

CANADIAN MUSICIAN

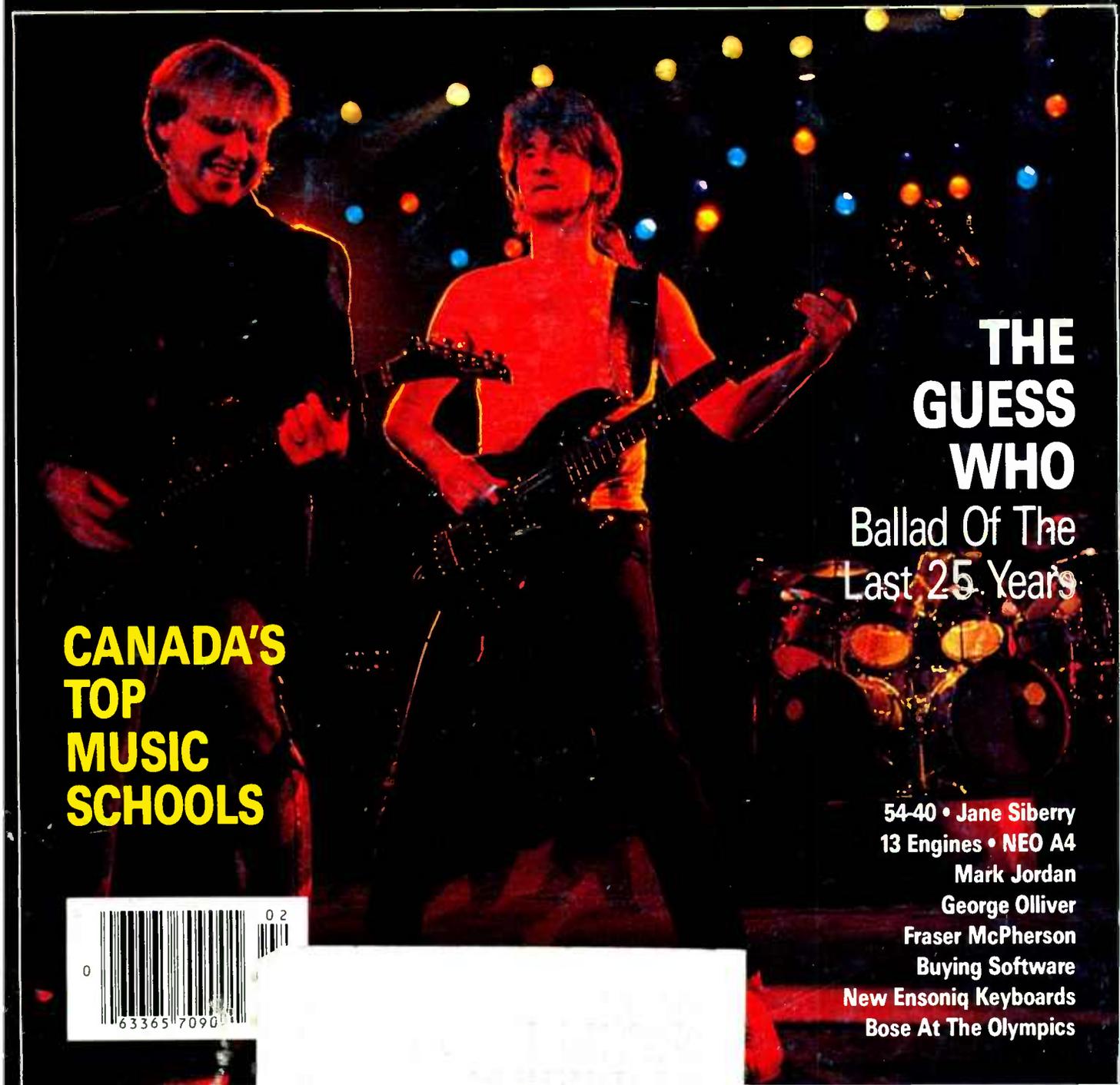
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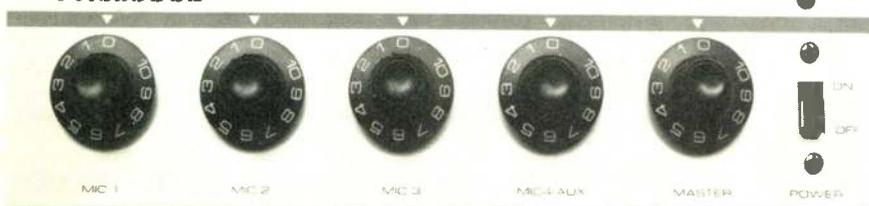
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The Musician In The Business World

Capitalism has been taking a bad rap from the vast majority of musicians and the music press for at least twenty years now. Specifically, businessmen running record companies, booking bands, etc. (and their obsession with generating profit) have been equated with everyone from dishonest politicians to child molesters. At the same time, big business bashing is an all too common theme in song lyrics. It's time musicians take a closer look at the motives and psyche of the businessman.

In the December issue of *Success* magazine writer Morgan Reynolds makes a powerful case for saluting the efforts of the competitive businessman. In his article, written primarily for an entrepreneurial audience, he suggests that businessmen under constant attack from pundits in the media, the pulpit and the academy have lost sight themselves of where their interests and those of their countrymen lie. "They refuse to be interviewed in the press, or, worse, they volunteer apologies for the 'shortcomings' of capitalism."

This scenario rears its ugly head constantly in the music business. Millionaire rock stars often come under attack from eager rock critics mentally juggling the writings of Karl Marx, a Labatt's Blue and all their early Dylan records. Rock and roll managers are inclined to pretend the 26-year-old rebel slashing away at his Fender in T-shirt and ripped jeans doesn't go home in a fully loaded Mercedes sports car.

As Reynolds put it, "The situation is ridiculous, and dangerous. Businessmen must understand why capitalism works, and why mass prosperity depends on the freedom of the individual to try new ideas, risk losses, and enjoy profits. They must get into the war of ideas."

But why is there such hostility directed towards the capitalist? Because the core motivation of successful businessmen is self-interest and they make no bones about it. Reynolds: "In the real world, self-interest is a universal ineradicable, and necessary trait for any surviving organism. Capitalism is the system that acknowledges and harnesses self-interest."

Clearly, the making and marketing of music presents a whole different set of problems as it relates to the musician and his fans. It's not the same as launching a new hair care product or a "new, improved" Chevy van. The

buyer/seller relationship here is intimate, personal, and — from the buyer's perspective the product represents a unique message from one person to another.

Based on this intrinsic artist/fan relationship it was understandable that Bryan Adams' manager, Bruce Allen, refused to allow Bryan to be interviewed for a recent *Canadian Business* magazine cover story entitled "Rock 'n' Roll Inc." This fascinating outsider's view of the music business in Canada illustrated the need for the industry as a whole to stand up proudly and say "yes, we are motivated by profit and self interest."

We've come a long way from the mind set of the sixties that applauded the casting off and rejection of material wealth. And music fans today have evolved to the point where their musical heroes need not live in squalor for the sake of their art.

"Under capitalism," writes Reynolds, "the natural competitiveness that self-interest entails encourages not destruction, but excellence. Creative competition is the basis of our prosperity, and of all advances in human achievement. Free trade rewards the creators, rather than the takers, of wealth: The more you offer, the more you get in return."

These comments thus far deal with the potential for capitalism and present a "best of" scenario. The music business in Canada, in reality, is an immature industry where demand for our products still far exceeds the industry's ability to effectively produce and market them to the record buying and concert going public.

Sadly, there does exist today numerous successful entrepreneurs in the music business that get by despite their lack of great ideas and vision. There have been excesses, mismanagement, errors, exploitation, tacky commercialism and rip-offs. But eventually, as the industry matures, the inept will fall by the wayside, and the true spirit of capitalism will fuel the music business towards greater heights.

As Adam Smith, the great philosopher/economist, wrote in 1776: "The constant effort of every man to better his condition is frequently powerful enough to maintain the natural progress of things toward improvement, in spite of both the extravagance of government, and of the greatest errors of administration."

Ted Burley,
Editor



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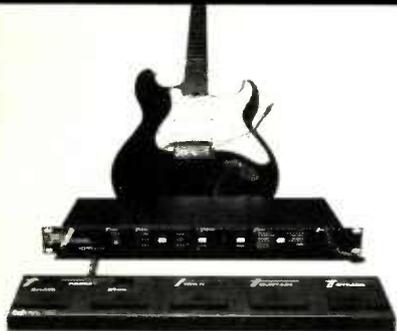
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FEEDBACK

Mustn't Be Able To Read

Reading your last issue (Dec. /87), another great issue, I might add, I came across one of the letters in your Feedback department. The only reason I could figure that anyone could not enjoy your magazine, is not being able to read. He may have had to get someone else to write the letter. You have a very well written and interesting magazine. Keep up the good work.

James Lake
Parsboro, NS

You Missed The Point On The EVI/EWI

This letter is in response to the Akai AVI article by Tony Carlucci in the last issue of *Canadian Musician*.

Boy did you guys miss the point, you even put us under the blanket title of a MIDI controller. To make things worse, Mr. Carlucci spent an obviously agonizing, minimum amount of time on the EVI in order to compare it with some type of pitch to voltage system.

What a disservice to such a fine instrument.

The Akai EVI/EWI Electronic Valve/Wind Synthesizer is the only musical instrument of this type that does not have the most aggravating problems of either Pitch to Voltage or MIDI tracking delays.

Please allow me to explain to your readers the design concept of this totally awesome new instrument.

The EVI doesn't work like a trumpet because it is not a trumpet. The technique involved in playing the EVI is much simpler, although different.

When Nyle Steiner began developing this instrument about 10 years ago, he was not out to copy a trumpet or a sax. His concept was to offer the most versatile wind synthesizer and develop a mouthpiece that would best suit synthesizer technology, while still offering familiarity to players.

The EVI/EWI mouthpiece only senses air pressure, it's like blowing on your little finger. The most important fact here is that for a wind synthesizer to be musical and to truly have a human feel, all envelope control must be at the mouthpiece.

The Akai EVI does not suffer the problems and limitations of a "MIDI only" controller because all envelope generation is done at the mouthpiece. All others do it at the MIDI sound module.

To completely eliminate the MIDI problems, the EVI uses direct voltage (not pitch to voltage) to control the EWV-2000 sound module. (MIDI is limited to only 127 values where direct voltage is completely variable.)

The result: a truly expressive musical instrument with true human feel.

This is the advantage that keyboard players don't have.

But is it really hard to learn?

This may come to a surprise to *Canadian Musician* and to Mr. Carlucci; It was not mastered in a week. That's right, it will probably take a month for most players to get the mouthpiece control and probably another to get the fingering.

If you're not convinced, check out the EVI/EWI Video at a local Akai Dealer or send us \$20.00 for a copy.

Peter Janis,
Product Development Manager, TMI
Port Coquitlam, BC

Fashion Models Shouldn't Buy Guitars

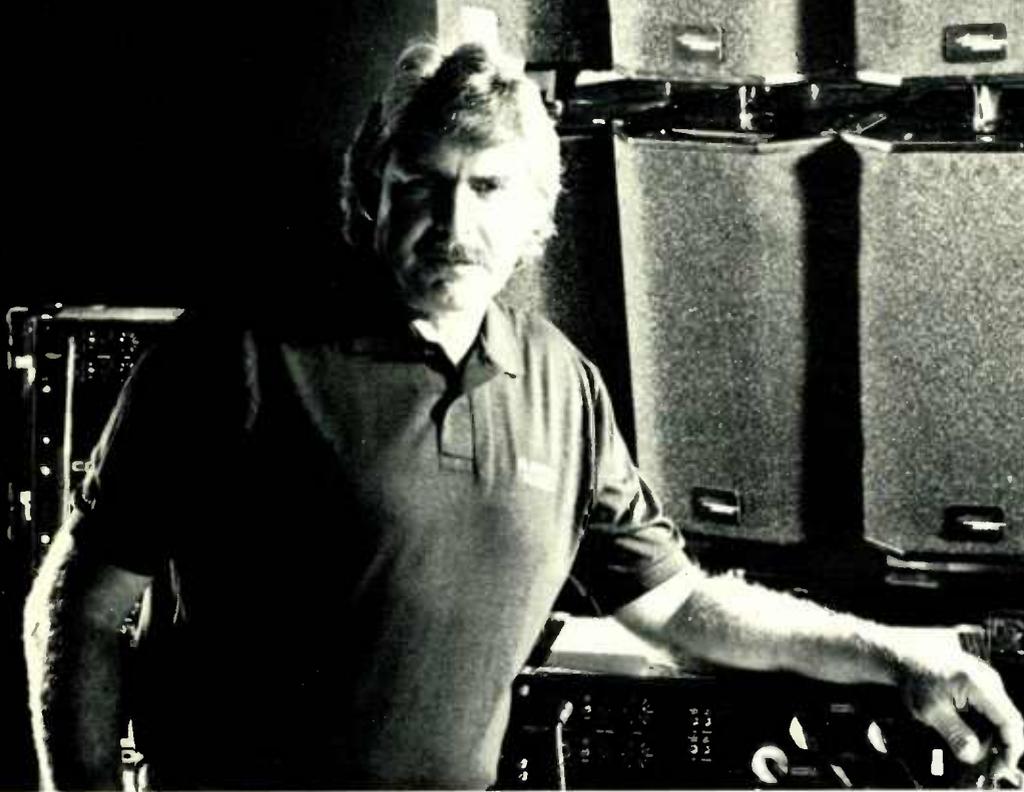
I would like to respond to a letter that I just read in your Feedback section from your December '87 issue. In the letter, a gentleman mercilessly insulted your magazine, using such words as "glossy rag" and "disgrace" to describe it. Firstly, I'd like to say that, so far as I can see, he's Right! But in defence of your magazine it should be said that it isn't your magazine that pushes rock bands that appeal to 13 year olds on the public, but the Canadian music industry itself. Don't get me wrong. I know there's a lot of great Canadian talent out there, unfortunately the talent scouts don't! Having been a musician in the southern and northern Ontario bar scene since age of 15. I realize the difficulty involved in getting a break. I found that booking agents and club owners are more interested in your 8x10 glossy and your hair's resemblance to Platinum Blonde's than the musical talent you possess.

I remember when a band got together a few years back, the first concern was the music, not getting the lead singer to look like Gowan and the band to sound like Loverboy. It's a real shame. I blame rock videos. These facts drove me to quit the music industry altogether. I'll bet even Ronnie Hawkins is getting frustrated in his search for Canadian talent. I'm glad he isn't caught up in all that hair gel and spandex. I love Canada! Its musicians have great potential! But its fashion models shouldn't buy guitars

Wayne Deadder
Oakville, ON

Bruce Burns:

"Finally... I found a speaker system that delivers real power with a smooth, natural high end."



Burns Audio won the 1987 ProSound News "Sound Reinforcement Award, Festival Category," for Liberty Island ceremonies. Other credits include: "We the People..." the Barbra Streisand HBO Special, Happy Birthday Hollywood and the Emmies.

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JANE SIBERRY

Extending the Boundaries of Pop Music

by Howard Druckman

As usual, it's been a busy year for Jane Siberry. She's signed a world-wide, multi-album deal with Warner Bors., (although she remains on Duke Street in Canada); her last album, *The Speckless Sky*, has gone beyond gold in Canada; she's earned critical raves on tour in the U.S., from the *New York Times* to *Creem Magazine*; two television specials have been aired on the CBC and TV Ontario; and now she's written, played on, and co-produced a fourth album.

The Walking is about trying to establish a sense of clarity in a world of uncertainty and contradiction. And like Van Morrison, Siberry is extending the boundaries of what is arguably "pop" music, working toward a more non-narrative style.

"The White Tent The Raft," moves through several "clearings" - labelled as "sad," "happy," "angry," and "wierd" - that vary from light and airy synth parts to aggressive guitar pounding to stark vocal passages.

"The band loves that," says Siberry, "because they find enough to do that's challenging. There's lots of room for things I knew everyone was best at, places that were almost set up for them.

"I always give the band a rough draft and ask what they hear and feel, and always hope that they'll give me what I want before I tell them. I was almost sad to put the vocals on it - it would make a wonderful instrumental album really.

"In 'Red High Heels' and 'Lena Is A White Table,' I was just playing with the idea of trying to build a song in blocks or units: These parts should be in a high register; the next one should be very low; this part will suddenly extend; this will be short. But I ended up liking some of the demo tapes better because they were smoother and more pleasing, transition-wise.

"A lot of the demos ended up being just guitar and piano," Siberry explains. "And we tried to continue that throughout the arrangements. There's a certain kind of rawness I like, though I don't mean sloppiness or not playing well. I often do the demos really quickly and roughly, and it's a whole



PHOTO: GEORGE WHITESIDE

Jane Siberry

phenomenon falling in love with them as the actual songs get out of control, too big and too loud.

"It's hard to sing that high without sounding harsh," she says. "But that's alright.

"I'm definitely leaning toward a more live-in-the-studio sound. 'The Walking' is just bass, drums, piano, and guitar. 'The White Tent, The Raft' starts out with just me singing and Ken (Myhr) playing guitar.

"At the end of 'Lena,'" she continues, "we were doing it live, and the band just kept on going. Each person kept going past the end, and the next person kept going past that. The best band feel there is, I think, where everyone just loosens up all of a sudden."

A misconception about Siberry is that she's wealthy now that she's a pop star. "I'm still way in the red," she admits. "I haven't made any money yet from sales, none at all, here or in the U.S., anywhere." Siberry's record companies (Duke Street here, Open Air for *Speckless* in the U.S.) are still collecting sales royalties to recoup recording costs. Meanwhile, *The Walking* came in at about

\$100,000.

"We went over budget at the end," say Siberry. "I caught a cold and kept trying to do vocals 'cause everyone wanted it out soon. I'd go in but I just couldn't do some of them. In the end, (bassist and co-producer) John (Switzer) and I didn't get the second half of our producer's fee."

Nonetheless, Siberry is a lifetime artist. "If you love music that much," she says, "you want to have a career at it. It's a slow-building thing. Not that you deliberately stay low-key, but this is the best I can do. I can't write Top 40 songs, and the world doesn't need more Top 40 songwriters anyway."

That seems fine with Warner Bros., who've allowed Siberry creative control to write, sing, play, produce, and perform whatever she wants to. "If they let me do what I want, I think they'll end up with something that'll please them. I hope. The concentrated work of one person; I think that's what they want, really."

She pauses, smiles. "Even if they don't know it."

New Porta 05 Mini-Studio From Tascam



The Porta 05 mixer is a 4-in/2-out design that offers plenty of versatility for both recording and playback. All four inputs accept line-level input from electronic instruments as well as standard signal processing devices. Input channels 1 and 2 also accept microphones for recording vocals or acoustic instruments or direct inputs from electronic instruments such as guitars. Trim controls are provided to set the optimum input level.

Pan controls on each channel send the corresponding input to the desired track of the recorder when recording, and to the stereo program buss for mixdown. A 2-channel, 2-band equalizer is also provided on the stereo buss for tonal adjustment during both recording and mixdown. Tape cue controls are also provided on all four channels making it easy to set up the ideal monitor mix when record-

ing. A REMIX/CUE/EFFECT selector lets you choose the desired signal for monitoring, and a headphone jack with its own level control makes monitoring as simple as plugging in a pair of headphones.

The recorder section also features switchable dbx noise reduction so you can create clean, noise-free recordings. It also has a Zero Return auto-locator function to make finding the beginning of takes a simple push-button operation. The recorder is also compatible with the standard stereo compact cassette format, so you can record or listen to standard stereo cassettes.

The Porta 05 lets you hook up an effect to its external effect send/receive loop. Each channel on the mixer has an effect send level control so you can set up any desired effect mix, and a master effect return control controls the overall level of the effect signal re-

turned to the stereo program buss.

The Porta 05 permits synchronization of MIDI music equipment such as sequencers and drum machines to material recorded on tape. Simply record the MIDI/FSK sync signal on track 4 of the recorder, then feed the playback sync signal back to the MIDI device via the special SYNC OUT jack. An internal bandpass filter on the Sync Out line guarantees a clean sync signal to minimize data errors.

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Digitor’s sync-to-tape facility allows the original soundtrack to be downloaded into the memory any number of times, but in sync with the edit decision list recorded on the floppy disk.

For more information, contact: Soundcraft, 1444 Hymus Blvd., Dorval, PQ H9P 1J6 (514) 685-2094.

Waveframe Introduces Digital Audio Work Station

Waveframe Corporation has announced the first all-digital audio workstation for the professional audio market. The AudioFrame, the Digital Audio Workstation, is a complete sound production environment integrated into a single unit. The AudioFrame enables audio professionals to produce finished sound tracks without leaving the digital domain.

The AudioFrame workstation incorporates synthesis, storage and editing, signal processing, and mixing and mastering in one unit. The system employs a proprietary digital audio bus that allows an array of plug-in modules to communicate digitally. Modules for analogue to digital and digital to analog conversion, sampling synthesis, studio control processing, and memory expansion are available.

For more information, contact: WaveFrame, 4725 Walnut St., Boulder CO 80301 (303) 447-1572.

