in the facial mask... Well, now I have come up with another idea. I must admit that over the years, I have had many voice students whose major instrument has been the guitar and on several occasions I have been asked to compare the vocal instrument to the guitar. For those of you who are interested I will tell you about it. It has helped many of my students.

Every beginning student of the guitar quickly learns that the low notes on the guitar are played on the widest frets and they occur at the top of the neck and as we travel down the neck, the frets get closer together and the notes get higher. Not being a guitar player I can only

SONGWRITING

THE GOAL IS TO WRITE MASTERPIECES

BY EDDIE SCHWARTZ



When a songwriter writes a song he or she may engage in what seems to be no more than a simple act of creativity or self-expression. But to the enormous industry that is built around the song, the modern music industry, the writer creates a potentially valuable commodity, a copyright. Some copyrights will remain

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forever virtually worthless, of value only to their creators. Others will attain almost limitless value, change the lives of their writers and touch the lives of millions. This column will be of infinitely more interest to those writers who wish to fall in the latter category.

The goal of every writer should be a simple one: write masterpieces. It is better to spend the next year writing one great song than a hundred fair ones. This is particularly true if you want other people (recording artists hopefully) to do your material. Fair songs rarely get covered. Great ones do. Yes I know, every day you turn on the radio and hear lousy songs. Often bands or individual singers insist on doing their own mediocre material rather than finding good outside songs. This approach often leads to a remarkably short career. (Heavy Metal may be the exception). Tina Turner does great outside material. Paul Young does great outside material. Sting, Don Henley, Hall & Oates do their own great material. It's great songs that count, wherever they come from. And *there are never enough great songs!* Right here is where guys like us fit in. We hopefully are the guys with the great songs.

Now one might well ask, "Tell me you smug s.o.b. how do I write a great song?" Well, I might well answer I don't know. Some of what I do know is this: emotion. Great music speaks to our hearts.

Great rock may direct itself to lower emotional centres. Everytime you come up with a musical or lyrical idea, test this emotional dimension. Is it moving? Does it fill you with longing, make you angry, make you feel good, wrench your heart out, uplift you, or just make you feel different from the way you felt before? It should. There are writers who write very clever songs, intricate word plays or musically complex changes or melodies. Clever is good but never at the expense of feeling. Reach in and touch yourself, then reach out and touch the rest of us.

Now here's a good question: What is a song? Here's my answer: A song is a sung lyric. I like that definition because contrary to conventional wisdom, it puts the emphasis on the words, primarily and then the melody. If you usually reach for a guitar or piano or drum machine when you're working on a song, try a little experiment. Put your hands in your pocket, and sing one of your compositions unaccompanied. How does it stand up? If it doesn't, then you have a problem, because what you've just sung is all that song is. *That's all that can be copyrighted, the words and the melody.* I'm not arguing against the importance of arrangements, sounds, groove, feel, instruments, drum machines or motherhood. But first comes a great song. Once you have that, everything else is fun and much easier. There are a lot of great toys available these days for the writer but they can be as much of a distraction as an aid and they are no substitute for a great lyric part to a wonderful melody. Leave the toys switched off until you've got the song right. And that means the lyrics too.

Nothing is more important than the lyrics and this is where a lot of developing writers run into trouble. Many of the people writing songs are musicians and naturally their emphasis is on the music. To them the words are often just space holders for the notes of the melody. Well you have to be more than a musician to be a songwriter and maybe less. In fact, many if not most of the great songwriters were not very

good musicians. Irving Berlin could only write in the key of F#. He had to hire someone else to transpose all his work. Bob Dylan, Carole King, John Lennon are other names that fall into this category. The list of great writers who were unaccomplished musically is a long one. These people were certainly musical, but being great musicians wasn't or isn't their priority. Songwriters and musicians are in different professions.

One more point on lyrics. Focus. A song is usually a very short work. There's no room as there is in a novel for an interwoven theme. If you can say one thing well in a three or four minute song, you've accomplished something. And the entire point you're trying to make should be embodied in the chorus or the hook. If you can disregard the verses and bridge (if you have one) in a song and find a complete thought or statement in your chorus that needs no further explanation then you're in good shape. The verses should lead up to, build up to, set up, or elaborate on that central idea contained in the chorus. I think of verses as concentric circles around a bullseye. The bullseye is the hook.

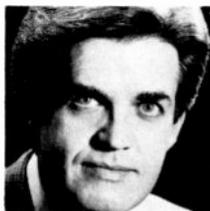
Well, there's a lot more where all this came from but it's time for all good songwriters to get to work and/or call their publisher. But that's another topic altogether.

(Eddie Schwartz is a songwriter based in Toronto whose songs have been recorded by Pat Benatar, Chicago, April Wine, among others.)

ARRANGING

COMPARING CHORDS AND HARMONIES

BY JIM PIRIE



Webster's dictionary defines harmony as "the pleasing combination of three or more tones in a chord." Webster's definition of chord is "a combination of three or more tones sounded together in harmony." This would seem to indicate that the two terms, chord and harmony, are identical. In fact, they are not.

Generally speaking, most guitarists, and I was no exception, start out with little, if any, musical knowledge. We tend to find a few "positions", (usually C, F, and G) and amuse ourselves sufficiently by strumming away with no apparent concern for voice leading or inner movement. Surprisingly, a few of us (like Ed Bickert) actually become real musicians, in the true sense of the word, in spite of the instrument.

The material which I propose to present here is neither new nor radical. Indeed, the renowned composer Ernst Toch provides an excellent indepth study of these views in his book *The Shaping Forces In Music*, which was first published in 1948. For those of you who do not have this book, I strongly urge you to purchase a copy post haste. I cannot even scratch the surface in the space allotted me here, but if I can whet your appetite sufficiently to find out more about the subject, then this column will

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have been worthwhile.

When comparing chords and harmony, it's clear harmony is the far superior, far more relevant impression. As Mr. Toch states:

"It becomes evident that harmony has a greater bearing upon composition at large than chord; that harmony, not chord, may constitute part of the personal characteristics of different composers (Wagner, Debussy); that harmony, even within the same composition, has greater functional significance than chord."

Suppose that we were to harmonize a simple melody in its most natural harmonization, using three basic harmonies; tonic, sub-dominant, and dominant function.

The effect of these harmonies clumsily planted in their root positions, correct as they are in themselves, is displeasing as compared with an inverted chordal structure, but with the same harmonies.

With the simple use of the chord-inversions, the clumsiness vanishes, and harmonic and chordal functions meet.

