

CANADIAN MUSICIAN

71515 • DECEMBER • 1989 • \$2.75

DAVID WILCOX

STRETCHING OUT!



54•40

KEVIN MacMICHAEL
OF CUTTING CREW

How To AVOID
Getting Ripped Off

Putting A Sound
System Together



BRYAN
BRIGHTON RO
PRODUCT
RC

Shauna Salsbury
3342 Flagstaff Place
Vancouver, BC
V6S 4K8

KS
IN LINDEN
ERB

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



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

TEC
TECHNICAL EDUCATION BOARD AWARD
AWARD 1989
NOMINATED BEST
RECORDING SCHOOL
IN THE WORLD

 **TREBAS**
INSTITUTE OF RECORDING ARTS

6602 Sunset Blvd., **Hollywood, CA**,
U.S.A. 90028 (213) 467-6800

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

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

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

1435 Bleury, Suite 301, **Montreal**, Quebec,
Canada H3A 2H7 (514) 845-4141

The first condenser to sound natural on the job. Not just on paper.



The MC 740.

Most studio condensers are impressive when you look at the specs. In practice, however, they often exhibit an icy, strident edge — the kind of unnatural sound that doesn't show up on response curves or polar patterns.

Intimate, not just accurate. The MC 740 is different. It not only offers startling accuracy and detail, but a natural warmth and musicality that most other condensers lack. It's no wonder the MC 740 is becoming the microphone of choice among more and more of the world's top recording engineers.

The MC 740's innovative design begins with its unique Hostaphan R diaphragm. A highly sensitive element specially developed by

Beyer for its natural, transparent response characteristics. Its breakthrough electronics design achieves incredibly low noise and distortion, lower than even the most widely acknowledged studio condenser. And its sound is uniform in all five of its polar patterns, making it extremely versatile as well as responsive.

Sample greatness. The MC 740's superbly detailed response and purity of electronics make it the ultimate sampling microphone. A microphone capable of bringing out the full frequency response and dynamic range of any instru-

ment. Without adding an edginess or color of its own.

The StudioGroup family. A musical tradition. The MC 740 is just one example of the dedication to music that goes into every StudioGroup mic. Ask to audition the MC 740 or any other StudioGroup mic at your local Beyer dealer.

Because at Beyer, we're always putting the theory of great sounding microphones into practice.



StudioGroup™

beyerdynamic

ELNOVA

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

Number
One!



SM58

SHURE[®]

THE SOUND OF THE PROFESSIONALS[®] . . . WORLDWIDE

A.C. Simmonds & Sons Ltd., 975 Dillingham Road, Pickering, Ontario, 416-839-8041

COVER STORY: DAVID WILCOX STRETCHING OUT

Rock's Weird, Wonderful Wizard; By Howard Druckman..... 32

FEATURES

54•40 By Ellie O'Day
The making of a 'Backyard' album..... 38

KEVIN MacMICHAEL By David Henman
Yesterday, Halifax; Today, The World..... 42

HOW TO AVOID GETTING RIPPED OFF
By Bill Reynolds
A long, hard look at the small print..... 44

PUTTING A SOUND SYSTEM TOGETHER
By Michael Van Stiphout and Glenn Reid..... 52



DAVID WILCOX



54•40

DEPARTMENTS

Inside CM Wild in the country.....	9
Feedback Getting a foot in the door; lighting up; and more.....	10
First Takes Harris Institute for The Arts; Canadian Artists' Code; <i>Street Corner</i> on radio; and more.....	12
Product Reports Kramer/Floyd Rose Sustainer; Aspri Reverb; Roland R5; Kawai K4; and more.....	15
Guitar Playing from the gut.....	22
Keyboards The fear of soloing.....	23
Bass The tandem theory.....	24
Percussion Wanna buy a used drum machine?.....	26
Brass And don't forget to floss.....	27
Woodwinds Sounding personal.....	28

MIDI Tips, tricks and techniques.....	29
Vocals Your body is your instrument.....	30
Business The long and winding road.....	58
Live Sound Basic toys.....	60
Recording How The Grapes of Wrath got it on tape.....	63
Product News Fostex line mixer; Seymour Duncan Trembucker; Dawn speaker systems; Midiverb III; new Takamines; and more.....	96
Showcase Amazing discoveries.....	72
Classified Buying or selling?.....	73
Marketplace Advertising section.....	74

COVER PHOTO: KEVIN KELLY

THE SINGING MACHINE™



The revolutionary home entertainment system that makes YOU the entertainment!