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PRODUCT NEWS

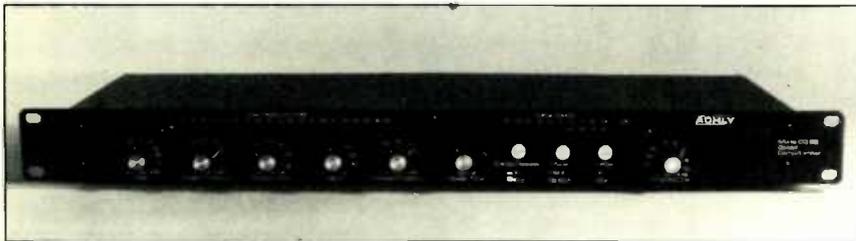
Ashly Introduces Gated Compressor

Ashly Audio Inc. has introduced a new addition to its line of Limiter/Compressors, the Model CG85 Gated Limiter Compressor. The new unit combines the signal handling of previous Ashly units with a new detector section that incorporates Gated Release. An internal gate monitors the audio signal and interrupts changes in gain during periods of silence. For example, as an announcer is speaking, a conventional compressor would begin to increase gain whenever there is a pause, resulting in pumping and modulation of background noise. The CG-85, however, will distinguish between actual changes in program level and the absence of program (pauses). During such a pause, the CG-85 simply locks the gain at its current level and waits for the next signal before decid-

ing whether to increase or decrease gain.

The CG85's controls include Input Gain, Attack threshold, Ratio, Attack Time, Release Threshold, Release Time, and Output Level. The Gated Release function is switchable, as is overall Gain Reduction. Metering includes a 20 segment Gain Reduction Meter and 11 segment Level Meter, the latter being switchable to indicate either input or output level. Rear panel connections are via 1/4" phone jacks and include Input, Output, Stereo Tie and Detector Send and Receive. The unit is housed in a steel chassis that occupies a single rack space.

For more information, contact: GerrAudio, 363 Adelaide St. E., Toronto, ON M5A 1N3 (416) 361-1667.



Symetrix Introduces SX201 Parametric EQ/Preamp

The model SX201 Parametric Equalizer/Preamp is a studio quality parametric equalizer/notch filter designed to handle both low level and line level inputs. Three separate fully parametric bands of equalization are provided, with +15dB boost and -30dB cut capability, allowing the SX201 to be used for both creative and corrective equalization. Overlapping frequency controls cover the entire audio range, from 16Hz to 20 kHz. Bandwidth is continuously variable from .05 octaves (for notch filtering), to 3.3 octaves (for tone shaping).

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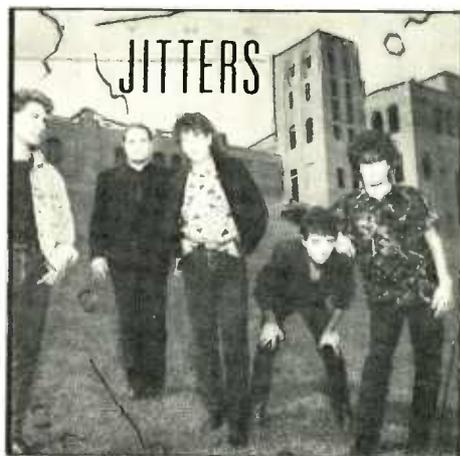
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The Fine Art of Album Design



By Nuala Byles

First of all I would like to explain who I am. I am the art director for *Canadian Musician*, as well as Whitney Graphics, an affiliated graphic arts company owned by the publisher of the magazine. In this article I'd like to share with you my experience as an album jacket designer. Although my work includes corporate design for products and services (e.g. package design, annual reports, ads, brochures and catalogues) as well as magazine design, I've also worked on a number of creative design projects for musicians. My most recent projects include album jackets and poster design for Haywire, Glass Tiger, Michael Damian, Leroy Sibbles, Terry Jacks, Christopher Ward and The Jitters. Previously, I worked with Juno award winning album jacket designer Dean Motter on jackets for The Nylons, Manteca, Scott Merritt, and Terry Crawford.

I'd like to focus on the creative and not so creative aspects of two of my more recent album jackets: Christopher Ward and The Jitters. For both of these projects I worked with photographer Deborah Samuel, who came up with the initial idea or concept for the look of each one. She shot the photographs, I came up with the overall design and layout, and we jointly decided on the colours that would be most effective. The concept can be both the designer's and photographer's responsibility, or just one of them, depending on who the record label has hired initially for the project. I should add here, that strong collaboration and effective communication between designer, photographer, band and record label are essential for a successful jacket; one that achieves the image a band wants to project and maximizes point of purchase recognition

and album sales. I'm speaking from experience.

On Christopher Ward's jacket we decided to be subtle with both the photography and typography design. On the front cover we used a black and white photograph with a very condensed type face which can only be read while holding it in your hand. Unfortunately, the marketing people at the record company were not thrilled with the results, nor was one critic who referred to the album design as "bleak." Personal taste aside, I now understand their point. If an album, such as Christopher's isn't going to be front racked in the record stores, what record buyer is going to be curious enough to pick it up when there's nothing at the top of the album to jump out and say "look at me, pick me up"? Live and learn. Being creative is one thing, putting that talent to the most effective use in the marketplace is another.

The Jitters album jacket, on the other hand, was extremely successful. The front cover shot of the band was taken at the Toronto waterworks, and was originally done in black and white, then hand coloured by Deborah. All parties involved, record company, manager, and band were pleased with the results. In fact, I received a thank-you note from lead singer, Blair, saying, "the jacket is perfect. I don't know how it could be improved."

An important thing I have learned during my career is when designing something that must be read, and often read for the first time (i.e. a logo for a new band or product) it should be primarily readable. In addition to doing their album jacket, I designed The Jitters band logo, which is now used on all their

merchandising products. I came up with four initial designs, one being a shakey handwritten logo, another being solid block letters with a "jittery" line going through the middle. They chose the latter design because it was more readable, even though the others got across the idea of "jumpy" and "jittery" as well. The concept of jumpy and jittery is there by using the "jittery" line, but what also comes across loud and clear is the name of the band; and in this case that was the most important element.

A designer's job involves a lot more than sitting down at a drafting table and coming up with a pretty package. That's the fun stuff and only about 20 percent of the picture. Eighty percent of your time is actually divided between liaison with the record company, artist, manager and photographer.

Ideally, six to eight weeks is an adequate amount of time for the designer to do a good job and therefore the band should be thinking about the concept and/or image they want to portray while they are in the recording studio. In the real world this is only just beginning to happen. Also for a professional-looking cover the budget should run between \$5,000 and \$7,000; that's including paying for all supplies and the designer and photographer's fees. (This does not include printing). There are some people around who may do the job for \$500 to \$1,000 but often a low budget will result in the final product looking cheap. What band wants to look shoddy after all that work and money spent recording?

(Nuala Byles is Art Director of *Canadian Musician* and the graphic arts firm Whitney Graphics.)

Video Now A Major Focus At Le Studio

by Harvey Wolfe

Until recently, Le Studio in Morin Heights was synonymous with platinum, like the dozens of albums that hang on its walls by David Bowie, The Police, Bryan Adams, Rush and a slew of others that have come to this secluded spot north of Montreal to record.

Studio owner Andre Perry, with an eye to the future, gradually became more and more involved with video, to the point where the video annex is much larger than the recording studio which gave birth to it.

Remarkably, in the "I need it yesterday"

world of advertising and television production, the distance to get to the studio has not been a handicap, its solidly booked schedule being the proof.

At the heart of the operation is the on-line room. It resembles the bridge on the starship Enterprise and is where all of the production culminates.

It is the place where the video equivalent of a mixdown takes place, where various altered images are rolled into one visual statement.

The ability to alter images and have the capabilities to deliver the latest stylized visual effects that a critical industry and discerning public expect, is what video facilities live and die by. It is a very expensive game, one that Andre Perry Video has constantly come out on top of.

Although the equipment used to create visual effects has been compared to the outboard gear in a recording studio, it is generally expected to go one step further. Rather than being enhancement devices, which delays, reverb and compressors are generally used as, the effects in a video studio are called upon to redefine the visual makeup of the image they are "plugged into."

In keeping with the importance attached to these so-called effects, they are located in separate rooms surrounding the on-line room. Unlike audio, where a recording engineer is expected to be knowledgeable, and have the ability to operate every device in the recording process, the video process is much more of a team effort and Andre Perry has

nurtured a winning combination to deliver the goods in a variety of applications.

With technology moving at a break-neck pace, leaving behind it a path strewn with expensive and obsolete equipment, a studio's survival often comes down to the astuteness of its equipment purchases. Equipment is viewed in terms of its "generation", where it sits in the evolution of technology and how useful and efficient it still is.

Andre Perry Video uses several key components that work in concert to achieve often spectacular results. Among this arsenal is the Bosch FGS 4000, a three dimensional animation system that is part of the last wave of technology. An example of what has been done with the Bosch is the reknowned Dire Straits video for "Money For Nothing." The Bosch facilitates smooth three dimensional shifts in moving perspective with accuracy and ease unseen until its appearance on the market.

More recently the studio acquired The Wavefront system of three dimensional animation software, that hooked up to an Iris Workstation comprising the latest generation of technology. It is able to do slicker, more complex shapes than the Bosch and is on the leading edge of animation.

Along with the above mentioned are effects called paintboxes, primarily used to create and enhance surfaces. The Quantel Paintbox, long an industry standard and the Ampex AVA, utilizing the latest research in paintbox technology, are available to turn a grey surface into wood or marble.

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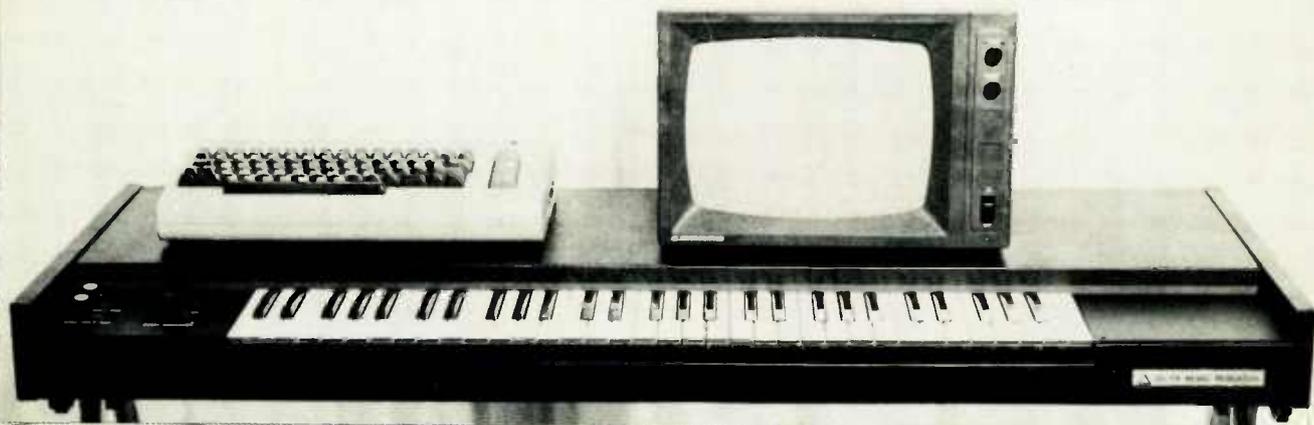


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MEN WITHOUT HATS

Le Renouveau: Pop Go The Charts

By Ashley Collie

The recent death of Rene Levesque and all the consequent end-of-an-era pronouncements notwithstanding, by many accounts the province of Quebec is undergoing a Francophone revival: in this case, a music renewal.

One of the more encouraged observers of this trend is none other than Ivan, lead man without hat. With brand new management and a worldwide record deal in tow, a lively new English album (*Pop Goes The World*) out, and a tour planned to be underway in the New Year, a revitalized Ivan explains, "I can't wait to perform because there's a lot of performing left in me and I've got to get it out. But I'd also like to do a music project in French. I can see French music happening again: le renouveau is a good way to describe it. There's a lot to be done here, and I'd like to participate in it."

It's been almost five years since an infectious pop single, "Safety Dance," catapulted a "garage band" as Ivan puts it into the music spotlight, and earned Montreal's Men Without Hats several Felix awards and a 1984 Grammy nomination in the best new artist category. It happened all too quickly and Ivan admits, "It was just a big snowball beyond my control. I realized the enormity of the platform I had, but I wasn't feeling comfortable using it. I had a hard time trying to understand it all, and in retrospect, there was a lot left to be desired on my part."

After three self-produced albums, the band members, which included Ivan's two brothers Stefan and Colin Doroschuk, along with Allan McCarthy, went their own ways. They were also about to go their own way from manager Marc "Bulldog" Durand and their U.S. record label, MCA. Ivan, himself, added a new twist to the saying "have gun will travel": he lugged his Yamaha CP-70 around Europe with him in two road cases, saying "I always keep an instrument close to me. I was setting up the piano in friends' homes or borrowing guitars."

His travels took him through England and to Sevilla in Spain where he had some unusual experiences that were to start his own personal renewal: "It was Spring Festival with the emphasis on growth and rebirth. But there were also a lot of pagan aspects to the rituals with scenes of crucifixion and self-



Ivan

flagellation. I saw the similarity to the pagan elements in 'Safety Dance.'"

Fresh with these images, he returned to North America, waited out the severing of the record contract, and hung out in New York where he came across another eye-opening experience, the result of which was to influence the new album to come. Now sounding a lot more at peace with himself, or at least better able to cope with the music industry machinery, he recalls that New York period. "We fall into traps. I used to think I wasn't sexist or racist. But I took some poetry classes with Audrey Lord and was exposed to black lesbianism, radical feminism. Her classes taught me about writing, poetry, and life in general. It was an awakening for me, a sort of rebirth."

The album concept began jelling with the creation of a fictional persona, a young 12-year old girl named Jenny, who sprang from Ivan's renewed imagination. Ivan describes *Pop Goes The World* as the story of Jenny being "exposed to and taken through my world

of rock and roll." As the opening lines of the title song simply explain: "Johnny plays guitar, Jenny plays bass/ The name of the band is the human race/ Everybody tell me have you heard?/ Pop goes the world!" Ivan says the story of a girl goes beyond the normal "guys-only" content of rock and roll.

Nothing overly intellectual here, but this as well as the other songs are skillfully drawn from the same pop well that initially served the band so well. Actually, the album goes surprisingly beyond catchy pop ditties. For instance, listen to "On Tuesday's" folkloric melodies and you'll hear Ian "Jethro Tull" Anderson's distinctive flute arrangements; on the "Bright Side of The Sun", the band pays a positive homage to Floyd's *Dark Side Of The Moon*; in the haunting ballad "Lose My Way", you'd swear you're reminded of McCartney on "The Long And Winding Road" and of the Beatles' lush but simple orchestral manoeuvres; and, "Walk on Water" "encapsulates what we've been through and where we're at now."

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As for these obvious influences, he admits, "Remember when I told you about a turning point experience I had at a Genesis show in Montreal in the mid-seventies, well the influences you hear on the new record are undoubtedly my personal influences. I used to think that using them was a rip-off, but now I feel that you shouldn't deny them; in fact, you should have fun with them and expand on them."

Of a more practical change in his approach to the business was another encounter in his New York period. The band was indeed men without record deal, the irony of which isn't lost on Ivan, who adds, "We don't take ourselves as seriously as people might think. I mean, our name has given rise to all sorts of jokes and puns. That's fair!" The man he met was Derek Shulman, the former Gentle Giant vocalist, and A&R man for PolyGram in the U.S., whom Ivan credits with helping him to get focussed and with also assisting on the album concept. Men Without Hats was signed worldwide to PolyGram by Shulman.

Shulman was also instrumental in introducing Ivan to his soon-to-be manager, Paul King, the English-based director of affairs of both Tears For Fears and Level 42. Ivan explains this key move, "Marc Durand (former manager and co-producer) had a different ideology about the whole thing. I needed some-

one who would just manage. Paul is dedicated to that job, and there's no real problem with him being in England because I've found that business in this industry is basically conducted over the phone, anyway. What he offers the band is major clout with the record company, which is what you need. He has a track record that covers the whole gamut; for instance, he started out as a promoter and built up this end to the point where he was like CPI is here in Canada. He, then got into management because the promotion end of things just ran itself."

With the business components in place, the album started taking musical shape. Demos were done in various locations but the album was recorded in four different studios in England, and mixed at Morin Heights in Quebec. Although Ivan and brother Stefan helped in production, they were assisted by Zeus B. Held (Dead or Alive, Alphaville and Peter Dinklage) and the simple fact of using a bona fide producer made a marked difference in the end product. Ivan says, "It differs from our other three LPs in terms of production value. Our first albums were definitely lacking even though they may have been charming in a naive way. Marc knew as little as we did. We also weren't working on just \$15,000 budgets.

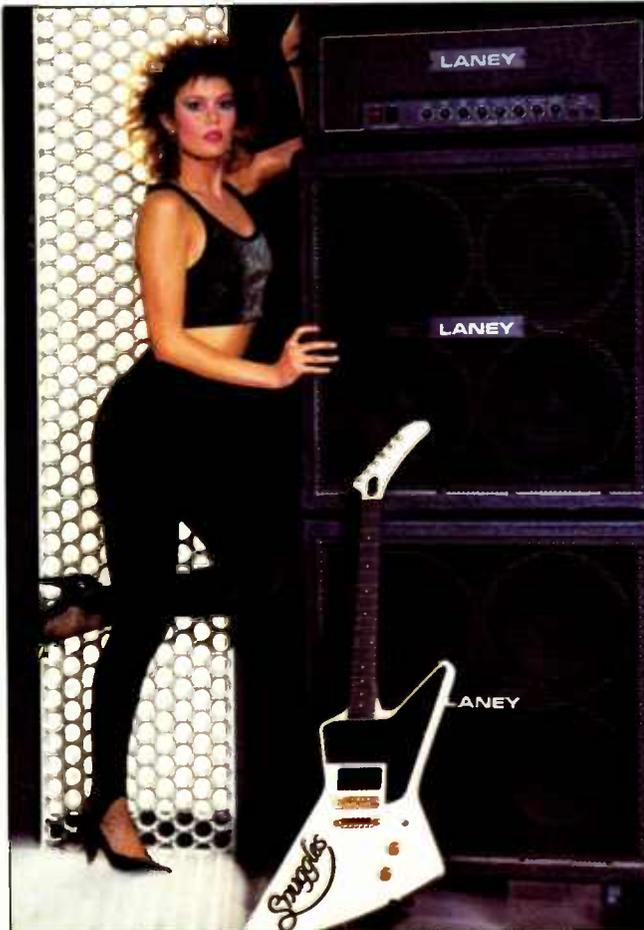
"I really don't know for sure what this new one cost, but it sure was a lot of fun. For the

first time, we got to work with professional production people and with equipment like solid state logic boards."

Because the album is keyboard oriented, Stefan and Ivan were able to do most of the recording themselves. "We did all our pre-production on an Emulator because it's what we could afford. But in the studio we used the Fairlight and a sequencing program (Page R) which allowed us to do such things as edit, shift sequences, try double choruses without reprogramming. A lot of the sounds we used we created and sampled ourselves. We used the Fairlight, which is basically a work tool, to drive them."

The Fairlight allowed Stefan to sample his violin parts to create the orchestral effects, and let Ivan play with his vocals in some intriguing ways. Saying that his voice "is an instrument," he sampled his voice with various effects to widen the vocal range. "We both like the orchestrated horns and strings, and having 24 to 56 tracks to work with allowed for a lot of fun."

Ivan hopes that their live shows will have a sense of imagination and mystery instead of being "just a succession of songs. In the early days of the band, we went into theatre with expensive but creative tricks. Gabriel's Genesis was very good at that. We hope we can bring back some magic."



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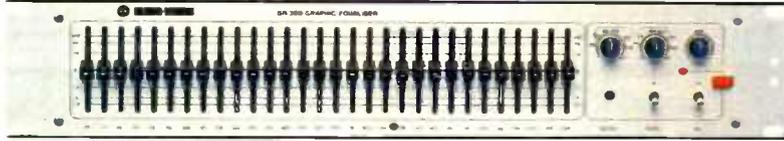
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Raffi: The World's Most Popular Children's Artist

by Tim O'Connor

You wouldn't think a guy who sings songs like "Shake My Sillies Out" or "Five Little Ducks" could possibly upset anybody, but Raffi is breaking toddlers' hearts and angering parents these days.

He simply can't meet the demand for appearances across North America. In New York, scalpers reportedly got \$300 U.S. a piece for tickets to a sold-out show. "I can't play stadiums," the 39 year old with the neatly trimmed beard said, laughing. "I can't spend a week in each city either. It makes a lot of people angry. Our cut-off point is the 3,000 seater which I know isn't the optimum situation for young children, but it's a manageable one."

In the last five years, Raffi has become the world's most popular children's singer and it's meant he's had to wrestle with some of his philosophies about performing and recording. The business of being Raffi is very different now from 1976 when he recorded the 18-track *Singable Songs for the Very Young* and pressed 1,000 copies which he distributed personally to children's bookstores

in his old station wagon. It ended up selling more than 320,000 copies in Canada.

His vinyl output has reached nine albums, including the recent *Everything Grows*, and mostly through word of mouth, he's sold more than two million records worldwide. And in the fall, Raffi published three books that combine pictures and his lyrics which are as familiar to kids between two and six as Big Bird. It makes one wonder when the Raffi Hawaiian shirt collection will come out.