Ernst Toch states that:

"Theory usually advises that each member of a harmony should take, on principle, the smallest step into membership in the neighboring harmony. While this axiom seems a simple and practical expedient for the beginner, it implants in him a dangerous misconception, namely the viewpoint of the rigidly preconceived harmony as a fixed unit, or pattern, within the frame of which each voice seeks to take up its appropriate place."

"This narrow view must from the very beginning be replaced by the wider and superior view of the inherent urge of each voice toward linear self-preservation. For the linear impulse is activated by motion, and motion means life, creation, propagation and formation."

We could say that a "chord" is something solid, static, substantial, measurable: while the notion harmony implies the aspect of the fluid, unsubstantial, immeasurable. It may suit the chord to enter classification by measurements and mathematical symbols but if we try to force harmony into such rigid objectivity, it escapes this compulsion by a hundred loopholes.

It is worthwhile to know about the chords, their structure and consistency and it is commendable for the beginner to learn about them as a kind of foundation and a serviceable basis of communication. But if he stops this system he will be at the mercy of fatal limitations, inhibitions and perplexities; he will be doomed not to see the forest for the trees.

Toch further states:

"Beware of restraining the harmony phenomenon in a prison of mathematical symbols. It will revolt against such constraint and it will baffle you. If you want to penetrate to its core and disarm it, you must leave your measurements and figures at home and approach it, as it were unarmed yourself. Heraclitus' basic principle ('everything is influx') will serve you better as a sesame to open the door and win to the heart of harmony."

(Ernst Toch, *The Shaping Forces In Music*, Dover Publications, Inc., 180 Varick Street, New York, N.Y. 10014).

SOUND & LIGHTING

BASS SPEAKER ENCLOSURES

BY DON BARBER



There are three basic speaker types used in sound reinforcement for low frequencies:

- 1) Horns
- 2) Horn-Reflex cabinets
- 3) Ported cabinets

Historically, horns were first introduced into high level sound work because of their relatively high efficiencies. A horn placed in front of a speaker will direct the sound, concentrating the energy in a specific direction and increasing the output of the speaker. When you cup your hands in front of your mouth to call to someone at a distance you are concentrating the sound of the voice in the direction of the listener. A horn mounted in front of a speaker will achieve the same effect.

Low-frequency horns were developed for the motion picture industry in the early thirties. At that time 10 watt amplifiers were about what was available, so efficiency was all-important.

A horn's ability to concentrate sound energy is limited by the length of the horn and the area of the mouth. Bass frequencies are long, large, wave forms. If a horn is not large enough to focus these wave forms it will not add to the acoustic output of the speaker.

By the formula:

$$\text{Wavelength} = \frac{\text{Velocity of Sound}}{\text{Frequency}}$$

$$\frac{1130/\text{sec}}{100} = 11.3' \text{ Horn length}$$

That sort of size was useable in a movie theatre but it's not very portable!

Paul Klipsch refined low frequency horn design by realizing that the horn did not have to be straight but could be folded, allowing better use of space. He further realized that by placing the speaker in a corner, he could couple the output of the speaker to the floor and the two walls to effectively extend the mouth area and size of the horn.

Folded horns provided output efficiency and space efficiency but there is inherent distortion because the sound cannot bend around corners perfectly. Even with folded horns the deepest bass frequency is limited by the horn length and mouth area versus the size of the enclosure.

Most bass horns are effective to about 75 Hz and roll off quickly below this point. They usually require at least 2 or 3 cabinets combined to create a large enough mouth area.

It is important to realize that boosting the bass frequencies on an equalizer will not provide any more output from a bass horn because they are incapable of producing frequencies below the bass cut-off point determined by their mouth area and length. This sort of equalization boost will only require more amplifier power to no advantage and cause distortion in the speaker and probably in the amplifier. Don't try and make the speaker do

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what it isn't capable of doing.

Horn/Reflex

Since a speaker moves forward and backward, only half its output comes off the front of the speaker the other half comes off the back 180 degrees out of phase. In an open back cabinet such as a typical guitar amplifier, the bass energy off the back of this speaker will actually tend to cancel as the two opposite phase sounds combine.

In a reflex enclosure the sound is contained in the box and then directed out of port holes in the front of the box. The box size and port size are very critical to "tune" the cabinet to achieve the most output within a specific frequency range.

In a horn loaded reflex system, the upper frequencies can be controlled by a relatively small horn, while the bass frequency below the horn cut-off takes advantage of the energy provided off the back of the speaker.

The problem inherent in these designs is that the horn loaded response is typically 6 db louder than the reflex frequencies.

Fortunately these systems will respond to low frequency equalization within the limitation of the box and port size.

Equalization of this nature has become reasonable with the advent of high power amplifiers and high power handling speakers.

Ported Systems

A ported or bass reflex system provides the smoothest response since there is no horn to imbalance the output relationship between the front of the speaker and the output from the back of the speaker directed through the ports.

In a properly designed ported system, the relationship of the box size and the natural resonance point of the speaker will determine the bass resonance frequency of the speaker system. At this frequency the speaker is hardly moving and the port is providing all the output. Since the output from the cone is at its minimum, any distortion is at its minimum.

Below resonance the output of the port becomes 180 degrees out or phase-cancellation occurs and the bass response drops off quickly at a rate of 24 db/octave.

A ported system can be equalized for virtually flat response from the resonance frequency to the upper frequency limit of the speaker.

Since the advent of high efficiency, high power handling speakers and power amplifiers that can cleanly deliver the power required, ported enclosures far surpass horn or horn/reflex enclosures when compared for smooth response and deep bass reproduction.

A ported system will require twice as many speakers and twice as much power to provide the same output as a folded horn in the 200 Hz range, but it will be a smaller enclosure with a bass capability below 40 Hz and as low as 25 Hz, if required.

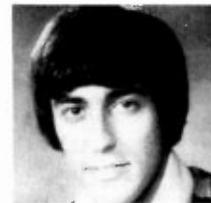
Folded horns are best suited when high levels are required from about 200 Hz to 500 Hz or when protection from weather or jerks poking things at the cone speakers is required.

(Don Barber is Vice-President of Westbury Sound in Toronto.)

RECORDING

MIXING FOR FILM VS. TELEVISION

BY PAUL ZAZA



It is the intention of this article to probe various techniques of mixing music, speech and sound effects in both the television and film media.

As I am sure you are aware, TV is basically videotape, while film is actually what it's name suggests. You can appreciate that the picture coming from both of these is produced in two totally different ways. So is the sound! Here's how it usually works. In film, sound is ultimately "read" from an optical track. This is a sound stripe that runs along side the picture (frames) that is coded optically when the lab develops the film. When the film is played through the projectors in the movie houses, the sound is decoded while the picture plays and amplified out to the audience. With this system, we have different limitations than those found within the videotape parameters. The problems are too complex to thoroughly discuss right here, but I will outline some basic differences.

It is true that videotape can take more level (better dynamic range), has better frequency response, less distortion and better head room



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than film. However, one might ask "Where is it played to the viewer?" Right! You guessed it, out of a three-inch TV speaker.

Now film optical tracks on the other hand, have poor dynamic range, limited frequency response, and virtually no headroom at all. But where does one listen to a film optical track? Right! In a theatre with huge speakers driven by powerful amplifiers.

Now that we understand how screwed up everything is, let's try and find a way to make the most of what we have to work with.

TV

Television sound tracks should almost always receive some sort of compression and/or peak limiting. Certain sounds that are normally heard in control rooms disappear when monitored on TV. For this reason, a compression ratio of even 2:1 will raise these kinds of signals and make them audible on a TV set. Peak limiting should be used when spikes or sharp waveforms are in the program. Music with a hard "attack" will in fact attack the poor components of the set and tend to "break-up" the sound. Some sound effects like heavy thunder, if not compressed and limited properly, will cause your output to clip and distort. Watch for speech and vocals where the letter "S" is pre-dominant. The sibilance caused by saturation of the "S" sound can often be annoying when played back through a TV set. Use a "de-esser" or roll off some 10K with your equalizers.

Basses and kick drums will not punch through on TV like they do in your control room and if you try too hard to make them, they will fold the electronics of the set and cause the amplifier to clip. This will obliterate every other signal that is meant to come through. Everything you play through your TV set will have a muddy middle quality to it. It is unavoidable for the most part. Until they start building better transmitters, amplifiers and speakers for television (and I understand they are), we will have to work within these limitations.

Film

With movies, the theatre operator controls the sound variables; ie. volume, tone and condition of the equipment. When a movie mix is performed, the engineer constantly asks himself the question, "How much can the optical take?" He knows that there is little sense putting extreme highs and lows onto his master mix when the optical process will simply take them back off. This is because the optical head on the projector cannot reproduce them. Therefore, many sound mixing theatres that specialize in film mixing use an "Academy Filter" which simulates the effect of a sound track played in a theatre, off of an optical track.

Here again, we watch for spikes, transients, erratic range fluctuations, extreme equalization and distortion potential in the high and low ends of the sound spectrum. This can become a particularly large chore, when the mixer must cram in 28 effects tracks, 3 music tracks, 5 dialogue tracks and a live "sync" track onto a tiny little optical track, and not lose anything.

The technology of TV is improving. With film we have seen many advances like 6-track DOLBY Stereo, 70mm, etc. The film media is a much more mature "stabilized" creature while video is still going through some growing pains. It's equally important, however, for the well rounded engineer to be fairly conversant with both.

BUSINESS

PREPARING A PRESS KIT

BY JOE OWENS



An important part of any performer's career is image and it's never too soon to begin learning how to make the press work to your advantage. In order to do

this, you'll need a collection of printed material that will serve as an effective presentation to the media, first in your community and then on a national and international basis. This collection of information is called a press kit. A press kit will represent your talent, personality and performance to the media, record companies, booking agents and concert promoters. Too often, groups neglect this aspect of their act entirely. A good press kit can mean the difference between being taken seriously or being dismissed as just another face in the crowd. So let's look at the construction of a press kit, its components and how you can go about organizing yours.

Biography

The first thing that you will need is a biography, a thumbnail sketch of your personal and professional history that will give a potential label or employer some sense of you as an individual and artist. It is here that a lot of artists, both professional and novice, make their first mistake. As devastating as this may sound, no one really cares where you went to high school, how many people were in your family, your current hobbies or favourite movie, that is unless you can figure out some way to introduce these things so they will be amusing to the reader. The press has no interest in such intimate details of your life until you become a big star at which time they will also want to know what you had for breakfast and how many times a day you go to the toilet. For now, however, keep the material that you put in your biography relevant to what you do. If you are the long lost daughter of some internationally famous personality or if the high school rock groups that you played in included Elton John or Mick Jagger, people in the press will definitely be interested, otherwise try to restrict your information to the facts; your name, age (maybe), musical education (if any), professional accomplishments and a general view of you as an artist and human being. Avoid pontificating here. Don't dwell on glowing quotes about your "distinctive vocal style", just be sure that they are highlighted in the press kit. Things like that will speak for themselves.

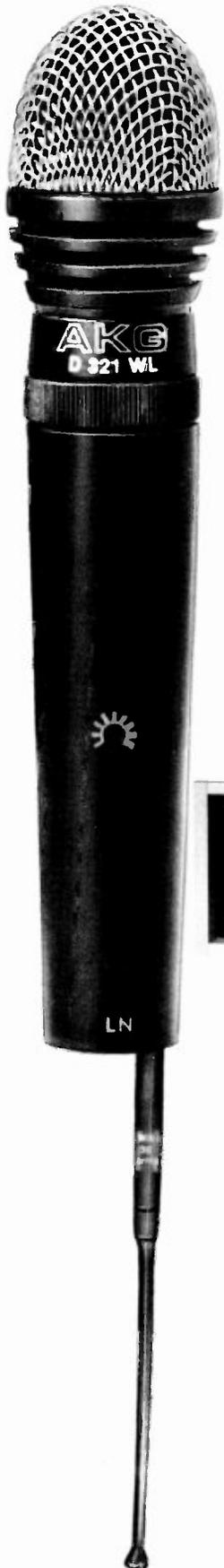
Present your biography in a brief, comfortable style that doesn't hype, but rather, informs...with style. If it is a group biography, you should take a slightly different approach. Don't bother with biographies of individual members, just concentrate on the formation of the band, how you came together (people are curious about this and bands seldom discuss it in their biographies), the group members' names, any information about other bands the members have belonged to (only if those bands have had some success either nationally or locally) and some idea as to where your new band is at musically. Here you may want to use a quote or two as a point of reference for the reader but

Remote possibilities from AKG.