"I'm still very capable at keeping commercial interests at bay. We've been approached by a number of companies to do merchandising, endorsements, TV ads. You name it. Raffi watches. Anything but designer diapers. But I'm simply not interested because I'm concerned with the music standing on its own."

Even though his recording budgets are higher and he's now distributed by A&M, Raffi's approach doesn't differ much from his early days when he gave up a middling career as a Toronto folkie to become a children's singer. In 1976, he began planning his first album by sitting down with his wife Debi Pike

and friends Bonnie and Bert Simpson, teachers all, and discussed childhood development theories, batted around lyrics and what they saw was lacking in children's music. They go through the process before each album and they continually re-evaluate their approach. Bonnie Simpson sat in on this interview and periodically scribbled down ideas that were tossed around which might be developed later. They collect information on early childhood education and Raffi attends conferences on the subject.

In 1976, they also scouted around concerts by children's performers to figure out the best way to structure his shows. A key decision was to dispense with the practice of inviting all the kids onstage. Raffi said: "It set up a situation where the parents involvement in the show was simply pointing to their kids and saying 'Isn't Johnny cute?'"

"We thought there was value in the family sharing the music as a unit, with the interactions between parent and child. It gives the adults a chance to join in with their children in singing."

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STEPPING OUT FRONT TO LEAD YOUR OWN BAND

By Zeke Rivers

I guess it would be safe to assume that every musician playing any instrument, and any type of music, would love to have his or her own music played by a band that he or she was leading. Many have taken "the big step"; some have been successful, while others have not been as successful.

In my career so far, I've played in what I refer to as "co-op bands"; collections of individuals, all with varying degrees of responsibility, all geared to a common musical goal (whatever that may be), with all members taking an equal share in the profits and losses. Personally, these bands have been, *Arlington* (1976-78), *Willie English* (1978-80), *The Bopcats* (1980-84), *The Rock Angels* (1985) and *Frankie and the Vipers* (1986). From these experiences, I've observed that generally the level of responsibility taken per member does not equal the level of remuneration per member. More often than not, this fact begins a decaying process, that can cause a co-op band to begin to break up. Most people like to do things their own way, and after a while, "compromising" is not the first

thought in a musician's mind. Enter the "bandleader."

I got my first taste of the bandleader-side-man situation, early in 1986, when my pal Jack de Keyzer took the remnants of The Rock Angels (Teddy Fury on drums and myself on bass), then added Mean Steve Piano and formed the first version of his own band. Fittingly he called his new project The Jack de Keyzer Band, and took up residency at the Hotel Isabella in Toronto as the house band. The situation was great for everyone involved, but all for different reasons. As bandleader, Jack called all the shots, and as sidemen we were paid a guaranteed decent wage to perform his tunes and cover songs selected by him. It worked for me for a while, but in April 1986, I decided that I wanted to do the same thing — with a twist. I joined up with Frankie Venox, fresh from Teenage Head fame, to put together our own rock and roll outfit called The Vipers. Together, we started from scratch, and forged a tough rock and roll outfit with a twist! The twist was a young metal guitarist named Dee Areo and the result was Eddie Van Halen meets Elvis

and Jerry Lee.

As the summer progressed through to fall, I got the craving to have my own band. Frank and I were co-leading this band, so with urging from my road manager Hank Rych I set the wheels in motion... and such huge wheels I soon found them to be!

The responsibilities of being a bandleader are enormous and endless, but to hear your own songs played night after night, precisely the way you've envisioned them, is the most pleasurable and satisfying experience any musician can hope for. Then when you hear a crowd, at a venue you've played previously, with a co-op band, go nuts over your presentation of your own material, well, should I say, ... Roman Candles? Even more than that! But as Ian Hunter wrote in his autobiographical documentary *Diary of a Rock and Roll Star*, what happens in the life of a musician, before and after that one-hour show, would make a normal working person think we must be nuts!

(Zeke Rivers fronts Zeke Rivers and Davoom!)

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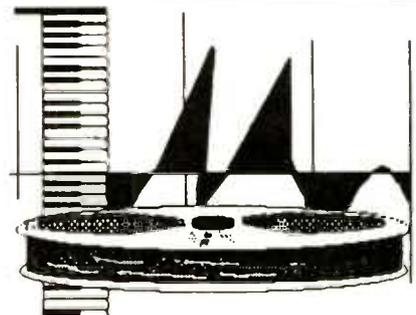
"Master Tracks Pro... a program clearly designed to be the do-it-all Mac sequencer. This sequencer is one of the most impressive we've seen for any computer." *Ted Greenwald, Keyboard, July 1987*

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"Master Tracks Pro is doing a great job for me, and has solved my needs for a reliable sequencer that offers more features. The more I use this program, the more I like it. Once you've played with graphic modulation editing, it's hard to go back to any other method." *Craig Anderton, Electronic Musician, August 1987*



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Musicians Caught In The Middle Of DAT Controversy

By Tim O'Connor

The electronic industry is ecstatic, the record industry is mad as hell and musicians and audio engineers are caught in the middle again of a major brouhaha.

For the second time in a decade, the two industries have squared off over the issue of home taping. This time it's over new digital audio tape. And with the advent of compact discs, the stakes are higher.

The first DAT recorder - the Luxman model KD117 - arrived in Canada in November. It's the first of what's expected to be a wave of the machines. Even though it comes with a whopping suggested retail price of \$2,699 for the Japanese recorder and \$25 for the blank tapes, industry observers say it's only a mat-

ter of time until DAT recorders saturate the market like VCRs.

"When DAT comes along, it will make standard cassette recorders unnecessary," said Ian Masters, a columnist for Stereo Review. DAT can record and reproduce sound with the same astounding clarity as a CD. That's because DAT works on the same general principle. When recording, the machines convert music into an electronic code on the tape. When played back, the code is converted back into music. There is no hiss and no loss of high-end sound. DAT players don't have more features than analogue recorders, but DAT cassettes are enclosed like videotapes and are about one-third the size of analogue cassettes.

All this scares the record industry. Having just come out of a slump with the increasing demand for CDs, it doesn't want to see its new cash cow dry up. And since no pre-recorded DAT tapes exist, the industry argues the only purpose of the new machines is to copy CDs.

The fear is well founded. It's possible to make thousands of DAT tapes from just one CD with no quality loss. A Japanese firm made a chain of 1,200 copies starting with one DAT tape and the 1,200th tape was as perfect as the first.

"DAT will just escalate the home taping problem 10 times," said Brian Robertson, president of the Canadian Recording Industry Association. He said record companies lose about \$200 million in sales each year to home taping. If unchecked, he said it's only a matter of time before DAT machines are mass produced and the prices drop. "It's the

future, but unfortunately there may be no future for the music industry unless controls are put on it."

The North American record industry has lobbied both the U.S. and Canadian government to impose a tax on the recorders and blank DAT tapes. But the industry is pushing hardest for a requirement that all machines be equipped with an anti-copying device, known as the Copy-Code System.

Developed by CBS Records, the system encodes the master with a supposedly inaudible signal that stops the recording process in conjunction with a chip in the DAT machine. The chip would detect the signal and disengage the recording mechanism.

But some sound engineers say the system does in fact hurt the sound of CDs, which destroys the rationale behind having a superior format. To include the signal, a narrow band of sound in an audible range must be removed from the music. If the U.S. National Bureau of Standards, which is testing Copy-Code proves it doesn't degrade the sound, Masters said Congress will likely pass the anti-copying legislation.

But the record industry has another weapon. Robertson said no major record company will produce pre-recorded DAT tapes. (Only GRP, a small U.S. jazz label, has announced it is readying pre-recorded DAT tapes.)

Masters said this will hurt the electronics manufacturers and the consumer because until there are plenty of pre-recorded tapes, DAT machines won't be mass-produced. However, he said record companies which initially resisted CDs, will eventually embrace DAT "once they see a buck in it."

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SOFTWARE: What And Where To Buy

In the last issue of *CM*, I discussed several of the popular computers available for music applications. Once you have purchased the computer hardware, a major step has been taken in getting a computer based MIDI system up and running. There are still a couple more decisions to be made - where do you buy the software and which program best suits your needs? This article offers a few suggestions to help you to solve these dilemmas and is based around a typical first time software purchase - your sequencing program.

A lot of shopping can be done over the phone. The sales staff at your local music store is possibly your best source of product information. They have had the opportunity to check out sequencers from many different manufacturers. Most sales staff tend to sell the programs they like themselves. This is both good and bad for you. The fact that they like it indicates that they have worked with the program and are impressed by its capabilities. However, there are many different philosophies about the design of sequencers and just as many concepts in editing and recording MIDI data. If a sales person insists on showing you one particular program when you have asked specifically to see another, you might try another store.

It is to your advantage to buy both the software and computer at an established music store. A positive relationship with a truly knowledgeable salesperson will afford you some great operating tips. If the salesperson's experience is limited to a CZ101, they probably would not be able to help you as much as someone who has worked with a lot of different MIDI equipment. And don't forget the extra public domain software goodies that many stores offer. Many forward thinking retailers have assembled extensive patch and sample libraries for the more popular instruments. If you don't support them, why should they support you?

In every Canadian city you can find at least one keyboard salesperson that holds a genuine enthusiasm for their work. In the larger centers you have many choices. One way to quickly qualify a salesperson's credibility is to insist that they give you a quick demo of the program. That means they know how to use your type of computer, have sold enough of the programs to have it in stock and probably have had a chance to look at it. That's a lot of qualifications right there!

My experience in software distribution has been that most stores tend to favour a particular computer. If you own Computer A, why

talk to someone that only wants to sell you software for Computer B? Don't be intimidated by claims that there is only one way to go. If you have purchased any of the popular machines mentioned in the last article, you can be sure that there is good software available.

There may already be a specific program that you're looking for - maybe through recommendation from a friend or an advertisement in a trade magazine. Make sure you read at least one review of the program you are considering. Most reviews are contributed by professionals and are an excellent source of product information. If you have trouble finding a review call the manufacturer or national distributor directly. They will have one on file and may also be able to recommend a qualified retailer in your area.

**“Keep
in mind
no program
has
everything.”**

After you identify the sequencer you want and where you may be able to purchase it, call the store and ask for a salesperson who knows that particular program. It's a good idea to prepare a list of questions in advance. If the conversation goes well, check what their lunch hour is and base your visit around their in-store schedule. If possible, set up an appointment. Make sure you buy your program from the salesperson that initially sells it to you. If you receive a great demo from Store A, and then make your purchase on the basis of price at Store B - do not expect to go back to Store A and pump the salesperson for more information. I've worn the salesman's hat in that situation several times. I've even had customers come back and complain that the guys at Store B can't help them. I'd remain pleasant and polite, but would remember the incident, and be sure to support only

my real customers.

The problem that many first time buyers face is that their experience with sequencing software may be somewhat limited. If you are planning on doing any serious work with your software, the following list represents some important features you should be able to find in most "professional" sequencing programs.

- 1) Individual event editing
- 2) Global editing
- 3) Record in external sync
- 4) Support Song Position Pointer (SSP)
- 5) Merge and copy tracks
- 6) Quantizing
- 7) Echo thru/re-channelize data
- 8) Step input
- 9) Looping
- 10) Punch In/Out

The scope of this article is such that I can't discuss each of the features individually. I would suggest that if you ask a salesperson about any of these features and if they are not familiar with the terms, then you shouldn't be shopping at the store.

Keep in mind that no program has everything. If you want to qualify your software choice even further, consider the features listed below.

- Record on multiple MIDI channels simultaneously
- Supports multiple MIDI output port assignment
- Supports MIDI file standard
- Record Sys Ex info
- Strip specific controller or note data
- Adjustable clock resolution
- Loop in record
- Sequencer supported by a scoring program

If a MIDI interface is necessary, make sure the one you buy is compatible with your program. This usually isn't a problem, but Ask. Does the program require any special monitor or memory configuration? Do you need any additional adaptor cables? Look at the manual - is the program well documented and the manual clearly laid out? If the salesperson can't show you a copy of the manual, chances are they haven't looked at it themselves.

If the retailer and software you've picked meet most of the requirements discussed in this article, then you're definitely on course. Now get on with using this technology to make some music. And let's not forget the music.

(Chris Chahley is president of Musicware Distributors.)

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MIDI

PRODUCT REVIEW

Dr. T. Sequencer For Atari ST

by Benjamin Russell

Only a short while ago the Atari ST computer was introduced to the personal computer market. Already we've seen generations of software spring up and mature where once there was only a glint in the eye of the programmer. Dr. T's Keyboard Controlled Sequencer is just such a case.

Dr. T's debut with the software market was for the now venerable Commodore 64. Some loved the power the program gave them, especially considering the limited resources of that computer, but others complained the KCS was not very friendly. We've seen the program grow in adaptations for the Commodore 128, then the Atari ST, and most recently the MacIntosh.

We were rather disappointed with the first version of the KCS on the Atari. The program was obviously unfinished so we were forced to reserve judgement. Soon thereafter, version 1.2 arrived, still unfinished, but getting there. When we finally got our hands on the latest version (1.5) we were pleased to see the program's features fully implemented.

And there are some very nice features indeed.

Those familiar with the Commodore versions will recognize and be instantly able to use one of the three modes, the Open Mode. Here you create sequences which may contain information for: note on/off, velocity, MIDI channel, duration, position in time relative to the start of the sequence, measure and step number. Sequences can also be used to call up other sequences, insert program changes, send MIDI exclusive information - you name it. This is where the ultimate power of the program may be found.

Mindful of past criticisms however, Dr.T's has seen fit to include two other modes, these being more intuitive to work with. The program boots up in Track mode which emulates a multi-track tape recorder with screen buttons for play, record, fast forward, reverse and so on. This mode has some features we liked very much and recording is very straight forward in real time. The length of your piece of music is determined by the length of track 1. The music automatically

loops and new tracks are recorded on each successive pass. Some people will appreciate the option of real time quantizing (like a drum machine). Of course, you can record without quantizing and try different quantize rates afterward. The real time nature of track mode is carried forward very nicely in the implementation of punch points which may be set individually for each of the 48 tracks. The punch in/out points are set on the fly and mute the tracks temporarily until you decide you've got it right, allowing you to compare different takes. It can be used as a form of automated mutes to good effect in a mix. When you've got something you like, you can transfer it over to Open Mode where it may be incorporated into a sequence. Once you've got a bunch of sequences, you can string them together in the Song mode. Here you can structure a piece by calling up sequences in any order you want, specifying how many times you'd like them to repeat, whether they're transposed, and so on.

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MIDI

PRODUCT REVIEW

Sampleware Sound Disks Quality OK To Great

By Benjamin Russell

Samplers have changed the lives of a lot of musicians and composers in the past couple of years. What was once the exclusive domain of the rich and famous is now within the reach of anyone with a day job, or steady gigs. We're speaking of the *wunder* machines which allow you to digitally record sounds and play them back on a keyboard, giving the composer an almost unlimited palette of highly realistic (or surrealistic) sounds to orchestrate his vision.

When you buy a sampler, you'll probably receive some sound disks with it, but you soon realize you need more and if the legitimate need for self expression leads you to invest in some more sounds, trade for others at sampling parties, and (dare we say it?) swipe them off your favourite compact disks, chances are that you may become an insatiable addict, collecting sounds as others collect stamps or baseball cards. You have to get more! Where do you turn?

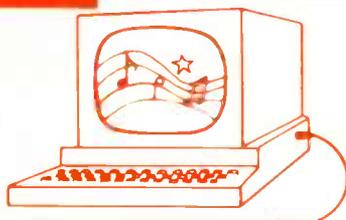
As luck will have it, there are a number of companies offering ready-made disks for

your sampler. You see the ads in the magazines. Chances are your local MIDI shop might even have some for you to check out. We recently got our hands on a set of 19 disks for the Prophet 2000/2002 from SampleWare, an American company.

It's always interesting to see how people work with samples on the Prophet. It has a lot of synthesis options for sound manipulation and rather dull or uninteresting samples can be turned into an amazing sound in the right hands. On the whole, we found that while the actual sampling quality of the SampleWare disks ranged from OK to great, on the whole, the samples were mapped out and adjusted with the filters, stack mode, layering, crossfading and so on, in such a way as to make for some highly creative sounds and very useful combinations. Presets range from straightforward representations to esoteric variations of all kinds of instruments: percussion, guitars, orchestras, sound effects, brass and strings.

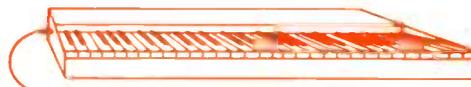
We certainly recommend some disks: Spe-

cial FX I and II (FX I has some great tennis swipes and hits as well as other sounds). Percussion I has some bells, wind chimes, hand drums, shakers, a *boing*, and various other items. We liked the esoteric presets on this one. Percussion III has superb timpanis and gongs and various other percussions. Strings has a very useful variety of string sounds ranging from single instruments to sections to analog strings and a couple of effects such as trill and glissando, covering a lot of bases. Guitars I has some excellent acoustic and electric stuff on it and good guitar disks are hard to come by so go for it. Keyboards I has great acoustic piano, organ and clav variations. We enjoyed the Orchestra disk with various hits, some short, some long, as well as decent flute. Rhythm Sections I is very useful and sounds great with two different basses, and a couple of electronic drum kits. (We especially liked preset #6 on this one.) Harpsichord/Vibes is good and for synth sounds, we recommend MIDI I. MIDI II is pretty good as well.



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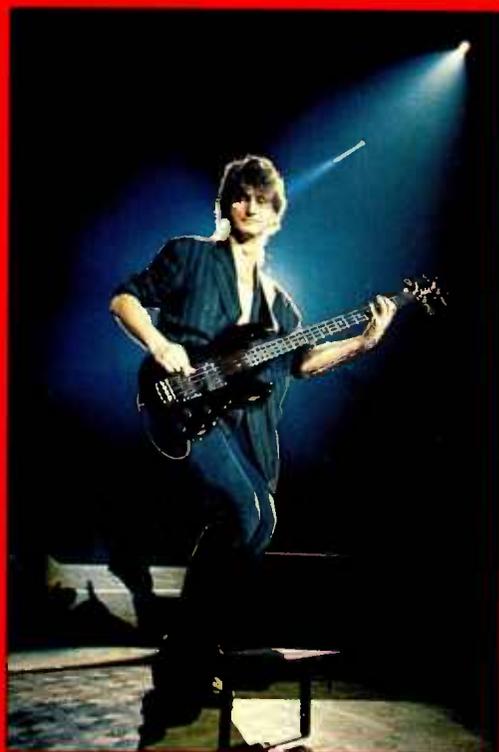
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RUSH

Real Life In A Rock & Roll Band



B Y P E R R Y S T E R N

Geddy Lee, Neil Peart and Alex Lifeson have been playing together in Rush for thirteen years now. *Hold Your Fire* is their twelfth studio album. As with most of their works, from the early side-long opuses to their current pop-oriented melodies, Rush maintains a stream of consciousness on their albums. *Hold Your Fire's* theme is Time.

Well, time flies. Rush has been an integral part of the Canadian music scene for so long now that we thought perhaps it was appropriate for them to look back over their career and pass on a few of the lessons they learned along the road.

On the Tuesday after Black Monday, a day as grey as the expression on most stock brokers' faces, in the office of Rush's manager Ray Daniells (decorated primarily by a whimsical Mendelson Joe anti-smoking painting), a black clad Geddy Lee sat down to pass on some wisdom about what it's like to spend your life in a rock'n'roll band.

• • •

CANADIAN MUSICIAN: At this stage of the game, thirteen years on, how do you distinguish between real life and band life?

GEDDY LEE: Initially you get very caught up in the band being what you are. The band takes priority. Any personal problems or personal growth grew out of being in the band and everything else could wait. Our lifestyle was totally transient then, but not now. Now Rush is just one part of our lives. It's work. It's like you have two identities: you have yourself in this band and you have yourself at home. More and more as we get older we want those identities to be one. It's very much a balancing act. Obviously we want to take our experiences and put them to music; but...

The biggest change is that there are things we'd rather do than go out on tour. It's very trying to be wrenched away from my personal life to go out and travel. On the other hand I'm a musician and I like to play. If I go too long without playing I don't feel right. But

"playing" isn't the same as playing in Rush. Rush is a big deal, it's not like playing with your pals except for some times when we're on stage.

Life on the road has to be more than playing in a band. On tour I want to use my time and see where I am. I go to museums, art galleries or visit the countryside. I want to make the experience richer than just a bunch of guys travelling on a bus going to an arena playing to some people and going back to a hotel.

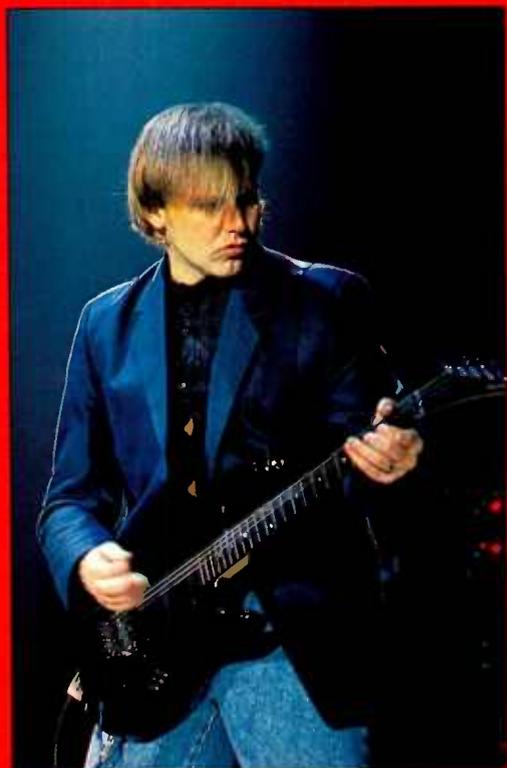
It's very weird to grow up in a band. There are very few people who are doing today what they were doing 15 years ago, but I am.