For unlimited freedom of movement and the sound you want, AKG now offers no-compromise wireless microphone systems based on the popular and renowned vocalist microphones — D330, D321, C535 and CK67. Each Wireless Modular System (WMS) incorporates ergonomically designed features — LN compander circuitry for increased dynamic range, selectable carrier frequencies, and adjustable sensitivity. D330, D321, C535 and CK67 systems also feature two receiver sections and twin antenna. A dedicated circuit in each case monitors and selects the best signal with the highest S/N ratio. Interference due to local reflections is virtually eliminated. LED indicators provide continuous status of all essential functions. All "links" in each system, from transmitter to receiver to microphone element have been exhaustively tested and carefully matched to provide perfect transmission characteristics. It is this typical attention to detail, common-sense engineering, and thorough research that has helped build the AKG reputation as probably the finest (wireless) microphone manufacturer in the world.

Modular Microphone Systems.





D321WL 185W Wireless System.

Also available in D330, C535 and CK67
versions in diversity and non-diversity,
1 or 3 channel complete systems.

AKG ACOUSTICS 601 MILNER AVENUE, SCARBOROUGH,
ONTARIO M1B 1M8 (416) 292-5161 EXT. 2276
B.C., ALTA. (604) 872-1475 SASK., MAN. (306) 586-6334
QUE. outside Montreal (514) 668-0004
QUE. (514) 337-2030 MARITIMES (902) 835-8960

go easy. A quote like "crisp, top notch rock and roll" from the *New York Times* is infinitely preferable to "the best band on the planet earth" from the *Oakville Beaver*.

Performance Credits

A listing of important live concerts or other appearances goes well in a press kit for a number of reasons. Record companies like to see that you do perform live. Agents will see that you have been around and others reading your presentation will understand that you are to be taken seriously. Don't lie. It's very tempting to throw in a couple of goodies to round things out but it will catch up to you and it will be very embarrassing. Limit the list to the good gigs. You don't have to list every bar job you've ever played, just the jobs that will have some meaning locally or nationally, as in the case of the Bottom Line in New York or the Roxy in Los Angeles. You might want to break this list down into subheadings of concerts, clubs, television and radio broadcasts to allow people to see what a well rounded and "in demand" artist you are.

Clippings and Articles

Nothing is more annoying than receiving an envelope of confetti and this is exactly what a press kit full of tiny little original clippings of newspaper mentions or unruly, folded newspaper pages that are like a roadmap to refold, are like... A suggestion is to take these clippings and pages to an instant printer where they can be pasted up on one sheet and then printed or reduced to a more reasonable size and then duplicated. You don't need ten pages of press. Three or four of your best reviews will do. Also, if you have a particularly bad review that might amuse the reader, put it in and call attention to it, as long as it doesn't have any potentially damaging phrases in it like "too loud" or "unoriginal songs".

Photographs

Your press kit should also contain a recent photograph of you or your group. People make two mistakes here. First, they make up thousands of copies of one particular shot, which is usually outdated in three months when clothing or hair styles change, a group member quits or whatever, and use them for three years. This is silly. Make up about fifty copies and when they run out, change photos. It helps people to have a sense that you are changing with the times.

Secondly, people want to see you and not your fantasy. I constantly receive pictures of people dressed like pirates or airline pilots standing in fields, on bridges, in airplanes or on the moon. Save that kind of thing until you put together an outrageous stage show or until you get a gold record and can dress up any way you want. Make the photos interesting but not ridiculous.

Remember, your photograph projects your visual image and many people who see it might never meet you so consider what kind of impression you want to make as an artist and a person before choosing your picture.

(Joe Owens is senior V.P. of Musicon Management, Managers of Triumph).

Product News

NEW ELIMINATOR PLUS GUITARS AND BASSES

St. Blues Guitars introduces the new Eliminator Plus Series of guitars and basses. While retaining the best features of the original Eliminator series, the new Eliminator Plus series utilizes a new neck and angular headstock design featuring a new contour which gives the advantages of a flatter neck without unnecessary width. Bodies are two-piece solid alder contoured front and back. Body colours are available in red, white, black, and metallic royal blue laquer finishes. The guitars are available in a choice of 3 different pickup combinations using push/pull high output passive electronics, while the bass uses a classic PJ set up. The Kahler standard series trem using the new heavy duty springs and trem arm is a stock feature on the guitars.

For more information, contact St. Blues, 1492 Union Avenue, Memphis, TN 38104.



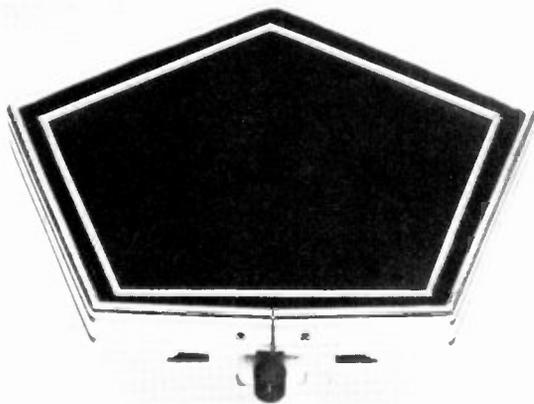
Eliminator guitars features flatter necks.

SYNTECH'S CHROMA MIDI CONVERTER

The unit is a small box with an attaching three foot ribbon cable that plugs into the computer interface jack on the back of the Rhodes Chroma. It requires no power supply since it gets its current from the Chroma interface. There is a MIDI in port, and a MIDI out port that can double as a through port. All MIDI functions and performance controls are programmed from the front panel of the Chroma. It can send and receive on up to eight MIDI channels simultaneously, thereby accessing the multi-timbral abilities of the Chroma System. When plugged into either port of the Fender/Apple Interface card, it will convert the Fender Music System into a MIDI system.

For more information, contact Syntech Corporation, 23958 Craftsman Rd., Calabasas, California 91302.

DYNACORD INTRODUCES "DUOPAD"



Duopad features two independent sensors.

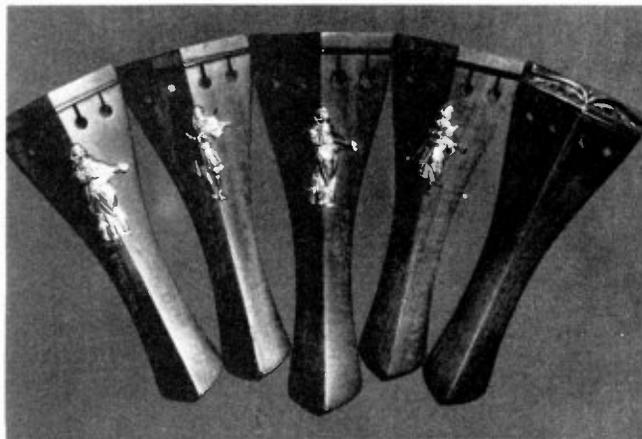
The new Dynacord Duopad offers two completely independent sensors: one on the surface and one on the rim, which then drive separate output jacks. Accordingly, two different sounds can be generated with the Duopad (e.g. snare on the percussion surface and rimshot on the rim). In order to heighten that snare feeling even further, the Duopad is equipped with a special transition

control, so the coupling between the two sounds can be infinitely adjusted.

All the other modules can be used including the cowbell, woodblock, electrified snare, and the reggae snare.

For more information, contact: Europa Technology Inc. 1638 West Washington Boulevard, Venice, California 90291.

ACCESSORIES FOR STRINGED INSTRUMENTS



Handcrafted violin tail-pieces.

James Designs is a new Canadian company specializing in accessories for stringed instruments.

Their first product is the "Tarisio" plastic violin chinrest.

They also produce a limited number of handcrafted violin and viola tail-pieces in ebony,

rosewood and boxwood. These have sterling silver or gold (14K or 10K) figures or designs applied. Many are made to order.

For more information, contact James Designs, 311 Robinson St., Woodstock, ON N4S 3B8 (519) 539-1826.

PIGNOSE IMPROVES 7-100 AMP

Pignose Industries announces its new high tech amp module in its model 7-100 amplifier. There is no change in the sound qualities, only an engineering change that improves the dependability of the portable battery operated amplifier.

The 7-100 is a practice amp, a studio amp and a performing amp. It's not just a guitar amp. Any instrument you can amplify, you can play through a Pignose 7-100, including your voice.

For more information, contact 1745 West 134th Street, Gardena, California 90018.



Engineering change.

SCENTED-MIST FOG JUICES

Meteor announces a new range of scented fog juices to be used in combination with their remote control fog machine.

Meteor's three fog machines and scented fog juices can be used in a variety of club, theatrical, concert, video and promotional activities to produce a cloud of smoky fog which billows throughout the room or can be made to hover close to the stage or floor.

The new Meteor fog juices are available in the following scents and colours:

Musk: Golden coloured fog fluid with an earthy scent.

Tropical: Pink coloured fog li-

quid releasing a fruity scent.

Pina Colada: White coloured fog creating a coconut scent.

Apple Blossom: Green coloured fog projecting an apple scent.

Lemon: Yellow coloured fog emitting a lemon scent.

Strawberry: Red coloured fog radiating a strawberry scent.

Rum: Brownish coloured Fog diffusing a rum scent.

Also available, is unscented Neutral Fog Juice.

For more information, contact Hammond Industries Inc., 8000 Madison Pike, Madison, Alabama 35758.

NEW DIGITAL DRUM PAD FROM JTG

JTG of Nashville has announced its new DRUM-FX2 digital drum pad.

Because the sound chips or ROMs used on the DRUM-FX2 are digitally recorded on an 8-bit 'compandable' format, the DRUM-FX2 sounds virtually free of annoying background noise, according to a company spokesman. This compandable format is in effect a kind of DOLBY noise reduction system.

In 'compandable' (a new coinage signifying compression and expansion of sound), white or background noise becomes roughly proportionate to the level of the sampled sound's decibel level. The result is the background noise actually decreases as the sound decays.

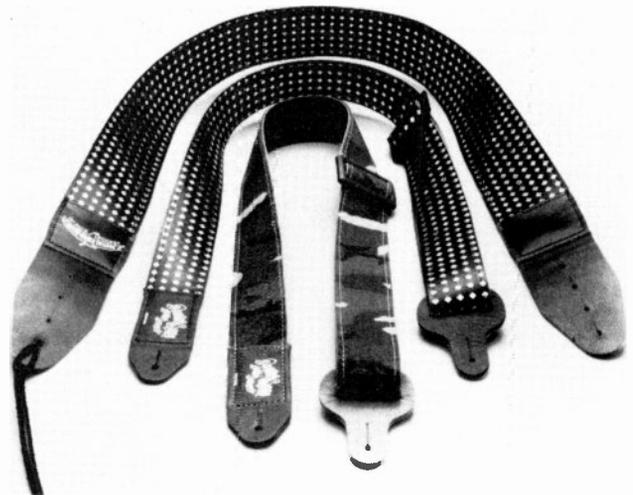
The DRUM FX sound library now has over 50 sounds to choose from.



Compandable format.

For more information, contact JTG of Nashville, 1024C 18th Avenue South, Nashville, TN 37212.

HEAVY METAL GUITAR STRAPS INTRODUCED



Studded straps won't damage guitars.

Silver Eagle - Accessories for the Musician of Van Nuys, California has launched their Con Tempo Heavy Metal Series Straps.

The 3" wide metal strap features leather and a surface embossed with silver mylar diamond shaped studs. Because of the "special materials" used to create this strap, it is virtually impossible to ever scratch or scar the guitar surface. The strap also features over six continuous rows of stud designs than run from one end of the strap to the other. The strap also features utility pockets at both ends of the strap for picks,

capos, slides, misc. accessories, stitching with heavy-duty industrial nylon thread, and can be trimmed to fit for personal preference.

The "Heavy Metal" Strap is also available in a 2" width and features the same design style as above but is backed with leather and has slide-buckle adjustability. This strap also features heavy-duty leather ends for secure attachment to the guitar.

For additional information, contact Silver Eagle Inc., 6747 Valjean Ave., Van Nuys, CA 91406.

IDEAS INTERNATIONAL INTRODUCES PRO-FAN

Ideas International introduces their unique Pro-Fan 707, aimed at keeping sweaty hands, face and body cool and dry. Mounted simply via wing nut to most cymbal stands, it allows maximum flexibility of placement in any setup. The unguarded blade is totally safe, projecting a large

volume of air in an ultra quiet mode, thereby eliminating leakage into nearby microphones. This fan is rugged and guaranteed for one year and is rated 110V, 60 HZ.

For more information, contact Ideas International, P.O. Box 236, Whitby, ON L1N 5S1.

INTERLINK INTRODUCES FORCE SENSING RESISTORS

Interlink Electronics announces a new electronic component that gives electronic keyboards and drum synthesizers the ability to respond like an acoustic instrument. Force Sensing Resistors (FSRs) are capable of sensing variable force proportionate to the amount of pressure applied. FSRs allow each key to be individually sensitized, producing a greater dynamic range than is otherwise available. FSR drum pads are non-harmonic and activate drum synthesizers only when struck. FSRs are available in custom or standard configurations and can be formulated to produce specific resistance values. FSRs are also used to give variable response to controllers and control panels. A data sheet with a free FSR sample is available from the company.