CM: How do you think being a musician is different?

GL: When you're a musician you don't have to choose from all of life's options, like: What the hell am I going to do now? You always know what you're going to do so that takes care of the big questions. You're driven by your obsession.

The first few years are difficult but you be-

SHH



PHOTOS: DIMITRI SAKALIS

live. You have ambition. Your physical makeup is different. Your recovery time is faster. You can sit in a car for 400 miles, play a gig for 20 minutes opening for Sha Na Na or whatever, get back in the car and drive for another 400 miles. In the morning you don't feel great but you don't feel that bad. You're just happy to be out there. You're genuinely excited because you don't really believe you'll ever be "there" again. You have a very different attitude.

Now you wind the clock ahead a little bit and you find it's your fourth or fifth time through a town and the concerts are getting bigger, the crowds are bigger, and the requirements on your time are heavier. You have to look at yourself and ask what am I doing, why am I here? The answer is, because you love to play.

CM: There must be more than just your love of playing that keeps you out there.

GL: When you have fans you have a responsibility. If you don't come to their town they're disappointed, but if you go to their town and

don't play well they're disappointed then, too. You have all those things to deal with. When you become a success, and get all the things that come with it, you ride on that for a while.

But you can't ride on that forever because after a while your success becomes a fact in your life and it's no longer special. Then you turn inward. You start to ask yourself: While I've been on this ride, what have I done about my personal growth? What kind of life have I been leading while I've been doing this? You go back home and realize your personal life is a shambles because you've been ignoring it while you were out there. You don't believe you're ignoring it because you're paying it as much attention as you physically can, but you, physically, are gone. Even if you're in the greatest relationship of all time it's going to suffer if you aren't there.

So, now you're older and you're coming back to this community that you live in and you look around at your friends and they're all changing. Some of them still aren't sure what to do with their lives. Some of them are

very successful and are getting involved with new people all the time. You realize that you want to live a semi-normal existence and for some reason, as much as you love what you're doing, you'd like to experience some of the adult things you've missed.

You've got to reconcile those things, you have to balance them out. I think what happens in the end is the more and more time you dedicate to those things, the experiences you've felt you've missed, the happier you are, and the happier you are the harder it is to jerk yourself out of it and go back to the road.

CM: What happens when one of you has their feet more in the home camp than in the band camp?

GL: Fortunately that rarely happens. I think the main reason we've kept together for so long is that our musical goals are so closely aligned. It's probably sick. When we get together to write, the kind of stuff we like to play, the kind of thing we like to do, the sound we want to have is really close. There's also

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RUSH

such a satisfaction when we see each other again. For example: We won't see each other after we finish a tour so when we get back together to write we're really excited.

CM: What do you do after a tour?

GL: We just float away. During the tour we make our own individual plans. At the end of the tour you're relieved and believe me as much as you might love the people you work with, you want to be apart from them, every day, just for awhile.

All our tastes are different. We don't live right next to each other so you have to pick up the phone and arrange to meet. After you've been together for a long time it doesn't often happen. Alex and I see each other more than Neil because Alex and I play tennis together. Alex and I grew up together so, in the beginning, when we'd get off the road we'd still hang out together. Neil lived in St. Catherines back then so he sort of just left.

You need a block of your time to get away from them because in the back of your mind you know: I'll be seeing these guys in four months to make a record. Making a record is way more intensive than going on tour because you're going to see them every day. When you see each other after a break like that its like: What did you do on your summer holiday? Its like back to school.

You have to have respect for each other. You used to hear about, say, Band X. They travel to the gigs in separate limousines. The

only time they see each other is on stage. When they're off stage they back bite, they really hate each other's guts. They're there for the business, it's a business arrangement.

What we do in this band is not a business arrangement. We happen to be successful at it so that when we go out there, just because there are dollar signs attached to what we do, people view it as a business thing. But it's not. Its a personal expression of what's going on in our lives. Our discussions are very intimate. It's a good healthy situation, but at the same time its not our whole lives. There are other things that happen, too.

CM: Is that a luxury your success affords you?

GL: It shouldn't be but that's the way it's worked out. When you're struggling you don't think of a lot of things because you don't have time.

CM: What were your concerns after you'd finished recording an album?

GL: You'd think about the tour: What kind of tour will it be? Are you supporting? Who are you supporting? Will we be making enough money? Can we afford to go into debt for this tour? How long will the tour last? But at the same time you're not biting your nails worrying about it because you're going on tour! You're excited and happy. You want to get out there, be a goof, have a good time. These are the kind of things we thought about.

CM: And now?

GL: Now you don't have to worry about the gigs. My worries are all directly related to the performance and getting the show together.

The more you rehearse the more comfortable you get. I'd say that most of my thoughts are related to the set.

Before I set out I ask myself: How am I going to spend my time this tour? How can I make this tour meaningful to myself? You know what the performance will be. You know what every gig day is like (except I don't know what it's like before two in the afternoon). The morning before two o'clock is very important to me. Or a day off. Those are the things I think about. You want to have some kind of ongoing project or attitude that keeps you fresh.

CM: There must be some more specific advice you can give than: Use your free time wisely?

GL: Yeah, well that's a personal thing. Some people don't want to use their time wisely. I didn't always.

CM: How unwisely?

GL: You know, there are a lot of things you can do. You can stay up 'til seven in the morning and then you don't have to worry about your day off — you sleep through it. That happened an awful lot. There are clubs around the United States and Canada that stay open very late so there are all kinds of ways you can abuse yourself.

I think that's natural and important at some stage in your life. I don't know what kind of advice to offer a young touring musician. I know physically you have to take care of yourself. I know that Neil takes his bike along and he'll ride every day. He'll ride between cities on his day off even if it's 150 miles. Alex and I play tennis almost every



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RUSH



day. Keeping in shape is very important.

CM: How do you deal with the complacency that must inevitably set in after a while?

GL: We tour less than we should. We probably play a third of what we could, if we wanted to get greedy about it. We could play every night like Loverboy. Def Leppard will be on the road for a year and they're not taking a day off every two days like we do. We go out now for three weeks at a time. After three weeks we take a few days off. During those three weeks we take every other day off. We don't have to do that, and it's financially less rewarding for us to do that. If we didn't care about our sanity we would make twice as much as we do now.

As our manager reminds me all the time: You're driving by huge grosses on your day off, why? The reason we do that is so that we won't be complacent on the road. So, like I said, we'll have more time to ourselves but also so that we'll play like we really want to play. I don't want to be like: Mr. Roboto here, its my 15th gig in a row. When you play that many gigs in a row the show just sort of plays itself and there isn't much feeling. Sometimes there is, but sometimes it's easier to just float away during the show. I think that's a shame. It's not fair to the audience.

CM: When do you decide to play less so that you'll play better?

GL: I don't know... When you can afford to I guess. For me to advise a musician to take

more time and be more aware of the world around you and to not burn yourself out is wrong. It's just that kind of hunger and that kind of drive that makes you successful in the first place. When you're young be hungry. Go for it. If you have to play seventeen nights in a row, play seventeen nights in a row. If you have to drive 400 miles a night to do it, do it. Abuse yourself when you're young because you can take it. You can't do it later in life.

That's the advice I would give a young musician. When you're young and you believe

selling a record. Come on! Just put it out. Advertise it so people know that it's there. Do your job and get it on the radio. If it's good it will sell. If it's not it won't.

CM: After a while does your job turn into what you imagine other people's jobs are like?

GL: Yeah, I'd say so, except the parameters are so weird for my job. The hours, everything about it is weird. I don't go to the same building every day. It's all so different so it's very difficult to compare. There are certainly days I'd rather sleep in or do something else.

For the two hours you're on stage you don't really ever dislike it unless it's just one of those nights or you're really dragged out from the tour. It's the rest of the time, during the day, sound check, and dinner, waiting and waiting around that's tedious.

Any negative things that have to do with the job have really very little to do with playing. I know that when we lock ourselves up for two months to write I always want to go to work. I don't ever have a morning when I don't feel like writing, as painful as it is to write sometimes. And after standing there totally lost in a sea of notes and chords, asking: What the hell is the answer to the problem of this song? It's important. To me everything else is secondary to those moments. Everything else in the band for me is secondary to writing. Those are the most rewarding moments of my life. Everything else is subservient to that. You put up with recording because once you've created a song you have to put up with the reality of putting

"We tour less than we should."

Geddy Lee

in something you're doing, if you have a sound you believe in: Play, play and play. If you can get a gig, no matter how far away, no matter how impractical it seems, do it. That's how you become a successful musician.

Now there are all these people inventing new plans for being successful. How many new plans can they dream up? You come up with something that's good, put it in front of people and they will buy it. I don't think there's any magic to it. I don't think there's any secret. It's like record companies; they like to come up with a secret game plan for



new panel of experts.

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it on tape. There's a challenge to that, there's a craftsmanship involved, but it's not really as rewarding as writing something on Alex's eight track. That's the big payoff.

The Evolution of Geddy Lee's Basses and Keyboards

GL: At the time of our first record I used a Fender Precision Bass with a Sunn amp. After we signed our first American deal and got some money I was able to buy a Rickenbacker 4001 Bass, and I also added some Ampeg amps. I pretty well used those two basses on stage, though I had a couple of other Rickenbackers for recording purposes.

Then I picked up a Fender Jazz and used it right up until the '80s which is when I started to use a Steinberger. Of course my amps along the way changed to using BGW power amps, an assortment of Furman pre-amps, and some API-550A equalizers. I started using those amps around 1979 and still do.

The biggest change was going from the Rickenbacker to the Steinberger because it has a dramatically different sound, really, and at that stage my keyboard break was getting more complicated so I needed a more compact bass. It was difficult for me to get in and out of things without knocking mic stands over. I really like the warmer sound of the Steinberger. I used that on at least two records (*Grace Under Pressure* and *Power Windows*), but during *Power Windows* I discovered the Wal bass.

The Wal is made by a very small company in England and compared to all the basses I had it suited the sound we wanted more than the others. This time around I had Wal make me a bass and I used it on the entire *Hold Your Fire* album. Now I use it on most of the songs on the present tour. (I also used a custom 5-string Wal with an extra low B-string on the track "Lock and Key.")

In the future I'm thinking of trying one of the new Steinberger's with a whammy bar.

I didn't start using keyboards until *Farewell to Kings*. I used a pair of Moog bass pedals, then I got a Mini-Moog and an Oberheim eight voice synthesizer. Then it started getting out of control. Oberheim came out with the OBX-A and then came out with the DSX sequencer. It really opened up the melodies for a three piece so we got heavily into sequencers. Then I got a Roland JP8.

By *Grace Under Pressure* I started using a PPG and got into sampled sounds. Then we started using DX7s and Super Jupiters and a whole range of things. On *Power Windows* we used Andy Richards and he was using the PPG quite heavily. By the time we got to *Hold Your Fire* I think we used every synthesizer known to man. My gear consisted of a Macintosh computer with Performer software, and Emulators, and AKAI S900 samplers, the Prophet VS synthesizer, PPGs, DX-7s, and a Super Jupiter. Andy Richards had a Fairlight 3 in conjunction with his PPG and

Super Jupiter and if there was a sequence I had written we'd link my Macintosh to his Fairlight so the two computers were having intercourse on a daily basis. On stage for the *Hold Your Fire* tour: Six AKAI S900 Samplers, three Roland D50s and DX7s, a PPG, a Prophet VS, and a whole lot of Yamaha KX76s; three sets of Korg MIDI pedal controllers set into a JL Cooper MIDI patch bay; two Yamaha QX1 synthesizers.

All the stuff goes into my MIDI patch bay. Each song has a different arrangement configuration so for each song we've predetermined which synthesizers are going to which MIDI controller and which hands and feet are going to control what. That configuration is assigned a particular number and that means every song during the show has a different number in the patch bay and must be

changed accordingly.

Also, each song has a different set of Akai discs that must be loaded in advance in order to have the songs ready to play one after the other. That's the reason for having so many Akai samplers, otherwise you'd have to wait for two minutes between songs while the machine reloads.

Now Alex is using pedals and has a keyboard on his side of the stage so it gets quite complicated. I really wondered if I would be able to pull this album off live without adding a keyboard player, but I worked very closely with Jim Burgess from Saved By Technology who really is a main factor in designing my keyboard system. He kept on insisting it could be done, and he was right. He basically designs the system, I give him a lot of credit. □

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(Clockwise from top)
Randy Bachman, Jim
Kale, Burton Cummings
and Garry Peterson in
the mid-sixties.



B Y T O M H A R R I S O N

Burton Cummings woke up Monday morning with second thoughts. What had first crossed his tempestuous mind when he was invited to attend the 17th Juno Awards and take his place in the Hall of Fame as a member of the Guess Who was resentment; resentment that had swollen over several years while his solo career and personal life foundered, but which had found its focus in Jim Kale.

Kale, the Guess Who's original bass player, had continued to record and tour with a version of the Guess Who for most of the 12 years since Burton had officially disbanded the group in 1975. Burton and the other Guess Who alumni generally understood. Being from Winnipeg and its competitive musi-

cal climate, they knew a guy's got to make a buck. Kale, however, had gone too far in using the original Guess Who's records with Burton's voice on them in radio ads for the ersatz Guess Who's lucrative American club dates. Now that Burton and fellow Guess Who founder, Randy Bachman, were working the same territory in the launching of their renewed partnership, this was proving confusing to American booking agents and jeopardizing the new project. Burton ordered Kale to stop. Not only wouldn't Kale stop, he was downright belligerent, and it is rumoured, had threatened to come after Cummings "armed" if Burton should persist in his attempts to take away his mealticket. Oh, the disgrace.

In the middle of this dispute was sweet-natured Garry Peterson, who not only was the

longest-lasting member of the original Guess Who but who currently is with Kale's band. Garry's been lucky. In some respects he's like the Guess Who's Ringo Starr. He harbours no ill will against anybody and nobody wishes him harm. He's drummed with Randy in BTO, with Burton in his backing band. He's drummed all his life and is happy if the crowds are happy, no matter what band has got him.

Garry lives within a mile of Randy in White Rock, B.C. which is only a few miles from Langley, where Chad Allen, the Guess Who's first singer resides. Winnipeg boys all; they're still close. Garry is hurt by the fighting between Burton and Jim, but understandably sides with Kale while holding hopes for a genuine Guess Who reunion, unlike 1983's short-lived effort.

THE GUESS WHO

BALLAD OF THE LAST

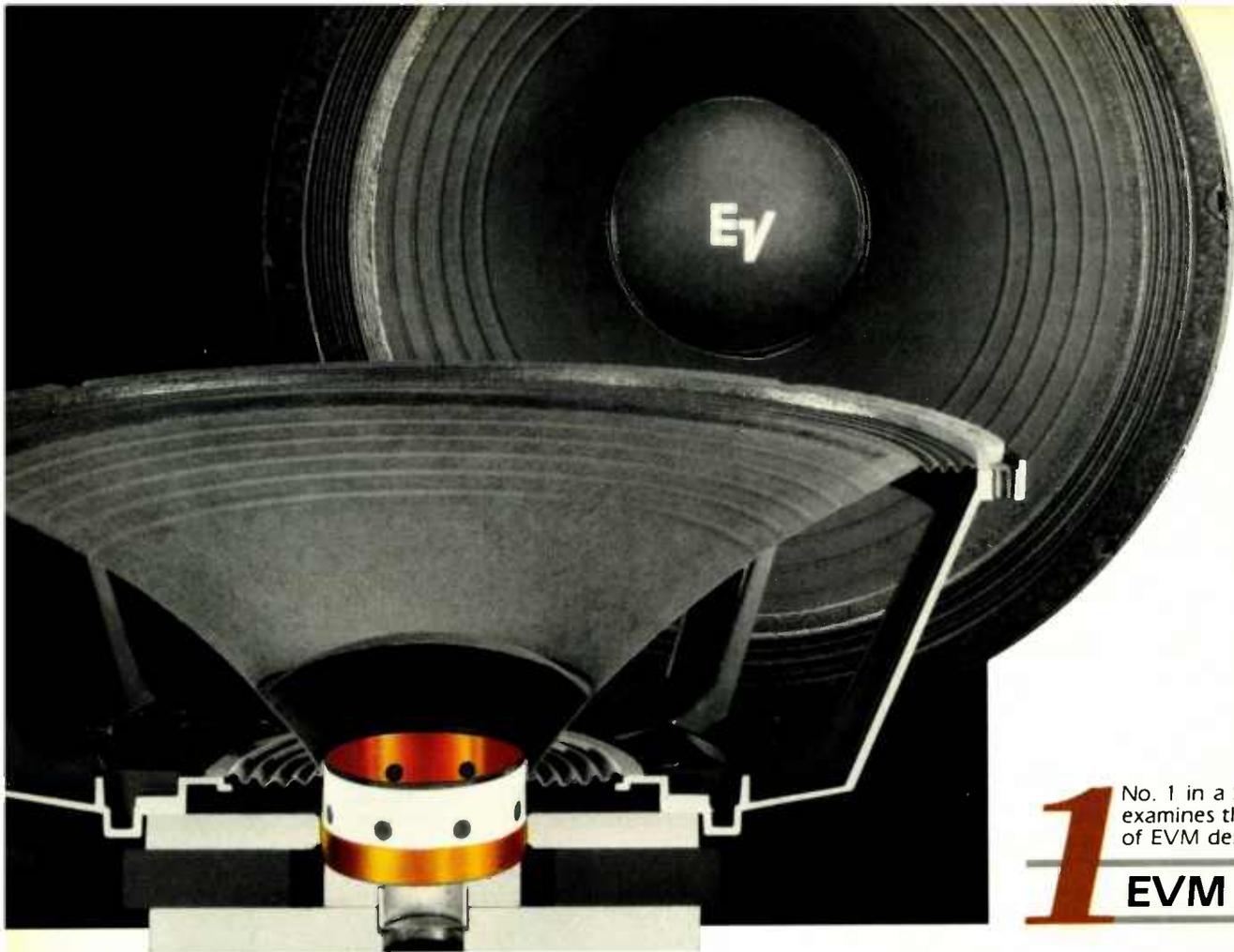


Y E A R S

P A R T O N E O F T W O



(Left to right) Randy Bachman, Burton Cummings, Garry Peterson and Jim Kale at post-Junos press conference.



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THE GUESS WHO

Randy and Burton have come to Toronto from New Jersey, where the Bachman and Cummings band finished four months of touring, to attend the Junos, Monday November 2. Garry has come in from Buffalo, last date in the Guess Who itinerary. Kale lives in Toronto, but while Cummings roams the lobby and convention rooms of the Harbour Castle hotel muttering ominously about a "vitriolic" speech he has prepared and is ready to deliver at the Awards, Burton's probable target is nowhere in sight and Garry is sitting on a couch in the lobby, watching like Buddha.

"I think you might just see the four of us performing together again," he says. Considering the hostility within the group and that the current Guess Who has a newly recorded EP to promote, he is unfazed by the likelihood of another reunion.

"I think we could have continued after the tour in 1983 and I think now that Randy and Burton are friends again and Burton has cleaned himself up, the group could be as good as it was at its most successful."

In a way, the 1983 reunion tour is to blame for the bad blood that is running through the veins of Kale and Cummings. Cummings wasn't sold on the idea of a reunion when Kale approached him but eventually Peterson, Bachman, Kale and Cummings came to an agreement, a condition of which was that Kale, who owns the rights to the Guess Who

name, would retire his club band.

"He promised," Burton recalls with bitterness. "We figured we'd make our quarter of a million dollars each and that would be the end of it. As soon as the tour was over, Kale put together another Guess Who and went on the road.

"I worked too hard to create a niche for the Guess Who to have some fucking clown from Baltimore singing my songs in a group that has nothing to do with what the Guess Who was about."

What was the Guess Who about?

The Guess Who was about learning everything the hard way.

The Guess Who was about doing it first: First band to have international success with its own songwriting when everybody at home was telling the group that nobody wanted to hear original tunes; first to tour the country regularly when other Winnipeg bands were content to play three canteen dances a night on the lively community club circuit; first Canadian band to attempt a tour of the UK and run afoul of the British musicians' union; first popular Canadian band to fall into the dragon's jaws of bad management, bad record deals, and bad judgement; first to introduce a homegrown version of Merseybeat; guitar feedback; the auto-destructive theatre of The Who, which caused Randy to smash many precious guitars that, like Pete Townshend, he could not afford; first Canadian band to flip out on drugs; to have one of its members experience a religious conversion.

Whatever the Guess Who did, wherever it

went, whatever it discovered, the band brought it all back home to Winnipeg and created its own revolution of Canadian rock and the Canadian music industry from within the Canadian heartland.