For more information, contact Interlink Electronics, 331 Palm Avenue, Santa Barbara, California 93101.

NEW MODEL H GUITAR FROM SANTA CRUZ

The Santa Cruz Guitar Co. has announced the introduction of their model H guitar. This instrument's shape was derived from the Gibson 'Nick Lucas Special' of the 1920s and 1930s. Offered in a wide variety of options, this guitar is versatile in both appearance and tone. Some options include; choice of woods used in construction (koa, maple, rosewood, etc...) cutaways, special inlay patterns, slotted peghead, custom neck widths and shapes (at no additional charge), pyramid bridge, as well as shallow or deep body construction for balance of tone. This guitar can be joined to the body at either the 12th or 13th fret.

For more information, contact The Santa Cruz Guitar Co., 328 Ingalls St., Santa Cruz, CA 95060.

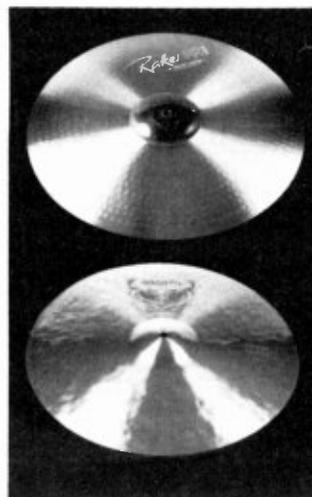
NEW ROCK CYMBALS FROM SABIAN

Sabian has just released some new cymbals designed specifically for rock drummers. According to Dave McAllister, Vice President of Marketing, all of these new rock cymbals were inspired by requests for tough, heavy-weight instruments with sound characteristics to match today's energetic, high-powered rock music. Sabian responded with the new Ride, Crash, Hi-hat, and Splash cymbals.

The HH Leopard Ride takes its name from the coloration created by repetitive heating and cooling as the metal is shaped. Finished by hand-hammering, the resulting sound is deep and dry with virtually no distracting overtones. Available in both 20" and 22" sizes, the LEOPARD is a heavy cymbal designed to produce the ultimate stick ride.

Sabian's new AA Rocktagon is unusual. The startling octagonal shape of this 18" crash cymbal will add visual interest to any drummer's kit. The unique shape and extra weight of the Rocktagon combines to give the aggressive drummer an explosive, penetrating crash.

With assistance from Peter Criss and Larry Levine, Sabian



Designed specifically for rock.

has developed a special new 12" AA Rock Splash. Designed specifically for rock, the larger bell and heavy weight produce a quick penetrating choke. There are two weights available; one for rock, and one for heavy metal.

For more information, contact Sabian, 4800 Sheppard Ave., East # 115, Scarborough, ON M1S 4N5.

D'ADDARIO INTRODUCES 5 STRING ELECTRIC BASS STRINGS

J. D'Addario and Company has added a new set of strings for the 5-string bass to their line. The 5-string bass has been growing in popularity over recent years. Until now, a 5-string bass player would have to install a special low-B string on their instrument. D'Addario has taken the 5-string bass player's special needs into consideration when they designed this set. The specifications are as follows:

NOTE	GAUGE
G	.045
D	.065
A	.080
E	.100
B	.125

D'Addario's new XL-850 set uses the gauge specifications that Nathan East, one of the most sought after studio bassists in the industry, incorporates on his 5-string bass.

For more information, contact J. D'Addario and Company, 210 Route 109, E. Farmingdale, NY 11735.

NEW DIGITAL DELAY FROM DOD



RDS 3600, for stage or studio.

DOD Electronics of Salt Lake City, Utah, head up their new range of digital delay systems with the DOD Digitech RDS 3600, suitable for both stage and studio applications.

Featuring a full 7 second delay that can be triggered by drum machine, the RDS 3600 also offers 'lootswitch' control.

'Speed', 'width' and 'delay'

functions operate 'flange' from 1.5-14 milliseconds, 'chorus' from 6-55 milliseconds, 'double' from 50-450 milliseconds, with 'echo' covering 200-1800 milliseconds, 400-3600 milliseconds and 800-7200 milliseconds.

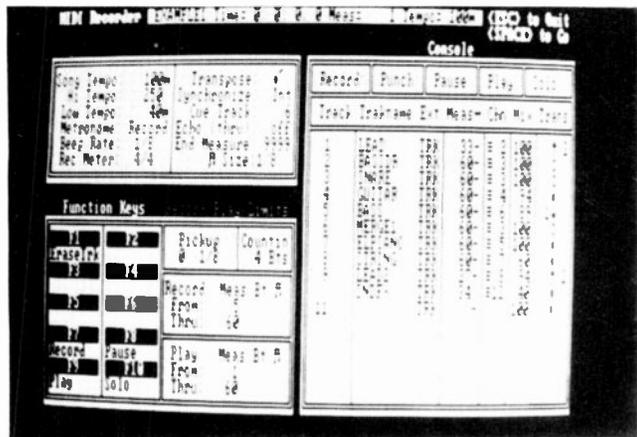
LED's are provided for delay 'kill', 'headroom' and 'delay time', whilst a two second mute prevents unwanted noise when switching

'delay time'.

'Repeat hold' can be activated at either the front or the back with 'feedback' option available, in or out of phase.

For more information, contact Heint Electronics, 16 Mary St., Aurora, ON L4G 3W8.

SIGHT & SOUND MUSIC SOFTWARE UNVEILS THE MIDI ENSEMBLE



MIDI Ensemble recorder, event and phrase editor.

Sight & Sound Music Software, Inc. of New Berlin, Wisconsin, announces the release of MIDI ensemble, the first in a series of software programs for the IBM-PC and compatible computers. The program provides the opportunity for owners of MIDI equipment to quickly record, shape and refine music performances,

featuring extensive editing capabilities made possible by the computing power of the business-oriented computer.

MIDI Ensemble consists of three main program modules; recorder, event editor, and phrase editor.

The recorder module lets you record and overdub tracks like a

multi-track tape recorder, and also includes other features which make it more flexible. Automated punch-in and punch-out, auto-locate, programmable metronome, track transpose, elapsed time measurement (real-time or frames), solo/mute tracks, pause, cue, etc., are provided in this module, which also includes interlaces to external controllers (tape sync, MIDI clock, MIDI song position pointer). There are 255 tracks available for recording and making copies of tracks.

In the phrase editor, you can specify the beginning and end points of segments of music, and then move, copy, delete, combine, and modify segments in various ways.