"We saw the world through Winnipeg's eyes," Burton states. "If we were unique, that's what made us unique."

Threading the way back through years of aborted reunions and turbulent solo careers, past cynical take the money and run exploitations, the enormous success of Bachman Turner Overdrive, hit singles, personnel changes and surveying mountains of drugs that look like a prairie snowbank and cases of empty bottles stacked like the walls of Jericho, it is easy to lose the way back to the beginning; easier still for the memory to play tricks.

A diligent, gifted pathfinder such as John Einarson, author of the exhaustively researched history of Winnipeg rock in the 1960s, *Shakin' All Over*, will trace the source of the Guess Who to the late 1950s and such bands as Al and The Silvertones (whose members included Chad Allen and Kale) or The Jurymen (with Bachman and Peterson) or to 1962 and a single on a Canadian/American label, Tribute to Buddy Holly b/w Back and Forth by Chad Allen and The Reflections.

For many of the people who lived in Winnipeg, or the rest of Canada for that matter, and were growing up with rock and roll in the early '60s, the real starting point is the song that sent Kale, Bachman, Peterson and eventually Cummings on their way, Chad Allen and The

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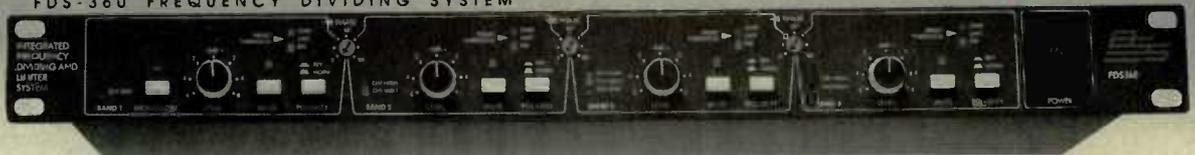


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THE GUESS WHO

Expressions' big-as-God rendering of "Shakin' All Over".

The story of "Shakin' All Over" is a milestone in the history of Canadian rock all by itself. As a recently pubescent student with no way of imagining that almost 25 years later he belatedly would be trumpeting the achievements of his hometown heroes, I remember how my classmates of John Henderson Junior High School in East Kildonan were thrilled that one of our bands had a hit on the radio. It had never happened before. For those of us who never got closer to The Beatles than watching their DC8 fly overhead, the idea of a local group actually side by side on the charts with "I Want To Hold Your Hand" was inconceivable. Perhaps that inconceivability was also why so few other bands had attempted.

Afternoons we could turn on the TV and Bob Burns, host of CJAY's *Teen Dance Party* would give us a progress report on the record's climb around the world until eventually "Shakin' All Over"'s sales had reached 750,000. Did this mean, we wondered, that we'd be waving as The Guess Who's DC8 took them out of our reach?

As it turned out, no. Not immediately. The Guess Who would be packing their gear into station wagons and performing in Selkirk and Portage La Prairie and Brandon for several more years to come.

The group had recorded "Shakin' All Over", Johnny Kidd's paean to epileptic sei-

zure brought on by teenage horniness, as Chad Allen and the Expressions, the hottest group of musicians in Winnipeg. The Expressions comprised musicians who combined in fateful form from several other combos. Practical reasons had brought a few of them together in the past. Jim Kale had the best gear, which other bands were forever borrowing. Garry Peterson was the city's top rock drummer, having had a musician father who put him behind a kit before he knew who Tarzan and the Lone Ranger and Jungle Jim were.

"I started drumming in 1947 at two years old and was playing professionally at four," Garry remembers, barely. "I have no memory of when I started playing drums; I literally have been playing drums all my life."

Randy had been a student of the violin, a natural musician who was turned on to guitar by Lenny Breau, later an addition to jazz's endless list of tragic figures, but 30 years ago a gifted guitarist who picked notes in the Chet Atkins style. Breau became a neighbour to Randy's girlfriend and gave him the grounding which led to a clean, distinctive style that was evident from The Expressions/Reflections' first recordings.

Leading the group was Chad Allan (Allan Kobel), a sensitive, scholarly and serious singer with a crooning tenor. Rounding out the band was Bruce Decker. Together they played a variety of fat-rock instrumentals and Buddy Holly-styled rock and roll, but they had a trump card in a relative of the band, a girl living in England who would send them the latest British hit recordings that the Ex-

pressions immediately assimilated. There were records by Adam Faith, The Shadows, Marty Wilde, Billy Fury - whose influence is evident on the earliest records. Thus equipped, The Expressions were hot.

"I remember Neil Young coming to our gigs," Peterson claims. "He would stand at the front of the stage with his tongue hanging out. He idolized Randy."

As a rule, when Winnipeg bands wanted to make a record, they would record in Minnesota or North Dakota, partly because that's where the professional studios were, but also because an American-produced record was a stamp of legitimacy. The group's Tribute to Buddy Holly, for example, has been recorded at K-Bank in Minneapolis. "Shakin' All Over," however had been recorded in CJAY's TV studio late one night when Bob Burns, by now the group's manager, was able to sneak them in.

"Bob Burns worked it that we played *Teen Dance Party* on television that Saturday and we just left our equipment there," Bachman recalls the session. "When everybody went home, he said, 'Let's get set up.' We put one microphone up in the middle of the floor and the drums on a carpet so they wouldn't slide because it was a concrete floor. We had a 7½ ips Ampex machine, mono, and an engineer who had only done voice, Bob Burn's voice. It was quite easy: we had a set of drums and one amplifier (a Fender Concert amplifier that belonged to Jim Kale). So we put the piano in one channel of the amp with my guitar, put the bass in the other channel of the amp and balanced them. We put the amp in the

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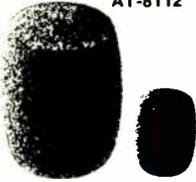


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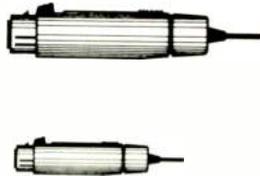


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THE GUESS WHO

middle of the floor and the drums on the other side of the mic. Chad Allan had to sing into the same mic.

"We listened to it back and said, 'The drums used to be a bit louder,' and it's funny how we did this, we moved the drums closer to the mic rather than move the mic closer to the drums. But! We did, without knowing, a standard physics method to get proper room ambience.

"Instead of having the mic off-centre and getting funny standing waves and balancing waves and everything else we moved the drums, did another take, adjusted the guitar levels, and Chad would sing closer to the mic and so on. In doing these takes, each time the engineer had to unplug the inputs to the tape recorder and the microphone and then plug them into the outputs so we could hear the playback because it wasn't equipped for record and playback all at once. After doing this, time after time, the engineer forgot one of the steps and accidentally created a 7½ ips echo. We were hearing the playback and recording at the same time on this old machine. We had these other takes, which were what is called dry with a real nice room sound because we were in a big concrete room. We heard this playback with the great repeat on it and said, 'That's what Elvis has, that's what Carl Perkins has! We want that! So that was the take of 'Shakin' All Over', the one with the mistake where the engineer didn't pull out the patch cord." Garry remembers that historic session differently.

"Well, if you know Randy you know he likes to embellish a good story to make it even better," he says. "I had three mics on my drums and I'm sure that all the instruments were miked separately. But we did record 'Shakin' All Over' in the TV studio and the slap echo was by accident."

In 1964 most radio stations would not look twice or listen once to Canadian made records, presuming them to be inferior to American or English productions. Most of them were, primarily because the facilities and expertise to make competitive records didn't exist. Burns and The Expression knew, however, that "Shakin' All Over" was hot and with Quality Records cooked up a scheme to present the band as a mystery English group called the Guess Who.

"That record went to number one in Canada," Randy claims. "I'd hear dee jays saying, 'Here's the latest from England, the Guess Who with 'Shakin' All Over!' I'd phone the radio station and say, 'That's me, that's us, that's our band,' and they'd say, 'No.' We had this number one record in Winnipeg and nobody believed it was us."

Eventually, as the veil of mystery lifted, Chad Allan and The Expressions were given their due for delivering the first real bedrock rock and roll smash hit record from Canada to the world. For the follow-up, however, Allan insisted that they revert to the band's real name. By that time, it was too late.

"Nobody called us Chad Allan and the...any-

thing...any more. They just said, 'Here's the Guess Who.' We fought like mad, we said, 'It's a stupid name, it's ridiculous, we're sick of the knock knock jokes, we've heard them all.'

"At the same time there was this British band called The Who who used to be the High Numbers and this rivalry across the ocean happened with us and The Who over who should have the name. I can remember going to England in '67 with the band and with Terry David Mulligan who was in Regina radio at the time and who took his holidays with us. We went to see The Who in the Marquee Club in London, all set for this confrontation. I mean, punching. They said, 'We know who you are,' and called us some name, some British name - we didn't know what it meant. At the time they were filming a television special for German TV and had set up

and did 'My Generation' about six times in a row. I was sitting six feet from their amp and we had never heard anything like this in our life. When it was all over, John Entwistle came over and said, 'Look there's The Byrds and the Yardbirds and The Who and the Guess Who, can we leave it like that?' We said, 'yeah, why not?'

Until each group established its own identity, their paths crossed until Randy says, The Who included "Shakin' All Over" in its repertoire to appease confused fans and the Guess Who did the same with "My Generation."

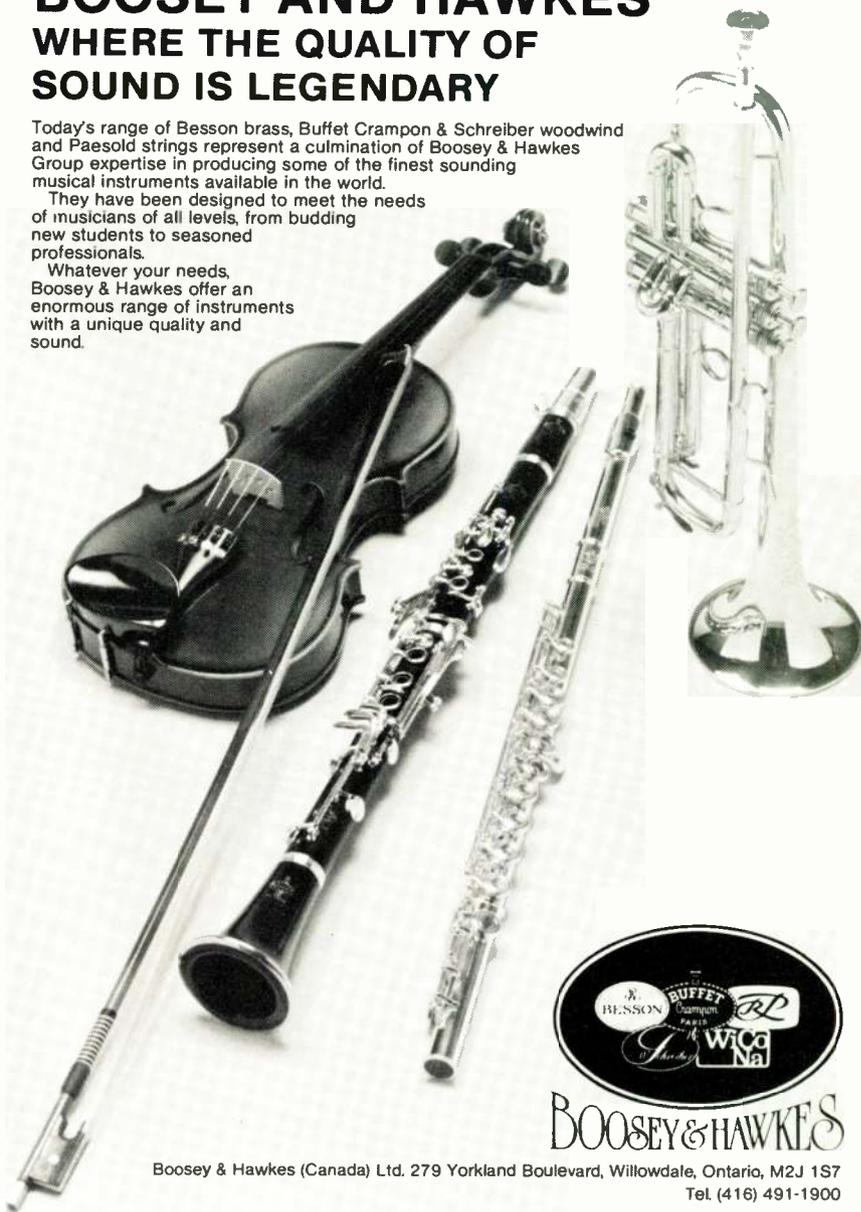
That may not be more Bachman-inspired apocrypha, but there is no doubt that "Shakin' All Over" had been a springboard. Wand had picked up the record in the States and suddenly the band found itself on end-

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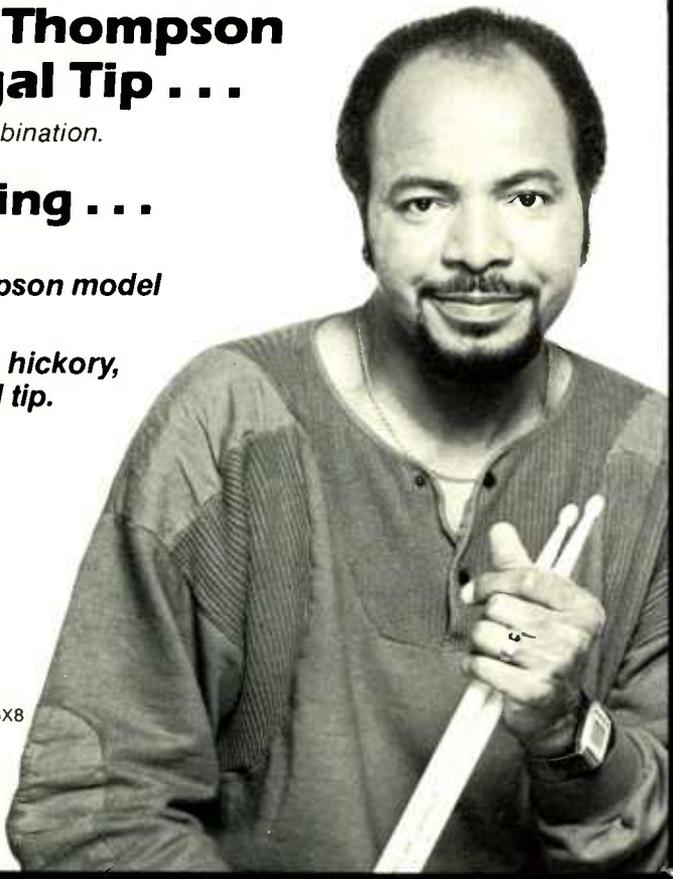
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THE GUESS WHO

less package tours, crammed into uncomfortable buses with The Kingsmen and The Shirelles (whom the Guess Who often backed) and The Belmonts, sitting naively at the feet of Dion as he rolled some white powder into his cigarettes.

Like so many groups of the era, the Guess Who were business neophytes and Bob Burns, as manager, knew more about booking the group into teen dances in Kenora than career development. After "Shakin' All Over" had run its course, the problem of sustaining the band's momentum became moot. Fortunately, the band had a good ear for material and scored with "Tossin' And Turnin'," and early Motown obscurity in Hey Ho and the ballad "Hurtin' Each Other" but couldn't come up with anything to rival the groundbreaking "Shakin' All Over."

The Guess Who's initial foray into writing its own material was badly derivative - a simple matter of patterning a sound after the hit records of the day and writing something similar. In the beginning was Merseybeat, but then, everybody was copying The Beatles. Songs such as "Baby's Birthday" or "And She's Mine" used the guitar figures and harmonies of The Byrds. Another favourite source was the hits of Paul Revere and The Raiders and by the third Guess Who album, *It's Time*, you could guess the year the album was made (1966) and the group which inspired the songs: "Seven Long Years" and "Clock On The Wall" (The Animals), "As" (The Association), "All Right" (The Who), "Believe Me" (The Raiders) etc. For extra measure a Hollies' cover and another Johnny Kidd song, "Baby Feeling," were part of the mix.

The album showed that the Guess Who had astute commercial ears, was good at assimilating and reconstituting contemporary sounds and its members were sharp mimics - the last talent being especially useful when the band was asked to host, first, the tremendously influential and opportune *Let's Go* TV show and its successor, *Where It's At*. *It's Time* also was the last to feature Chad Allan, the first with Burton Cummings, who had been the teenaged singer and keyboard player with another popular local band, The Deverons. Cummings was the answer to a problem that is evident on the *It's Time* LP. Allan's mellow pop voice was incongruent with a band that was moving in a hard rock direction while Cummings could handle both the softer material and garage rock posturing of "Use Your Imagination," "Gonna Search" or the Eric Burdonisms of his own "Seven Long Years." By the album's release, Allan had gone off to continue his education and isn't pictured on the album's cover photo.

Let's Go and *Where It's At* were invaluable to the Guess Who in several ways. The shows were seen coast to coast on CBC TV weekdays after school hours, emanating each day either from Halifax, Montreal, Toronto, Winnipeg or Vancouver and aimed directly at a built-in teenage audience. Unlike the other

productions, the Guess Who was the show's only self-contained resident band. *Let's Go* provided the group with national exposure, enabling it to tour and promote its own records. *Let's Go* also required the band to learn and record the week's top hits, which exposed it to a vast spectrum of pop and rock. As *Let's Go* developed into *Where It's At*, the Guess Who appeared variously as '50s styled-greasers, flower children, punks or soulmen.

Let's Go/Where It's At enabled the Guess Who to notch 18 straight Canadian hit singles by 1968, the series' last year. Among the finest moments were "This Time Long Ago," "Flying On The Ground Is Wrong" and a ferocious rocker, "It's My Pride." The band obviously was honing its writing and recording skills while extending its range and list of contacts.

Yet it wasn't going anywhere. Unhappy with the lack of powerful management, Randy started to handle most of the business. Less happy with Quality Records, the band tried to sabotage its contract by delivering a parody of the mawkish teen ballad, "Pretty Blue Eyes" that had instruments out of tune, goofy sound effects and Burton impersonating Walter Brennan. Such was the Guess Who's clout even in those pre-CanCon years that this, too, was a hit in some parts of the country.

Fortunately, relief arrived in the person of Jack Richardson. Richardson's production company, Nimbus 9, had been commissioned to produce two bands for a promotion by Coca Cola. He chose Ottawa's Staccatos, a rising vocal-oriented pop band whose consistency rivalled Richardson's other choice, the foundering Guess Who.

The LP, *A Wild Pair*, which could be had only by writing to Coca Cola, featured five songs each and was important not only for rescuing the Guess Who's career but marking the beginning of two important relationships.

The first was with Nimbus 9, which introduced the band to a production and arranging team of Richardson and Ben McPeck and Nimbus 9's distributor, RCA. The Staccatos, who found greater success as Five Man Electrical Band, already were signed with Capitol, but as soon as the Guess Who were free of Quality, the band stuck with Nimbus 9.

The second significant aspect of *A Wild Pair*, was the first appearance of a song credited to the team of Bachman and Cummings. Previously each musician had submitted songs to the group separately, but Randy and Burton had teamed up to complete "Mr. Nothin'."

Although it isn't much of a song, in "Mr. Nothin'" the two developed a working arrangement that, as fans of Lennon and McCartney or Jagger and Richard, appealed to them. Usually Randy would have a verse but couldn't complete a chorus or bridge, which Burton would supply. Sometimes it was the other way around. Sometimes they simply would combine the best parts of songs they'd been writing on their own. In this way, the next milestone in the Guess Who's career was written: "These Eyes."

(Part Two will appear in our April issue.)



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Canada's Top Music Schools

A Selective Guide

The role of the musician in society has been greatly redefined in the recent past, and the role of the education system in Canada is catching up, and in some cases paving the way.

Historically, school music departments were primarily concerned with turning out musicians with a comprehensive knowledge of musical structure, history and technical proficiency on their chosen instrument, along with other secondary knowledge.

If they were going to teach or play classical music they were ready for action and if they wanted to pursue unorthodox areas they certainly had the skills to build on as they entered "the school of hard knocks."

As an era emerged where jazz became so called "legitimized" and technology reached the stage where it has a methodology to build on, schools began expanding their curriculums and became less exclusive clubs.

We are now in an era where in most cases a musician cannot be too specialized and must be versatile in order to stay gainfully employed.

Fortunately, the education system in Canada is rapidly responding and great inroads have been made in recent years.

The large established schools have forsaken the ivory tower and are putting a great deal of their current weight into reacting to technological changes dictated by the commercial marketplace.

Where ten years ago "State of the art" at most universities would have been referring to dust on paintings in the hallways, you now have digital recording facilities and instructors with a keen eye towards the future.

With technology now firmly embedded in the genetic makeup of the modern creative musical process, there are now schools dedicated to enlightening their students in areas that were non-existent as little as five years ago. Words such as "tradition" and "venerable" do not come up very often. The recording studio is the classroom, the computer disc the textbook.

Students are encouraged to diversify their skills and are being put into an ever-widening set of circumstances to stimulate the workplace.

There is also a thriving group of schools with a blue collar attitude towards turning out streetwise musicians and technicians ready for anything in the commercial/recording world. Schools are offering courses in entertainment law, negotiating and management and musicians can now approach their first business encounters with the confidence that comes with knowledge.

For the first time Canadians in just about every part of the country are within striking distance of a worthy and practical music or music related education.

The message is loud and clear. There has

never been a better time to get into music education in this country, and the onus is on the student to investigate what best suits his or her needs and to follow through to the best of their ability.

TREBAS INSTITUTE

The Trebas Institute recently became the first Canadian school of any kind to be accredited by an American accrediting commission. After two years of intensive evaluations by a team that visited Trebas campuses in Toronto, Vancouver and Los Angeles, Trebas was given the seal of approval and President and Founder David Leonard is very proud of that fact.

A primary reason is that it is proof that Trebas has established a high standard of education that is available at all five of its locations, (there are two others in Montreal and Ottawa), something that is of value to its students both during and following their school, says Leonard.

Leonard feels that if the quality of a Trebas education is recognized in the industry, then following the program graduates will be well-received, something that is already occurring.

The school started operating in 1979 after Leonard visited various schools such as the Eastman School of Music in Rochester, culling what he felt would comprise a well-rounded education in recording, and related business.

This is presently reflected in the curriculum offered at Trebas which includes engineering and production techniques, musical training, computer and MIDI access and instruction, and business and legal studies. Even courses in negotiating and the methodology of problem solving are included to insure that the Trebas graduate can think on his feet when the unexpected occurs out there in the "real world."

Each of the campuses has a multi-track studio in-house, and also book state of the art studios on a regular basis so the students can benefit from up to the minute technology.

"We want to offer a simulation in the workshop of real industry situations," Leonard explains. "If the studios we use don't stay up to date, we go elsewhere."

In keeping with the school's hyper-aggressive attitude towards turning out willing and able candidates to excel in the workplace, Trebas has a ninety hour internship program. Students work in commercial studios, mastering labs, booking agencies and record companies. The businesses involved are expected to actively participate (beyond coffee-making, thank you) and are responsible for written evaluations etc. Recently a student at Trebas was offered a job during his internship at D.K.D. Productions in Montreal.

Leonard's philosophy of staying ahead of the game is also visible in the teaching staff that the schools employ.

Among the faculty is Bob Roper, the A&R director of WEA Records, entertainment lawyer Paul Sanderson, author of *Musicians and the Law in Canada* and Malcom Cecil who has produced Stevie Wonder and develops software for Atari Computers.

RED DEER COLLEGE

Since 1978 The School of Music at Red Deer College in Alberta has developed a big city attitude towards music education, and last year claimed a fifteen million dollar state of the art facility as its home.

The school boasts a six hundred seat theatre, four rehearsal areas that can each seat a one hundred and ten piece orchestra plus practice rooms, piano labs, libraries, offices and classrooms.

Academically, the school was given the mandate to create a "three pronged" program.

It was to establish a commercial program to deal with the immediate needs of the working musician, the musical needs of the community and a program that could be the springboard to university and a bachelor's degree in music.

The first two years at Red Deer are designed to be transferable to most universities including all universities in Alberta and prepare students for a variety of music degree majors.

The school has a transfer agreement with the University of Miami which offers a Bachelor of Music degree with a major in merchandising.

The six hour weekly merchandising module covers budgeting, alternate sources of funding, contract negotiation and marketing.

It also illuminates the roles of organizations like PROCAN, CAPAC, the A.F. of M., and familiarizes students with the parts of the music business away from the stage and studio.

On the technological front, the school has an eight-track studio that has been wired to all the main performance spaces in the new facility, presenting quite a variety of acoustical environments to choose from.

"We try to keep abreast of the trends and changes," says Keith Mann, Chairman of the School of Music. In keeping with that philosophy, the school has three electronic music labs with various synthesizers and sequencers, and is in the process of getting more involved with computer technology.

No matter how esoteric a student's musical taste gets, he or she still must follow the school's dictum of being prepared for what the workplace can throw at you.

Canada's Top Music Schools

CARLETON UNIVERSITY

Nineteen eighty-seven was a significant year for the Music Department of Carleton University in Ottawa.

It was the twentieth anniversary of the inception of the music program which was started as a one man operation by John Churchill.

Since that time music at Carleton has grown into a full range program, offering a wide variety in its course selection, culminating in a Bachelor's degree.

The school has a very liberal attitude when it comes to allowing students to follow their

own individual musical interests.

"We have a philosophy that encourages a balance of things including performance, history, theory and composition," Bryan Gillingham, Chairman of the Music Department says. "One can emphasize only one of those areas."

Students are invited to explore different directions in their chosen field. If for example a student is interested in studying jazz trumpet, the school arranges for a qualified specialist to be made available for a fully credited course.

The school has forty instructors working on an ad-hoc basis to facilitate this system.

This eclectic attitude follows through in the area of ensemble performance groups. There is a concert band, jazz ensemble, choir,

Medieval and Renaissance group and a twentieth century performance group.

In terms of technology the school has a computer music program that incorporates an eight-track studio wired to a large performance space. A MIDI system utilizing the IBM PC and various synthesizers help make modern music a very popular component of Carleton University's music program.

Although the department itself does not offer post-graduate studies it is affiliated with The Institute of Canadian Studies at Carleton and one can take an M.A. in Canadian Studies with a concentration in Canadian music.

The fact that the university is located in Ottawa within striking distance of The National Library is a big plus. The school even has several of its graduates employed there.

COLUMBIA ACADEMY OF RADIO, TELEVISION AND RECORDING ARTS

The Columbia Academy has been in operation for twenty-one years with schools in Calgary, Edmonton and Vancouver. Up until ten years ago it offered primarily broadcast training, but since that time has progressed into recording and production training.

There are two full-time programs offered at Columbia. A Broadcast Arts Program and The Recording Arts and Music Production Program.

The Broadcast Arts Program includes announcing, copywriting and all facets of the broadcast industry. The courses are comprehensive and designed to give the student insight into just about any situation or task that would have to be dealt with in the fast-paced, deadline oriented world of broadcasting.

There are closed-circuit radio rooms at all the schools in which students can practice full scale productions which are then critiqued by radio people working in the business. Announcing booths are available for vocal training as well.

Columbia Academy also offers a home study course in Broadcast Arts. By all indications, Columbia's home study course offers the opportunity to become proficient in a number of areas in broadcasting for those individuals who cannot physically attend school for whatever reasons. Students are assigned counsellors, are dealt with on an individual basis and encouraged to come in for face-to-face assistance if possible.

The Recording Arts and Music Production Program is a forty week full-time program that allows a maximum of fifteen students per class. Among the subjects given in-depth attention are sound characteristics, equalization, signal processing, automated mixing, time code synchronization, digital audio and film/video post production.

In the music production end, courses are given in contemporary music and song structure, keyboards, production techniques and jingle production. Personal Communication and Business Skills are also taught, giving the



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student a well rounded education.

Unlike many schools that operate studios commercially and give students access during off-hours, The Columbia Academy's studios are dedicated strictly to training.

In regards to newer technology there is also a MIDI lab, audio for video synchronization in all the rooms and training on IBM, Apple and Commodore computers.

HUMBER COLLEGE

The music program at Humber College has been in place since 1972, developing from a fairly small program to its present enrollment of two hundred and sixty full-time music majors.

The school offers what it calls a "Jazz/Commercial" Program.

A staff of thirty-nine teaches at Humber College, among them some of the finest players in the country, including Pat LaBarbera, Dave Young, Jerry Johnson, Paul DeLong and many others.

Because the staff is so deep in talented instructors who themselves have mastered a variety of styles, the students can take advantage of the situation and study with several different instructors. This is an area where few schools can measure up to Humber.

"Students can elect to concentrate on composition, performance or can actually put together a package that combines the two," said Paul Read, Director of Music at Humber.

There are seven instrument areas offered: brass, woodwinds, keyboards, guitar, bass, drums and vocal. Most applicants are guitarists and drummers but vocalists have come on strong in the last few years according to Read.

"There has been a real growth in jazz vocals in high schools and more and more people are pursuing that area at the post-secondary level," he said. "It's very popular in high schools and they even have their own national festival now."

When asked about the effects of technology on the number of applicants in the various instrument areas, Read remarked on a noticeable dip in the woodwinds and brass.

The school has a MIDI synthesizer lab and students can take an elective in synthesis. The course covers the fundamentals of analog synthesis, FM synthesis and sampling technology.

SAINT FRANCIS XAVIER UNIVERSITY

The rustic beauty and the exclusive feel of a place far off the beaten path are two reasons that make St. Francis Xavier University a wonderful place to study. By virtue of its distance, these very reasons have made the school-in Antigonish, Nova Scotia, two and a half hours from Halifax - a well kept secret from most Canadian musicians.

The music department has been operating

since the 1860s when it taught religious music exclusively.

Now, along with Church music, programs are offered in music education, performance, general and, most recently, jazz. The jazz department started in 1977 which accounts for about half of the music department's student enrollment. In fact, St. Francis Xavier was the first university in Canada to offer a degree in jazz studies.

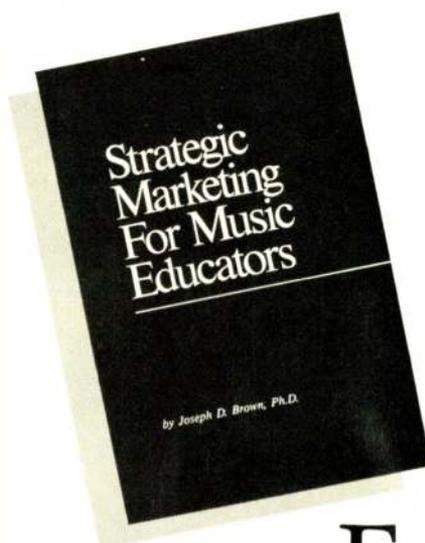
The jazz program is divided into various categories itself. Performance, composition, arranging as well as jazz education courses, for those who plan on teaching. Most of the instructors have Master's degrees in jazz from American universities. They have formed a group and perform regularly for the students as well. In spite of its isolation geo-

graphically, the school has attracted a very able staff of instructors and individual instruction is offered on all traditional jazz instruments.

The technological aspect of music has not been pursued by the school, but that is in the process of changing.

"We're moving to another location at Christmas where we will have a studio," Richard Hornsby of St. Francis Xavier told CM. "We're currently amassing equipment for the studio which will have MIDI capabilities."

The plan is to have a multi-track studio and computer set-up. The school is still in the process of deciding what type of computer to go with and seems to be leaning towards the Macintosh.



Survival Guide for Music Educators.

With school music programs facing a lack of community and administrative support, the contemporary band and orchestra director need to consider new organized methods to deal with these problems.

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FANSHAWE COLLEGE

Music schools, like other institutions in our society often rely on the famous to attract potential students. A tennis school in Arizona may have a John McEnroe "on staff" and include his picture in the brochure but it is doubtful that he would be there more than five days a year. When I phoned Fanshawe College in London and asked for the music department, Jack Richardson (a multiple recipient of gold and platinum albums for his production of The Guess Who, Bob Seger and Alice Cooper among others) answered the telephone. Jack teaches production full time at Fanshawe, often until the wee hours of the morning, symbolic of the commitment Fanshawe makes to its students.

The Music Industry Arts Program was started in 1972 by Tom Lodge whose goal was to establish educational credibility for the Canadian music industry.

"It shouldn't be who you know, but what you know," Jan Wetstein the program coordinator told us. "You should be able to raise the level of your expertise through education rather than the school of hard knocks."

One aspect of the school that sets it apart from others specializing in recording, is that all students are required to be musicians. An audition tape is part of the application process.

"We feel it is very important that the students understand tuning, rhythm, phrasing and dynamics," Wetstein said. Students in the program also function as musicians, tape ops, assistant engineers, producers and composers on all of the sessions. Non-musicians have completed the program, but their chances of getting in are far less.

There are two diplomas offered in the two year Music Industry Arts (M.I.A.) program. Recording engineering and recorded music production.

The first year is the same for all students in the program. There are introductory courses in production, engineering, music theory, ear training, composition, the music business (contracts) and basic electronics. An English course encompassing practical writing, lyric and resume writing and effective speaking is also given. By the way, none of these courses are optional and all must be taken, including english.

In the second year, the main focus for recording engineering majors is the studio. There are two studios at the school, a four track for the first year students, and an eight track for the second. Both operate on a 24 hour basis.

"We milk the facilities to the absolute maximum," Wetstein told CM. "It's where they learn the most and also the place to make mistakes, not when they've got the job and are out there."

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Mario Cippolina with the Bose 802™/302 professional sound system he used on the 1987 Huey Lewis and the News tour.

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Canada's Top Music Schools

vision in the studio. The second year studio has two Sony 701 analog to digital converters allowing for more track capacity through the use of digital sub-mixes. There is also video interlock. "They won't be considered seriously by a major unless they've had some background in video and SYMPTE," Wetstein contends.

The recorded music production course is more creative, with time spent in the studio getting a grasp on the producer's role. Along with courses in arranging there is a greater focus on business. Administration, management, contracts and the A + R function are examined in depth.

MOHAWK COLLEGE OF FINE ARTS AND TECHNOLOGY

Mohawk College of Fine Arts and Technology in Hamilton, is one of twenty-two community colleges in Ontario.

The music program at the school was started in 1977 and consists of three years dedicated to training professional musicians. The program is designed to prepare graduates to earn a living through a balance of both performing and teaching.

"They make a mix in earning their living," Patricia Rolston, Chairman of The Department of Music explains. "A pianist for example will be a church organist on Sunday, have pupils during the week and play a dance job Friday and Saturday night."

The school teaches what amounts to a fifty-fifty split between classical and jazz, although the curriculum is classically based. Students only choose their direction after completing the first year. Many go on to concentrate on jazz and commercial music courses offered at the school, but they have a solid classical foundation, thus keeping more options open for the future.

At the end of the third year, graduates of Mohawk College may continue on at McMaster University for one or two years (depending on their marks) and get a Bachelor's degree in music. This enables them to pursue teaching at the high school level after completion of teachers college. Because of its classical orientation, the program at Mohawk dovetails with university and unlike many other schools, equips its graduates with the means to make smooth transitions into university with no loss of time making up courses.

Although Mohawk College prides itself on a strong classically based program, it does not deny the growing existence of technology as a reality in a musician's life and in fact embraces it.

"Technology is a great part of the future in music," Rolston says. "We would be doing the students a disservice if we didn't offer them

the opportunity to study computer music, electronic music and recording technology."

In the area of recording, the school is not equipped with its own studio. Knowing that teaching someone recording from a book and expecting them to be employable is as realistic as someone reading a book on flying and finding a job as a pilot, the school goes outside in this department.

By using the state-of-the-art twenty-four track studio at The Recording Arts Program of Canada in nearby Stony Creek, as well as its staff, Mohawk covers this area and gets its students the all important hands-on experience.

In its effort to turn out employable musicians, Mohawk plays an active role.

"We have a placement office and we closely monitor what the individual student is planning to do during his or her third year," Rolston tells us. "They take a compulsory Business and Careers course which presents all the possibilities inside a music career."

THE RECORDING ARTS PROGRAM OF CANADA

Stony Creek is in the Niagara Peninsula and in the past if one of its residents was interested in going to school to learn about recording, they would have had to refer to map along with course outlines from schools. In recent years that has changed with the opening of The Recording Arts Program of Canada.

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"The whole premise for starting the school was based on a need in this area for an environment that would let people learn and work in a state of the art recording studio," says school director Nick Keca. Nick, the owner of a multi-track studio wanted to set up the kind of facility he would have attended had he had the opportunity.

"I found that when I entered the business there was no place to gain practical experience, short of going out and setting up a facility to whatever financial degree you could."

Operating on the same premises as Keca's studio, R.A.P. as it is called, uses more flexible enrollment procedures than your average learning institute.

Student groups are assembled according to experience level. Based on interviews, people with compatible skills and knowledge are grouped in classes of seven, thus allowing each class to establish its own pace.

The school offers one program of a three term duration. Each term is roughly four weeks long. It all begins with fundamentals of acoustics, terminology of the studio, basic operations of the mixing console, microphone applications, processing and also an introduction to the business of music, to give prospective engineers and producers a more objective overview of the industry that they aspire to be a part of.

The second term continues with more advanced studies of the above, along with digital recording, sampling, editing and live recording techniques. Commercial music production is also tackled, shedding light on jingle writing, scoring and also soundtrack and sweetening techniques.

The third term gets more involved with MIDI, film music, TV, radio, post production and computer technology. The school has a computer studio containing a wide selection of synthesizers and samplers. At the heart of it are two Apple Macintosh computers. Keca states that the production applications and not the creative are stressed in this area. Although R.A.P. does offer a minimal amount of musical instruction, there is no confusing it with a music school or one of the hybrid institutes that offer a full compliment of both musical and technical courses.

INSTITUTE OF COMMUNICATIONAL ARTS

The Institute of Communicational Arts in Richmond B.C. opened its doors in 1979 as a part-time audio engineering school. It has since blossomed into an impressively outfitted school offering three full time, two year programs.

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production, there are programs in Audio Communications, encompassing engineering and production, and Commercial Music Performance.

The performance program is geared towards the commercial marketplace, stylistically including pop, rock, jazz, r&b and country. The idea is to equip the student with the tools to survive as a versatile, working musician. Students work on jingles, soundtracks and popular tunes. There are classes in group performance, private tutorials as well as traditional music courses.

"Today technology has to be considered a musician's tool," says program administrator Neils Nielson. In keeping with that philosophy, the Institute has its performance majors take the equivalent of the first year audio communications program as well.

The Audio Communications Program, like the music program subscribes to a very realistic attitude towards the commercial marketplace.

"We recognize the fact that it is 85% a freelance industry," Nielson continues. "Many schools train for the 15% of the marketplace that would hire somebody and put a paycheck in their hands once a week."

In keeping with their stance on putting knowledgeable and adaptable people in the workplace, The Institute of Communicational Arts has very impressive facilities. They include a twenty-four track studio, sixteen track studio, sixteen track audio mobile, an electronic mobile and a video studio with editing facilities.

A general approach used at the school has the student attending a particular class five or six hours a week and then booking a similar amount of time in one of the studios, much the way that they would at a commercial facility. Teachers are accessible to the students including staff member Dave Huber, co-author of "Modern Recording Techniques."

The school is also extensively involved with MIDI, considering it an engineer's as well as a musician's tool. In the computer department they recently switched from Apple Macintosh to Atari computers citing the MIDI programs available that include SMPTE, and the ever-widening use and affordability of the Atari.

Advanced engineering students also get hands-on experience at the two twenty-four track rooms at Ocean Sound. This is to expose them to a variety of control rooms, a day to day (hopefully) reality of the freelance engineer.

McGill University

McGill University in Montreal has been teaching music for over one hundred years and is the major english music school in Quebec.

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The programs of study in the undergraduate area are divided into two large areas, theory and performance.

In the Department of Theory there are degrees in composition, history, music education, music theory and a general program.

The department of performance offers degrees with majors in individual instruments, voice, church music, early music performance (specializing in early instruments) and a bachelors degree in Jazz performance, the only one of its kind in Canada.

Another degree offered that is unique in Canada is the Masters in sound recording.

"The program is based on one of the most popular programs of its kind in Europe called the "Tonmeister" program," Dean John Rea of McGill says. "The student must have no less than a bachelor's degree in music to qualify."

It's a two year program and uses the school's own recording studio which adjoins a concert hall, all inside the school.

The equipment in the studio would be the envy of most professional recording studios and last year it went digital, acquiring a computer controlled digital console and recorder.

York University

York University opened the doors of its Music Department in 1970.

The school offers a wide range of choice to the serious music student with particular strengths in the areas of composition, ethnomusicology as well as jazz studies. A substantial classical tradition is developing and the electronic music program is keeping pace with technological developments, no small feat in itself.

There is a very well equipped electronic music studio that has incorporated MIDI technology and extensive use of computers and current software.

Presently York is involved in a very ambitious project in the area of acoustical research.

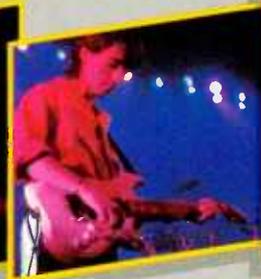
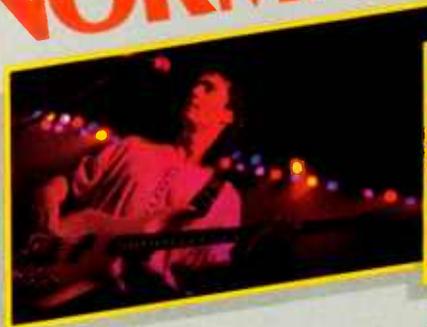
"A new facility is being built that is transforming a large performance space into a totally adaptable acoustical environment," Austin Clarkson of York University explains. "This is a close to a million dollar project developed with the Ontario Government's program to get Industry and Universities together."

The system, developed in Holland, is computer driven and utilizing sensors installed in the walls, can manipulate the acoustical characteristics of the room. There are plans to use the facility as a recording studio. Composers and performers will be experimenting with various acoustical environments for their music, the space providing an entirely different parameter to work with.

The definition of what a music career constitutes has changed a great deal in recent years and Clarkson sees these changes from his vantage point as an educator.