MIDI ensemble provides several other features, including a built-in text and graphics editor for creating a page of comments or diagrams saved with each song file, and the system setup module which allows you to tailor the program to your type of computer equipment.

For more information, contact Sight & Sound Music Software, 3200 South 166th Street, New Berlin, Wisconsin 53151.

ENSONIQ ANNOUNCES BLANK SOFTWARE

Ensoniq, manufacturers of the Mirage digital sampling keyboard, have agreed to distribute Blank Software's 'Sound Lab', a new visual editing system for the Mirage and Apple Macintosh.

Sound Lab's sound design features include: high resolution visual waveform and parameter editing; computer assisted modification and creation of waveforms; extensive digital audio processing; customized interactive visual controls and displays; a sound librarian and graphic looping aids.

Sound Lab combines the Macintosh's internal sound generating capabilities, computing power, and 512K of memory, with the Mirage to create a computer music system which rivals those many times its price.

For more information, contact Elkay Musical Instruments, 6969 Trans Canada Hwy., Unit 105, St. Laurent, PQ H4T 1V8.

NEW KEN SMITH BASS SERIES

Ken Smith Basses new B.T. Series feature book-matched wood tops and backs with contrasting center cores, active electronics, including a bypass switch and 5 piece necks with Ebony fingerboards. They are available in 4, 5, and 6 string models.

The 4 string basses are available with two custom wound Smith Humbucking pickups in P-J, J-J, or Soapbar configurations, while the 5 and 6 string models have Soapbar pickups.

All pickups have adjustable pole pieces while shielding of the control and pickup cavities ensure virtually no noise or interference.

For more information, contact B.A.S.S. Enterprises, 24-166 Eastbourne Ave., Toronto, Ontario M5P 2G6.



Bass features 5 piece neck.

DYNACORD OFFERS NEW COMPACT ROTOR SYSTEM

Dynacord, manufacturers of digital percussion computers and professional audio processors, have introduced their new CLS-222 Compact Rotor System. Contained in a single space 19" rackmount case, the unit offers not only fast and slow rotor modes but absolutely authentic acceleration and retard simulation for bass and treble frequencies, according to a company spokesman.

Other features include, selection of mono, stereo 1 and stereo 2, plus superstereo modes available through XLR or phono outputs, with front panel selection or footswitch control for stop-slow-fast.

For more information, contact Europa Technology Inc. 1638 West Washington Boulevard Venice, California 90291.

BGW UPGRADES POWER AMPS

BGW Systems Inc. handled in Canada by Platinum Marketing Network Limited, has upgraded its Model 85 series rack mounted power amplifiers.

The Model 85 series consists of three different versions, all with improved noise characteristics, an anodised brushed aluminum front panel, de'ented front panel gain controls and headphone jack. Additional features include easier servicing thanks to modular construction, a mono bridge switch allowing high power single channel operation and transient-free circuitry.

A new low feedback discrete circuit design is claimed to result in exceptionally natural sound coupled with the elimination of transient intermodulation distortion.

For more information, contact Platinum Marketing Network, 817 Brock Road, Unit 9, Pickering, ON L1W 3L9.

Market Place

FOR SALE

COMPACT DISC SALES. Full selection, convenient shopping by mail. Most domestic releases under \$20.00. For catalogue send \$2 to Northeron Sounds, Box 135C, Armstrong, ON P0T 1A0.

LARRIVEE GUITARS AT DISCOUNT PRICES. Phone or write for quote, The Guitar Studio, #202-1112 Austin Ave., Coquitlam, BC V3K 3P5 (604) 931-5455.

ELECTRONIC MUSIC. Limited edition C-60 cassette. Various artists. \$6.50 post paid (US funds outside Canada). Money orders only made payable to: D. Butler - OEMTP. For more information, contact: Ontario Electronic Music Tape Project, c/o Cedar Creek Sound, P.O. Box 1296, Woodstock, Ontario, Canada N4S 8R2.

FAIRLIGHT CMI 1983: (ALL SOFTWARE). Music writing, sample to disc, waveform drawing, etc. Includes complete library, all manuals, and personal instruction. \$18,000 or best offer. (705) 924-2124.

YAMAHA FX20 DIGITAL CONSOLE ORGAN. 1 yr. old. Serious enquiries please. (519) 455-8059.

LENNY BREAU: Last recordings, live in Toronto with Dave Young. Digital Masters. Available at \$9.98 from Colin Escott, RR#3, Stouffville, Ont. L0H 1L0.

GUITARS / FREE CATALOGUE. World's largest Martin guitar, Stelling banjo dealer. Gibson mandolins, banjos, Taylor, Kentucky, Wildwood, Guild, Ovation, multi-trackers, more. **MANDOLIN BROS.,** 629 Forest, Staten Island, NY 10310 (718) 981-3226.

SERVICES

THOMPSON GUITARS: professional restoration and repair services, custom handcrafted acoustic and electric guitars. Tel. (604) 359-7724 or write P.O. Box 841, Nelson BC V1L 6A5.

INSTRUCTION

LEARN GUITAR REPAIRING AND BUILDING. Small classes conducted by professional Luthier in well equipped shop. Materials, tools and accommodation provided. Certificates issued. Timberline School of Luthiery, Box 21, RR#1, Wilno, Ont. K0J 2N0 (613) 757-3027.

CREATIVE SERVICES

CREATIVE GRAPHIC DESIGN for album covers, brochures, catalogues & promotional literature. Whitney Graphics, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3 (416) 483-9712.

HELP WANTED

SALES REP. High school students for music publication and other musical products within Metro Toronto. For more information call Peter Marsilio (416) 755-9101.

FLEAMARKET

USED EQUIPMENT FLEAMARKET. Third Sunday of each month. 12 Shirley St., Kitchener, ON. 5,000 sq. ft. of Martin, JBL, Crest, BGW, Shure, AKG, Stage gear and more. For details and vendor information call Mary Anne at (519) 578-7810.

RECORDING

THUNDERBIRD STUDIOS, Western Canada's newest 24 track mobile recording studio is ready to serve you. Digital 2 track. SMPTE video interlock. Introductory rates. (403) 946-4173.

16 TRACK STUDER, Trident console, computerized mix-down to PCM digital or dolby 'A' analogue, 14 synthesizers with MIDI computer control, Steinway grand, Simmons and Rogers drums, and more! Affordable. (416) 534-7464.