"It's very difficult for students to have a clear idea of where they might find employment," Professor Clarkson says. "We find

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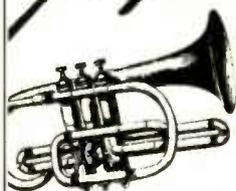
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University of Toronto

The University of Toronto granted its first music degree in 1846, the first ever in Canada. Presently there are approximately four hundred under-graduates and about sixty graduate students.

It is by all standards a serious learning institute with great attention given to quality and detail in every area. The Opera division alone has seventeen people on staff including Kay Aoyama who teaches fencing.

The school is reknowned for producing some of the finest musicians in the country, many that have gone on to occupy positions in the premier orchestras, opera and learning institutions in the world.

Responsible for the laudable output of the university is its faculty, among its ranks the finest musicians in the Toronto Symphony Orchestra.

Located on the main campus of the University of Toronto in the city's downtown core, its students, benefit from a wide choice of concert halls, museums, theatres and night clubs both on and off campus.

The undergraduate programs at U. of T. cover musicology, theory and composition, music education and performance.

There is also a diploma in operatic performance, master's degrees in the aforementioned undergraduate areas and Ph.D.s in composition and musicology.

Synthesis and electronic music have been co-existing at the University since the pioneer days of electronic music in the 1950s when the school had one of the first electronic music studios in the world.

Remaining in step with technology till this day, the school's use of the computer is not limited to the studio and the accounting department as is usually the case. The University of Toronto is a leader in the development of the computer as a research tool and finding new applications for the computer in the field of music.

When the question of whether technology will one day make musicians an expendable part of the musical chain arises, the head of the school, Dean Carl Morey has a basic philosophy.

"Synthesizers are not going to replace oboe players any more than recordings replaced orchestras," Dean Morey contends. "Whenever there is a new technology, somebody always predicts the end of something else."

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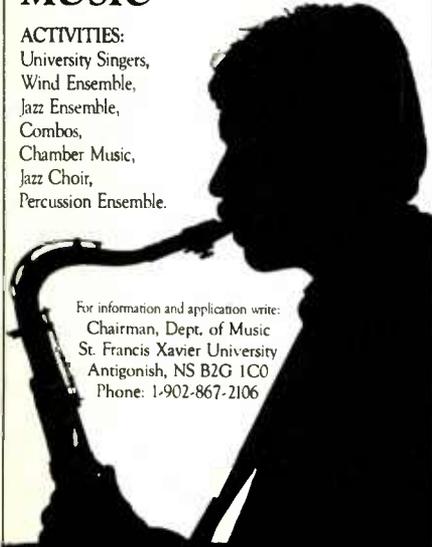
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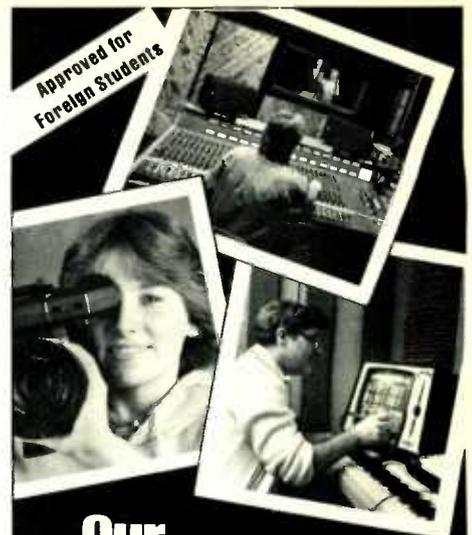
Music For Young Children in Kanata, Ontario boasts having graduated more than 10,000 students from across the country since 1980. In their Music For Young Children program students are trained to teach. The focus is on getting parents, children and teachers involved in creating music together. There is small group instruction in singing, keyboard, rhythm, ear training, sight reading and theory.

MUSICIAN'S COLLEGE

The Professional Musician's College in Regina, Saskatchewan is a registered private vocational school. Two-year diploma courses are offered in contemporary guitar, bass, percussion, keyboards, and voice. There's full-time training in blues, rock, country, pop and metal.

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SONGWRITING

54-40: Moody Grooves



PHOTO: ELIZABETH ZESCHIN

by Tom Harrison

It was Viennese psychologist Victor Frankl who said, "I have found meaning in my life by helping people find meaning in theirs." It was 54-40's Neil Osborne who replied, "Show me."

Show Me, the new album by 54-40, is on one level the end product of Neil Osborne's inquisitiveness. On another it is a long, passionate love letter to his wife and humanity. It comes from an intense immersion into the writing of psychologists such as Frankl and Carl Jung and also from being separated from the one Neil loves and married.

Its inner strength derives from Neil's peace of mind. Its optimism is borne of the courage to appear naive. Neil's maturity mirrors that of Phil Comparelli, Brad Merritt and Matt Johnson. Their development as a band not only is the result of their individual growth as musicians, it depends on their willingness to wrap their abilities so completely around Neil's vision and give birth to a new 54-40 album even better than the last one. So, hey, I guess ontogeny really does recapitulate philogeny just like we were taught in biology class.

"Basically the songs are about love," Neil states. "Love as a big force. It's not just in you or me; it gives us a vision and an understanding of our role in life. "This record is very clear in that it says exactly what I want it to say."

That, in itself is a dramatic development. 54-40's first records, he reverb heavy *Selection* mini-LP and guitar heavy *Set The Fire* LP, were oblique. The group's first album for Reprise was more forthright, musically and lyrically. Consistent with 54-40's history,

Show Me is another quantum leap. In order, songs such as "Everyday," "One Gun" and "Walk In Line" (the first video) are simple statements of devotion, dedication and defiance. Each offers an equally basic philosophy, but add these and the other seven songs together and you have a powerful, unified statement.

"It's definitely designed to be a positive action kind of album," Neil says. "I want to take some responsibility for the expression of our music. Before, with *Set The Fire*, I was being observant, but the time has come to stop the whining and make a real contribution."

Neil's wife, Marianne, played a significant role in *Show Me*'s direction, first by being at his side when he was wrestling with some eternal questions about why we are what we are; then, by not being by his side when he wrote "One Gun."

It was Marianne who recognized the conclusions Neil was coming to on his own and, having an extensive academic background, directed him to writers such as Frankl and Jung. Frankl's primary area of investigation can be summed up by his book titles, notably *Man's Search For Meaning*. Jung was fascinated by man's subconscious and how we connect with our subconscious through symbolism.

"Carl Jung said that being completely human is directing yourself outward, not inward," Neil explains further. "You realize that, not through self-actualization, but by any act, whether it is creative or through loving, or even suffering, which Jung knew about as a prisoner of war.

"He also investigated transcendence and spirituality. That's where I think music

comes from anyway, so I was of that mind even before my wife turned me on to these books. "They reinforced a lot of the ideas I had and doubled them. Hence the focus of the album. It's just re-stating that in a rock and roll context. "What I'm trying to do with this album, and through my philosophical and psychological studies, is not to make political statements, as such, but to re-direct our reality in a positive way. It can be done."

Neil makes these statements with a quiet confidence tempered by humility that completely derails critics who might perceive them as the automatic ramblings of a neophyte. The writing of "One Gun" is an example of where Neil's youthful romanticism came flat up against reality and how he was able to respond to the situation. With Marianne off in Chile to assist in the compiling of a report on human rights violations, Neil was sitting at home in Vancouver daydreaming about Christmas, being reunited with his wife (then still his girlfriend) and family and enjoying all the warmth and goodness Christmas traditionally generates. It was longing for Marianne and thinking about what she was doing that snapped him out of his self-absorption. Ronald Reagan was sending Nicaragua bullets for the holidays, guns for the Contras. In Chile, non-violent protest was being answered by imprisonment and torture. One Gun is simply a dialogue between Neil and Marianne. Her strength and commitment, makes him realize that there can be no love while there is injustice -- "one gun added on to the one gun." Her love, in turn, gives him strength and commitment. With love as their bond, they set off to "kiss all the people free,"

SONGWRITING

which is a Jungian act if there ever was one. It has a captivating, folkish, singalong melody as well, which illuminates the image of Romeo's awakening. It's a case of the form being admirably suited to its content, but it's hardly an isolated example. The power of *Show Me* comes from 54-40's understanding of what these songs are about, what each is trying to achieve, individually and in the context of the entire album. Neil's melancholy monotone is placed among richly textured musical settings and driven along by a propulsive yet unobtrusive rhythm section. The parts are complementary and add up to much more than their sum. When the band wants to rock out, as in *Come Here*, 54-40 transforms itself into a blues-rock band with loud guitars. When Neil wants to make a point, as in the title track, the band lays back into a restrained yet sinuous and dramatic rhythm. Helping them to etch these moody grooves is Dave Jerden. Jerden was called in to re-mix the group's previous album, upon its signing with Reprise. Having the opportunity to work with the group from scratch, he has further cultivated the band's sound, which relies so much on atmosphere and simple but effective orchestration of Osborne and Comparelli's guitars.

"Dave wanted certain combinations and blends of sound," Neil says. "For instance, he

likes analog sound for some things, digital for others, but he also made us aware of what can happen when you combine them, so he was always thinking in terms of analog versus digital. Most of all he wanted to give the record what he called a competitive sound. At the same time he forced us to make our own decisions."

Jerden, whose reputation was made with his engineering of albums by the Rolling Stones and Talking Heads, spent 10 days in pre-production with the band, helping it to narrow 20 songs down to 12. Together they went down to Los Angeles where it immediately became apparent that the group had grown since the last time he'd worked with it.

"Phil really grew with this album. He did all the keyboards and things and got a better understanding of how to translate his input to tape. I was astonished. "Matt was solid as a rock. Dave was warning us to be prepared to try alternative ways of getting what he wanted; in other words, he was hinting that we might have to use machines. "But Matt was solid and Dave, well, Dave is a really popular L.A. rock and roller type and so all these people he knew would drop in. He would run a tape of Matt's drumming and make them guess if it was Matt or a drum machine. He might have been doubtful at first but after a while he was saying to these people, "Listen

to this guy. This is his first time in the studio. Can you believe it!" "We learned to have patience on the last album, which we used for this one. We want this record to last. "Dave said to us, "You guys are better musicians than Talking Heads, no problem, but the thing about Talking Heads is that they're not afraid to experiment. They're not intimidated by machines because they know how to use them without losing the integrity of what they're doing." So we learned from that, too."

With each album and tour, what is becoming more apparent about 54-40 is its totality, totality being an all too rare wholeness of sound, image, character and stance that is instantly recognizable and unique. Bands such as The Stones, The Who or The Beatles had it. Bands such as U2 and DOA have it. So does 54-40. Now, with the re-shuffling of departments at Warner Brothers, 54-40 has switched from Reprise to the parent label in order to be with the team that originally signed the band. There still is too much attention being paid to the group's American commercial progress in the States, and not enough to how the band continues to define itself on record. You can only hope that Warners will be as patient as Island was with U2.

"I'm really curious to see how the record does."

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WRITING THROUGH TECHNOLOGY

By Marc Jordan

The new music technologies developed in the last couple of years have increased the number of steps that I take between the inception of a tune and its final emergence as a finished demo. For purposes of describing these steps, I'll trace a typical song called "This Independence" which I wrote with John Capek, from start to finish.

John had been experimenting with rhythm loops which he sampled into his Akai sampler. He played for me a four bar loop of some Balinese drums that he had altered somewhat. The sound and rhythm were very evocative and we knew it was a good basis for a song. We put this loop into the Linn 9000 sequencer and worked on a chord structure

that would form the basis of the song. With the basic structure in place, we overlapped a contemporary drum groove that worked with our original loop. This was the frame work on which I wrote the melody and lyrics.

Because of the ethnic nature of the track, the lyrics became somewhat international in scope. I felt a simple love song would not have worked over this track. The idea for "This Independence" came from an image I saw in a documentary. It was a crowd of people charging a line of armed guards. It seemed to me a classic image of the struggle for human independence that has played itself out all over the world throughout history, the struggle against authority. The lyrics developed from that image on TV into the song you hear on the album.

With a rough draft in hand, I went back to John's studio to sing him my ideas. We then used the 9000 almost like a word processor, moving things around, trying a verse here and a double chorus there and playing around with verse lengths till we felt we had the best overall structure we could get. The final drum program was an update of the original program. This was a very painstaking part because, in my opinion, modern music should always have a visceral impact and that has to do in large part to the feel and interaction of bass and drums. It must feel great.

To create more atmosphere we added some African chanting, again with the aid of the sampler. Next we added keyboard parts and counter melodies which occur throughout the piece. Now the song was ready to



Marc Jordan

demo and commit to tape.

Once the song is on tape, we usually live with it for a while. The beauty of having the whole production in the sequencer and stored on disk is that we can add parts later on by stripping the tape with SMPTE and linking up the machines again. As it turns out we did change the breakdown section by linking up the 9000 in the studio and dropping in a new section where the old one had been. "This Independence" was now complete in demo form and ready to be recorded as it appears on my RCA album *Talking Through Pictures*.

(Marc Jordan is a Canadian, L.A. based songwriter.)

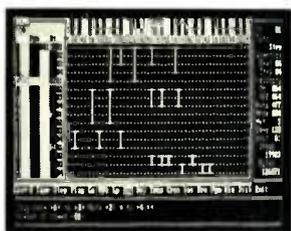
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13 Engines Makes Lots Of Noise



Standing L to R: Jim Highes, Grant Ethier, Mike Robbins. Seated: John Critchley.

by Howard Druckman

Maybe it's something in the drinking water, but every clever guitar band on Toronto's indie scene is playing *louder* this season.

The T.O. indie guitar band to whom volume comes most naturally, in a classic rock 'n' roll context, is 13 Engines (formerly the Ikons). Their eight-song debut album, *Before Our Time*, provides the boldest guitar-grunge and cranking drums you'll hear short of a hardcore record this year.

"At least half the guitars on the record were double-tracked," says singer/songwriter/guitarist/frontman John Critchley. "And all of them were boosted in the mix."

"The leads are pretty clean," continues drummer Grant Ethier, "but the rhythm guitars are sort of monstrous. So are the drums, 'cause we had ambient mics in the room and we raised them in the mix to get a big reverb sound. They'd go well on a Metallica album."

Since they'd been signed to a Detroit-based label, Nocturnal Records, the Engines captured their raunch 'n' roll onslaught in the home state of the MC5 and the Stooges - Michigan. Specifically, the Old Schoolhouse studio in Ann Arbor, where the band cut it mostly live in about a week. (And where, incidentally, ex-Stooge drummer Rock Action still pounds some skins now and then.)

"It really is an old schoolhouse that's been converted," Ethier explains. "It's digital, 24-track, with the control room in the basement and the studio in the classroom."

"We had a stack of Marshall amps upstairs," continues guitarist/songwriter Mike

Robbins, "but the head was downstairs in the control booth. So John (Critchley, who co-produced) would be down there twiddling knobs on the head, and upstairs we'd get this *roaring* Marshall stack making this huge, nasty noise."

That noise fuels the metalloïd blues of "Come Back Lover," and the high-powered rockin' of "End Of Your Chain" and "No More Flowers." Elsewhere, it provides a spring board for experimentation: tongue-in-cheek, jazzy electric piano ("It's Easy To See"), a melodramatic, gothic waltz ("Annabel Lee"), and a droning, folkified tale ("The Reunion").

Not that 13 Engines are a gloom-and-doom band. But like, say, the Doors, they possess a moody, dramatic sensibility attuned to the mysterious and the disturbing.

"People don't appreciate the humour in it," counters Robbins. "Instead they come up after gigs and say, 'Man, that's really some heavy, heavy shit.'"

Critchley backs him up: "I'm a big fan of Poe, and he had a number of short stories that postulate the idea of someone being dead but still conscious, while other people don't know they're conscious. Those stories are gruesome, but they're comedic too. Maybe it's an inside joke."

"It's black humour," suggests bassist Jim Hughes.

Critchley's business sense is exceptional - and admirably pragmatic, for an indie band. Just listen to him explain the signing to Nocturnal: "We didn't want to do something on our own because it'd cost too much, and its chances of getting out there would be severe-

ly diminished. Nocturnal footed the bill for everything, which was around \$10,000 and they have to sell about 3,000 to break even. They recoup recording costs from our 'artist's' share of the royalties, but cover all other costs from their own share." (Nocturnal is distributed by at least seven independent companies in the U.S., and by Fringe and Zulu in Canada.)

Critchley recently sweet-talked PROCAN, out of a \$1200 advance against future royalties. Considering that most of the Engines' exposure will be on campus radio - non-profit stations that pay no airplay royalties - it may take PROCAN quite awhile to get their outlay back. (Even with live-performance dues.)

The Engines were also canny enough to tour western Canada last summer and break even. (After \$6000 investment in purchasing and re-tooling a van, that is.)

"We camped out," says Critchley. "Everyone ate their own can of Beef Ravioli at the Gordie Howe Campgrounds in Saskatoon. Mostly we stayed in hotels where we played, or with friendly people. We worked for six weeks and didn't lose any money."

"And we lived better than in Toronto," adds Robbins.

Which figures. At home, all members except Critchley work as couriers at the same company. John, meanwhile, spends all his time trying to break 13 Engines as widely as possible.

Address: Fringe Product: P.O. Box 670, Str. A. Toronto, ON M5W 2M4; Zulu Records, 1864 W. 4th Ave., Vancouver, BC V6J 1M4.

PRODUCT NEWS

Randy Bachman Uses Ric/Sony Power Amp

Randy Bachman, singer/songwriter/lead guitarist for the Guess Who and Bachman Turner Overdrive, is in the midst of a worldwide tour with Burton Cummings, lead singer and songwriter of the Guess Who. The collaboration, called Bachman & Cummings, began their U.S. leg of the tour September 11, 1987.

To properly support the repertoire, Randy designed a guitar amplifier system that would faithfully recreate the 20 years of guitar sounds used on his records. He chose the RA600 as his power amplifier.

The RIC/Sony RA600 and RA300 are rack mountable power amplifiers from Rickenbacker in conjunction with Sony Sound Tec Corporation. Both models feature shielded toroidal transformer, a rigid chassis design, oversize 5-way binding posts and XLR inputs/outputs. The Model RA300 delivers 220 watts per channel while the RA600 packs 440 watts into 4 ohms.

For more information, contact: Rickenbacker, 3895 S. Main St., Santa Ana, CA 92707-5710 (714) 545-5574.

New Martin Stinger SWG Electric Guitar

The new Stinger SWG features a rock maple, satin finish neck for faster playing and a smoother feel.

In addition, the SWG contains three, single-coil high output pickups; a master volume control; two tone controls; a chrome SAT Tremelo System; and a five-position selector switch.

Two colours of the SWG currently available - gloss black and deep red.

The Stinger is completely set up and prepared by Martin Guitar craftsmen at the Nazareth, Pennsylvania facility.

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

New Momentary Footswitch From DOD

The DOD Momentary Footswitch is a new addition to the FX accessory line. The Momentary Footswitch connects the tip to the sleeve of the phone jack for only as long as the switch actuator pad is depressed. Hence, the 220 is useful for "momentary" switching functions. The momentary footswitch is an addition to enhance the usefulness of effects units and keyboards, especially in performance situations. The 220 makes the control over some of the functions of these devices as easy as the tap of a foot or

the touch of a finger.

The 220 is housed in DOD's die cast chassis with a non-slip rubber bottom and has a soft-touch switch actuator. A single mono phone jack in the rear of the chassis connects the footswitch to the equipment being controlled with any standard mono phone jack cord.

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

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KEYBOARDS

Ensoniq Launches Two New Keyboards



Ensoniq has announced the addition of two new upscale keyboard instruments to its line. The manufacturer has simultaneously introduced the Ensoniq EPS Performance Sampler and SQ-80 Cross Wave Synthesizer.

Both instruments have been designed primarily for the live performing musician. The design emphasis has been on enhancing real time expressiveness and streamlining the technical aspects of live MIDI.

All currently available samplers, regardless of price, share one feature that live musicians dread - long periods spent in front of a dead keyboard while a sound loads from disk. The Ensoniq EPS Performance Sampler solves the problem. An exclusive feature called Performance Loading keeps all the keyboard functions active while sounds are loading from the disk drive.

The EPS also features Ensoniq's patented Poly-Key pressure sensitive keyboard, where each individual key has its own aftertouch. Nearly any parameter of the voice architecture can be affected - from wavesample mix and volume to filters and panning.

Another new expression feature, called Instant Patch Select, is included in the EPS. Two Patch Select buttons, located next to the pitch wheel can bring alternate programs or wavesamples in real time. For example, growl and squeal notes can be added to a sax sound at the player's discretion.

In addition, the EPS has 20 dynamically assigned voices, 20Hz to 20 KHz audio bandwidth, 16 bit data storage format, 13 bit sample converter, 24 bit internal processing,

floating point output, 96dB dynamic range and built-in 8-track MIDI sequencer. Although the voice architecture of the EPS is completely different from the Ensoniq Mirage, it has the ability to play all Mirage sounds.

The design criteria of expressiveness in live performance were also applied to the SQ-80 Cross Wave Synthesizer. Cross wave technology involves the grafting of the attack characteristics of one sound onto the very beginning of another.

Some of the available transient attack waves on the SQ-80 are multi-sampled bow, pick, breath and hammer attacks as well as percussive and synthesized variations. The SQ-80 has a total of 75 sampled and synthesized waves on board, including five complete multi-sampled drum sets.