WANTED

RUSH ITEMS: "Not Fade Away" - 45, Early photographs and recordings etc. **ARNIE GOLDMAN/** 3821 Northwood Rd./University Heights, OH 44118.

ATTENTION SONGWRITERS/MUSICIANS. **MUSIC PUBLISHER** needs your up-tempo rock and R&B songs for established recording acts in Canada, US and Europe. We have had releases on CBS and MCA Records, and are working with some of the top record producers in the business. Send a cassette with a maximum of four songs, along with a self-addressed, stamped envelope to: Alternative Music Publishers, c/o David Stein, PO Box 3278, Stn. D. Ottawa, ON K1P 6H8.

ASSOCIATIONS

CANADIAN MIDI USERS GROUP - Be part of an exciting new group of musicians exchanging patches and information through our monthly newsletter! New products, programming hints, interfacing, computer info, software, free soundpatches and "Members Only" want ads. Canadian MIDI Users Group, P.O. Box 1043, Belleville, ON K8N 5B6.

CHRISTIAN MUSICIANS. We are a resource network providing encouragement and prayer support for you and your music ministry. C.F.C.M. 9917-79 St., Edmonton, AB T6A 3G2 (403) 466-1240. C.M.A. P.O. Box 574, Brampton, ON L6V 2L6 (416) 791-9950.

PUBLICATIONS

SOME STRAIGHT TALK ABOUT THE MUSIC BUSINESS. Written by Mona Coxson, the book's sixteen chapters show the musician how to keep his head above water whether he's a sideman, a part-time musician or has his sights set on super stardom. \$14.95 plus \$1.00 postage & handling. CM Books, 832 Mt. Pleasant Rd., Toronto, ON M4P 2L3.

NEW! SPEAKER CABINET BUILDING GUIDE AND PLAN BOOK \$9.95. Straightforward guitar, bass and PA speaker cabinet plans. Add \$1.50 for postage and handling. **ORDER YOURS TODAY** from THE PLANMAN, 807-38 Orchard View, Toronto, ON M4R 2G3.

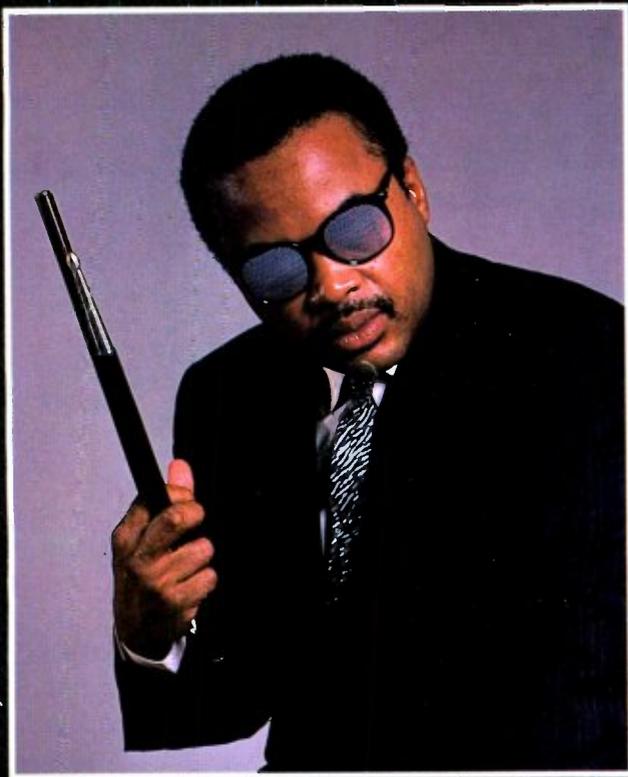
Canadian Musician - Back copies. Mar/Apr '79, May/June '79, Jul/Aug '79, Sept/Oct '79, Nov/Dec '79, Jan/Feb '80, Mar/Apr '80, May/June '80, July/Aug '80, Sept/Oct '80, Nov/Dec '80, Jan/Feb '81, Mar/Apr '81, May/June '81, July/Aug '81, Sept/Oct '81, Nov/Dec '81, Jan/Feb '82, Mar/Apr '82, May/June '82,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

Marketplace Rates: 50¢ per word. Minimum \$10.00. Frequency discounts: 3 ads - 4%, 6 ads - 8%, 12 ads - 12%.

Visa and Mastercard accepted.

Canadian Musician, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

Photo by Ebet Roberts

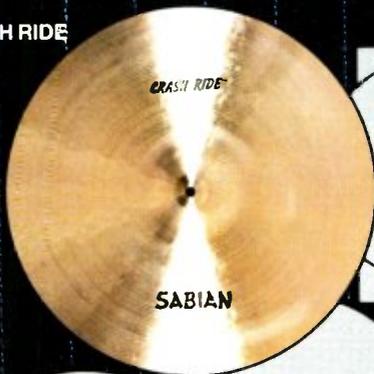


GREAT JAZZ. GREAT CYMBALS.

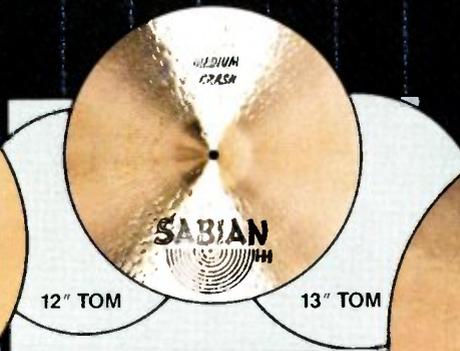
"Sabian Cymbals are the finest cymbals being produced today. Each one has a sound that is individual, yet is absolutely consistent in quality and musical color. The bell sound is vital to my music ... with my Sabians this bell sound is always clear and distinct."

Jeff Watts

20" HH CRASH RIDE



16" HH MEDIUM CRASH



22" HH MEDIUM RIDE



12" TOM

13" TOM

22" BASS DRUM



14" SNARE DRUM

14" TOM



DRUMMER'S SEAT



14" HH SIZZLE HAT



18" HH MEDIUM CRASH

16" TOM



Hear Jeff Watts and Sabian on the new Wynton Marsalis album – Black Codes from the Underground.

SABIAN LTD., 4800 SHEPPARD AVE. EAST, #115, SCARBOROUGH, ONTARIO M1S 4N5, CANADA TELEX 065-26227

READY TO MEET THE CHALLENGE!

The NEW AT-RMX64 Recorder/Mixer from Audio-Technica

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The AT-RMX64 is ready to meet the challenge
...your challenge!

YES, I'm challenged!
Please send me
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Montreal, Quebec H9P 2N4



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