The SQ-80 features a built-in 880K disk drive for program, sequence and MIDI system exclusive storage. Each disk can store up to 1728 different programs and 10 full sequencer or MIDI system exclusive blocks of 64K each.

Like the EPS, the SQ-80 features Poly-Key pressure sensitivity. In addition, it has eight dynamically-assigned voices for full multi-timbral operation, three digital wave oscillators per voice, built-in 8-track sequencer and direct access to 40 internal and 80 cartridge programs. ESQ-1 Voice 80 sound cartridges are completely compatible with the SQ-80.

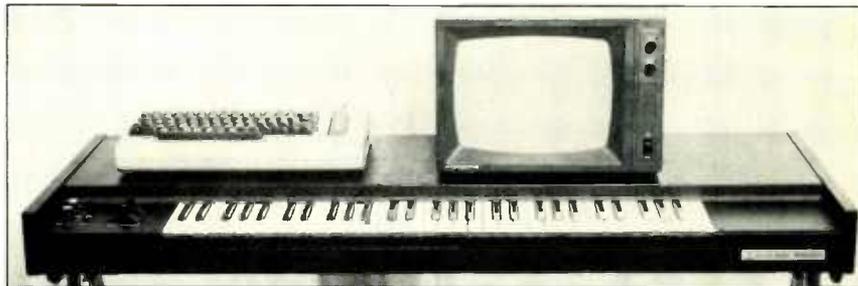
For more information, contact: Kaysound, 6969 Trans Canada Hwy., Ste. 105, St. Laurent, PQ H4T 1V8 (514) 331-8420.

Delta: Canada's Only Synthesizer Maker

Delta Music Research has been designing and manufacturing micro-processor based synthesizers since 1980. Its first design was a digital sequencer which was used to control an older Moog synth at the U. of Calgary. Its success led to the University's Electronic Music department acquiring five Delta Music synths with sequencing capabilities.

Now, the company has introduced its DMR 2000 computer music instrument to the Canadian market. Delta's president Tim Lawrence explains, "We feel this digital instrument, which comes with MIDI in/out/through, represents a significant advance in the field of electronic music synthesis. Through a special high-speed, short-loop sampling technique, combined with recombinant synthesis, the DMR 2000 offers a level of flexibility and creative expression that puts the instrument at the cutting edge of technology."

The DMR 2000, which has system operating



software available for IBM PC, Apple II and Mac, is a performance oriented instrument. It consists of 14 voices which are interfaced to a computer providing parameter control over two banks of seven. The instrument doesn't have a lot of knobs as it's under dedicated computer control. All parameters for the editing the voices or creating new ones are inputted via the host computer keyboard. The keyboard, itself, has two modulation paddles, one which effects the pitch; the other is user-

assignable, through software, to modulate amplitude, pitch or filter characteristics.

Lawrence, whose company is seeking out dealership ventures, claims, "At \$5000, the DMR 2000 will generate sounds that the DX-7 can't even touch. We have a one month production schedule."

For more information, contact: Delta Music, Suite 102-1518-15 Ave., S.W., Calgary, AB T3C 0X9 (403) 244-9157.

GUESS WHO'S ON BASS

by Jim Kale

The basic approach to recording with the Guess Who that I employ is virtually unchanged over the years since twenty-four track consoles came on line. I use two tracks for the beds; one amplified and one direct. There is hardly an occasion when I would use an effects track.

Although I have used a variety of amplification, I still employ a vintage Ampeg B15 which can be driven efficiently for tonality, or, can be driven to clip at whatever level is desirable. Also, I record while sitting in the control room.

As in my stage situation where I have incorporated a combination of the amplified main stack signal and the monitor mix signal via a second separate monitor cabinet, I can obtain the feel of the resonant bass signal in conjunction with the mids and highs. By playing in the control room, even while the engineer isolates other tracks, the same result is achieved and also the ability to play more

comfortably with the bass drum is particularly enhanced. This is because of the much larger studio monitors with full range capability and sub-woofer support the stage ambience which, for me, headphones cannot deliver.

For the longest time, I used Fender Precision Basses of varying age, two of which I still own. One is a 1967 model which I refer to as the American Woman bass, and which never leaves the house, and a 1972 model which is my road spare. On only two occasions prior to 1983 did I record with anything else. Once, in 1968, I borrowed a Jazz Bass from session man Jack Zaza on one of our first sessions with Jack Richardson at Hallmark Studios in Toronto (Phil Sheridan and Phil Ramone engineered), and once during the *Share The Land* sessions at R.C.A. Chicago (Brian Christian was the engineer), where I used a 1952 Telecaster Bass. Sometime later I traded the Telly to Prakash John for a pair of boots. The

boys from Bush had to piggy-back him out of my home in Winnipeg; it was the middle of winter. The bass was stolen in L.A., and the boots went out of style.

I also own an old Gibson E.B.O., which is made from solid Rosewood, and a Hohner Lancer fretless model given to me by that company. My conversation piece instrument is a six string Mexican bass (Guitarrone) purchased for forty dollars in Mexico City in 1969. So much for trivia. The bass I have used exclusively since 1983, was custom built in Winnipeg by Robert A. Grierson, a true craftsman.

The construction of the instrument is as follows: The double octave neck is maple with a Rosewood Fingerboard which is fretted and is my preference for tonality reasons. The neck incorporates a 1/4" steel drill rod as the truss rod support system to accommodate the heavy Guage strings (50/70/85/105/) I prefer. Also, it can withstand drastic temperature fluctuations and miles of transport without any affect on the intonation.

(Jim Kale is the long time bassist for The Guess Who, whose current road band includes Kale and original drummer Garry Peterson.)

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PERCUSSION

SCARY MACHINES AND NEO A4

by Joel Anderson

When I began drumming over 15 years ago, I would never have dreamed of using a machine on a record where I was the drummer. Drum machines didn't exist. Now they've become a big part of most modern pop records. So why does a drummer practice all his life to press a "start" button? Why would he prefer it this way? First a little NEO A4 history.

In the summer of '87 we enlisted the talents of British producer Colin Thurston (he has produced Duran Duran, David Bowie, Iggy Pop, and Talk Talk amongst others) who has worked mainly with drum machines in the past few years. For NEO A4, Colin and I decided on machine drums and real cymbals. While waiting to get into the studio and start recording the new album, Colin gave me his Linn 9000 for a few weeks. Utilizing the Linn, my Octapad, and the band's Roland MC500 sequencer, I programmed all the drums. The most crucial concern was getting my live parts to feel right with the Linn. To do this I used a combination of quantized and unquantized programming. I would basically start the Linn and play into it from the Octapad for the entire length of the song. Bass drum parts were put down first, usually quantized, for a "perfect" bass for the rest of the parts. Snare and toms came next, and then percussion. With the Octapad, programming became an extension of my playing and not the boredom I'd experienced with other machines. The beauty of this approach was that after I was done, any sound could be used, as there were no drums going to tape immediately. Realistic flams and rolls could also be achieved by putting different velocity sensitivities on adjacent pads, while playing the same sample.

After all the songs were completed, I then MIDI-recorded all the "drumming" into the MC500 for further editing. Gate times (length of each note) and MIDI-note velocity (crucial



Joel Anderson

for dynamics) could be changed. The MC500 also has a microscope edit function that can move single notes as little as one clock pulse (there are 96 to a quarter note) in either direction of the beat. This is very useful for laying back certain notes, such as snare drums, for a heavier backbeat feel. This also removes what I call the "robot factor" by moving the odd beat slightly to humanize a part. Like most drummers, I tend to play more live, and a little trimming of my parts was necessary for the feel of the songs. Before Colin came back from England, we made a final four-track demo on my Portastudio. I learned my final edited programs so that real cymbals could be played over top accurately.

Once we entered the studio, we assembled our sound sources and decided on which sounds to use on each song. The Linn's internal sounds, samples of Colin's in the Linn, samples in an Emax from Toronto keyboard player and programmer Paul Irvine, samples of my own kit, and even samples from our trusty Roland TR505 were all used. The percussion was straight out of the Linn, usually heavily processed and committed "premixed" to two tracks. As we were recording at MANTA Sound on the Mitsubishi X850, 32 track digital system, drum parts could be put down early in the project and bounced anywhere with no loss of signal purity, even after multiple playbacks. An AMS DMX 15-80S delay/sampler was also used on

sounds that required no dynamics, as it doesn't read MIDI-velocity data. On one song, "Rescue Me," the AMS came in very handy. I had originally programmed the song with a busy beat box kind of feel. After awhile, it became apparent that a simpler, straight ahead rock feel would be more effective. While everyone took a dinner break, I completely re-did the program. Over the previous few days, we had come up with a great snare sound in the song, "Time for Me Now." The snare in the chorus is actually two snares from the Emax stacked together. It stood out as a great sound, so we decided to use it again by resampling off of the digital tape into the AMS, then firing the sound from the new "Rescue Me" program. "Rescue Me" then had the big beat feel and sound it needed.

The cymbals were set up next. A practice pad was put over my snare drum and a chunk of foam over my Octapad. In this way, I could hit the drums as they occurred in my headphones, with no microphone bleed into the overhead cymbal microphones.

After two weeks of "MIDI Hell" getting the drums right, it felt great to actually play together as a band. We did all ten songs, with final bass and guitar parts, in two days. In this way, the band's live energy made it to tape.

(Joel Anderson is drummer for NEO A4, formerly of Edmonton and now residing in Toronto.)

PHOTO: MARK CAPORAL

WOODWINDS

Honey And Spice, Everything's Nice

By Fraser McPherson

When Jim West asked me to record an album for his Justin Time label I was delighted. He gave me complete freedom regarding choice of musicians, selection and length of tunes and even jacket design. Who could refuse?

In September of 1986 I had toured the Soviet Union with a quartet consisting of Oliver Gannon, guitar; Steve Wallace, bass; John Sumner, drums; and myself on tenor saxophone. I felt we played well together so I decided to record with this group.

Late in March of 1987 we met in Studio Victor in Montreal. I had chosen eight standard tunes (no originals) to record. Because of all the playing we had done together I knew there would be no problems musically. I was, however, a little apprehensive about the engineer, whom I didn't know. I wanted to set up in the studio the way we would set up on stage; that is, close together. Having the musicians spread all over the studio, as often happens when pop music is recorded, is not much fun when making a jazz record. I need not have worried. Ian Terry proved to be ev-

erything we could have wished for in an engineer.

He began getting the balance on the instruments at noon and by 12:30 we were recording. With the exception of the two ballads, "How Long Has This Been Going On" and "Memories Of You" which were to be just two choruses each, I didn't plan the length of the tunes.

The two ballads were also one take each. The second take of "I Love You, Samantha" seemed to be acceptable so we moved on to the up-tempo tunes which were "Soon," "Blue Prelude" and "You Took Advantage of Me". After three or four takes of each of these tunes I felt that perhaps we had an album. We listened to everything and were reasonably satisfied.

By this time it was 4:00 o'clock and I thought we had done enough for one day. Jim, being the good producer that he is, agreed as he had agreed with everything else we wanted to do that day.

We went back to the studio at noon the next day and listened to everything again. I

decided to stay with the takes on "How Deep is the Ocean" and "Suddenly, It's Spring." Oliver suggested that we do the two ballads and "I Love You, Samantha" again. His instincts were right. He did one take of each and kept them. He recorded two of the fast tunes again just to have a choice.

There was no mixing necessary. Jim had wanted the group recorded direct to two-track and Ian did a great job on the sound. We all felt that the music had the feeling of a live performance.

I brought a cassette of all the music back to Vancouver with me and decided on the order of the tunes for the album. It turned out to be a long album - 45 minutes and 28 seconds.

Ordinarily, at this point my job would be done. I had, however, an idea for the cover. When we were on tour in the USSR, Kostya Valov, an artist in Movosibirsk, Siberia, presented me with a large painting - a collage of caricatures of the four of us. Jim agreed that it would make an eye-catching cover. On the back we used a black and white photograph of the group on stage at the Tchaikovsky Concert Hall in Moscow. My friend Frank Rutter wrote the liner notes.

The album is called *The Fraser MacPherson Quartet: Honey and Spice*. Making this one was a pleasure.

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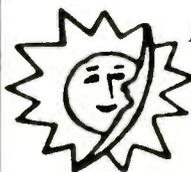


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BRASS

STUDIO DEMANDS FOR HORN PLAYERS

by Mark Hasselbach

Horn players have the following artists to thank (or curse) for what they are deemed to play in today's pop music: Tower of Power; Earth, Wind and Fire; Phil Collins; Chicago; Jerry Hey; and Quincy Jones. Horn arrangements have evolved the last few years to better enhance the heavily rhythm oriented, syncopated music of the eighties. As rhythm patterns have intensified, and sequenced and sampled sounds have become commonplace in the art form, brass arrangements have had to adapt to provide the powerful kind of support needed to underscore yet energize hot rhythm tracks.

This is not to say that bar-burnin', stratospheric brass sections/arrangements have not been in existence all along. Big band jazz has always tried to show off the brass section; witness Stan Kenton, Maynard Ferguson, and the Boss Brass. But not until bands like Chicago; Blood Sweat and Tears; Ten Wheel Drive; and Chase; were brass arrangements written as an integral part of the rock oriented music. That evolution continued until a style incorporating staccato passages, consistently high parts, and balls-to-the-wall power became the norm for uptempo songs.

A very talented Vancouver arranger/trombonist named Colin Weinmaster has taken the West Coast by storm with his arrangements that propel a tune along with power and gusto without ever getting in the way of the featured vocalist or soloist. His style incorporates the best of all worlds and each chart is different and fresh...keeping clients/artists ecstatic and the session players excited and on their toes.

Not long ago I did several sessions in one day at the same studio. Colin was producer/arranger, and we all spent quite a few hours with the 'cans' on. The first thing on the agenda was a jingle spot for a regional restaurant chain. The gist of the campaign was to sell those famous burgers using plenty of pizzazz and camp. Long John Baldry had done the vocal track already and was in his usual fine bluesy form. The track clipped along at a good pace and was very stylish, mixing jazz, blues and ragtime in an appealing and fun way. The direction from the producer was to play in a Cotton Club style - lots of bends, wows, shakes and sass! Phrasing and section blend are drawn from the styles of the thirties and forties - something that all brass players should be familiar with.

The piece started off in the upper register right away and the arrangement included



PHOTO: DAVID GRAY

Mark Hasselbach

some quick mute changes that had to be done accurately, and with correct mic proximity. This was a seven piece section and after a few passes to get headphone mixes and check voicings and blend, we were on our way. The chart was demanding but fun. We got to the end, had a listen, did a double and were out in an hour. It was a hard hitting piece and the chops needed a little break.

Pacing one's self is so important. You have to try to give your all...your most convincing performance every time the tape rolls. I do maybe 250 sessions a year and you just never know what is going to be thrown at you next. Some skills are constantly honed by regular session work, although some are seldom required (but needed in a big way when called upon). Especially if you are doing back-to-back sessions, there may be a monster lurking around the corner. There was!

Back in the studio after a short pause to set up tape, we were again looking at one of Colin's arrangements. This time for a record project on the Virgin label called *Diamonds in the Rough*. There were two charts up, both demanding. Did everyone eat their Wheaties this morning? The first tune up was the one with the power guitar, incessant rhythm, and steady trumpet shots all on high E's and F#'s, over and over... The parts worked well with the track, and we became like a hammer, laying down an harmonic punctuation that was as mighty as mighty gets; big as a house and rolling right along. There were a few technical difficulties in the control room and

we were forced to play the parts with the tape rolling a few more times than any of us would have liked. But there is no room for diminishing returns halfway through a 'power' track, 'cause that ending has got to be even stronger. We spent about an hour on this track and in the control room for the 'keeper' we were all floored by the wall of sound we had created.

We retired to the lounge. I was getting kind of hungry, but I know I don't play as well after I've eaten. Having a full stomach seems to slow down my reflexes a bit and when it is time to pour on the steam and get athletic in your playing, it is really hard to put the 'pedal to the metal'. So we are standing around, drinking coffee (the ideal studio drug!), waiting for a turn at the phone, just shootin' the bull. Unfortunately, however, we didn't go back in right away. We have another track and from the looks of it, its gonna be a toughie as well.

When I am all warmed up, I can play for hours - high, low, doesn't matter, as long as I don't have to mash my lips into pulp, or let them get too 'cold'. Well, it took a while to get set up for the next track, and to make a few arrangement changes, and my chops did get kind of stiff. My lips were requesting that we either get on with it or let them rest for real. Let's get on with it!

In front of us was a sassy, ebullient chart for a song that I have been hearing on the radio a lot lately. The second *Diamonds in the Rough* tune called "Where Is Love?" has been released as the first single. This one had a lot of high parts in the Phil Collins style and demanded attention to detail regarding the execution of the sixteenth note runs and power shots. Nonstop pumping. I really get goose bumps when you stack heaps of brass on a hot and heavy poppin' bass line. We were cooking! It took only a few moments to get a blend and form the phrasing concept. We were on a roll, and raged right through the chart with only a minor little cleanup on one of the parts. We doubled it, and might have even tripled it. It was BIG! It was FUN! It was OVER!

(Mark Hasselbach is a former original member of the multi-platinum recording group Powder Blues. Mark has two solo albums out; Solar Winds on PolyGram, and his most recent entitled Hasselblast! on C.B.C./JazzImage. His third is almost completed.)

VOCALS

The Studio Vs. Live Performance

by George Olliver



George Olliver

Aside from the various recording projects I'd been involved with over the years, demoing original material on my own was a habit I had gotten into. Little did I know, it would be a tremendous help when I decided to self-produce my first solo album.

The thing I noticed most in the studio as opposed to live, coming from vocalist's standpoint, is singing in tune. I think any vocalist, if they tape themselves live, will find a degree of intonation problems. Mainly because they don't have the option of immediate playback. Another thing I found in the studio is the lack of inspiration, whereas even though the track might be "just burning," I sometimes have trouble getting that certain feeling or emotion into my performance. Whether it be through the lack of audience excitement, or the band kicking behind me, I find I really have to make sure I'm "up" in the studio. Live, I never seem to have that problem. As an example,

one of my favourite R&B vocalists, James Brown, who in his prime had the most astounding vocal control, was great on his studio recordings, but on his live albums he was totally awesome.

In the actual production of my album I found myself working very closely with my engineer and drawing on his knowledge of EQ and balance. I wanted to capture the excitement that you get on stage in the heat of a live gig.

I don't feel that the album is the "be all and end all" but I am proud of it. It's the best vocal performance I've ever done on record and I feel I captured a little excitement in the groove. I guess CARAS did too; they nominated "Dream Girl" off the album for a Juno Award for the best R&B/Soul Recording.

(George Olliver is a legend in the Toronto R&B scene.)

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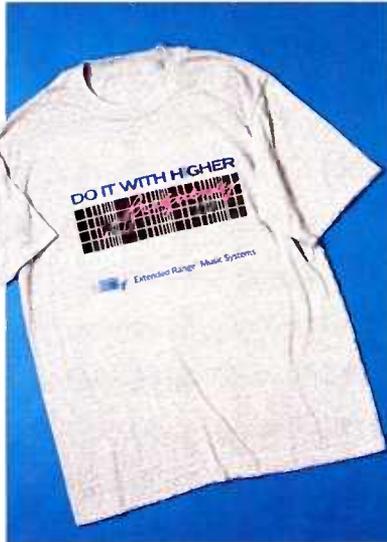
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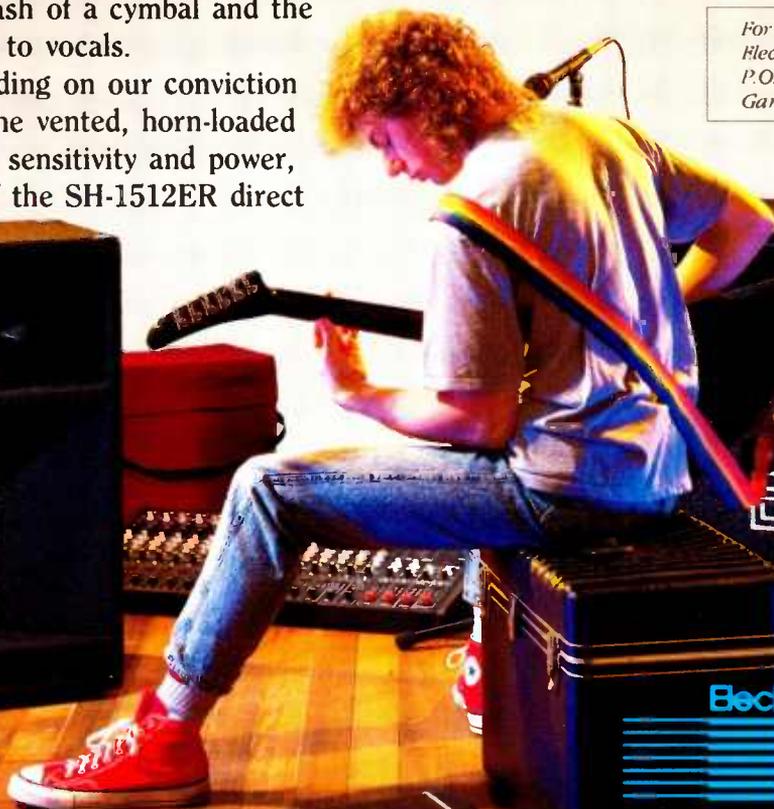
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