THE WORLD'S GREATEST PARTY MACHINE!

Compact Home Recording Studio. Available separately, our library contains more than 1800 song titles. Singing Machines available from \$199.

The Singing Machine
3447 Kennedy Rd., Unit 9
Scarborough, ON M1V 3S1
TEL: (416) 754-SING FAX (416) 754-3817

CANADIAN MUSICIAN

10TH ANNIVERSARY

EDITOR
David Henman

ART DIRECTOR
Christopher Offen

CONTRIBUTING WRITERS
Joel Anderson, Ellie O'Day, Scot de Sinit,
Ian DeSouza, Howard Druckman, Greg Fraser,
Michael Massaro, Alan C. Preyra, Glenn Reid,
Bill Reynolds, Marilyn Rivers, Jim Smith,
Michael Van Stiphout, Ajo Tomasso,
Dr. Jack Train, Greg Wells

PRODUCTION ASSISTANT
Scott Lomergan

ART ASSISTANTS
Matt Lumsdon
Darren Macartney

PUBLISHER
Jim Norris

BUSINESS MANAGER
Maureen Jack

ADVERTISING REPRESENTATIVE
Jeff Stiles

SPECIAL PROJECTS COORDINATOR
Melanie Kanarek

PRODUCTION MANAGER
Katherine Whitney

ADVERTISING COORDINATOR
Lori Laviolette

ADMINISTRATIVE ASSISTANT
Heather Wright

Free Product Info

For more information on products advertised in Canadian Musician, please use the reader service card located opposite page 58.

Reader Enquiries:

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

Canadian Musician is published bi-monthly by Norris Publications, a division of Norris-Whitney Communications Inc., at 3284 Yonge St., Toronto, Ontario M4N 3M7. All rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year \$15.00, 2 years \$26.00, 3 years \$35.00, 5 years \$51.00 Outside Canada: 1 year \$19.00, 2 years \$34.00, 3 years \$47.00, 5 years \$71.00 Single copies \$2.75. To change your subscription address, please send your new address with your old address (including former postal code) to Subscription Dept., Canadian Musician at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 3284 Yonge St., Toronto, Ontario M4N 3M7 (416) 485-8284 FAX (416) 485-8924. Back issues of Canadian Musician are available in Microform from Micromedia Limited, 158 Pearl St., Toronto, ON M5H 1L3. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. Canadian Musician takes no responsibility for return of any unsolicited material. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Toronto, Ont.

ISSN 0708-9635

Indexed in the Canadian Periodical Index.

SUPER ACTION 80-SERIE II

"SERIE II": THE EVOLUTION...



Pivot screws (SELMER-Paris patent). Automatic compensation of key rod abrasion.



New Bow to body ring (SELMER-Paris patent) A perfect leakproof assembly.



High quality pads: An exclusive, tight structured leather avoids micro-leakage.



Double F spatula (left hand): Improves overtones playing technique.



New high F sharp key: Secures right hand action.



G/G sharp/Bb flat adjusting arm: A better balance between left hand and right hand regulation.

SELMER

95 Norfinch Dr., Downsview, Ontario M3N 1W8 Tel: (416) 667-9622

● **BRYSTON DESIGN PHILOSOPHY: MUSICAL ACCURACY,
LONG-TERM RELIABILITY AND PRODUCT INTEGRITY**

Musical accuracy is reflected throughout all Bryston power amplifiers. This includes the necessity for wide-band transient accuracy, open loop linearity ahead of closed loop specifications, and power supply design as an integral part of the overall sonic and electrical performance of a power amplifier.

We have found that a simple carbon film resistor can contribute more static distortion to a signal than the entire circuitry of the amplifier. We discovered that some parameters of transistors must be controlled as much as 1000 times more closely before their contribution to audible distortion is rendered negligible.

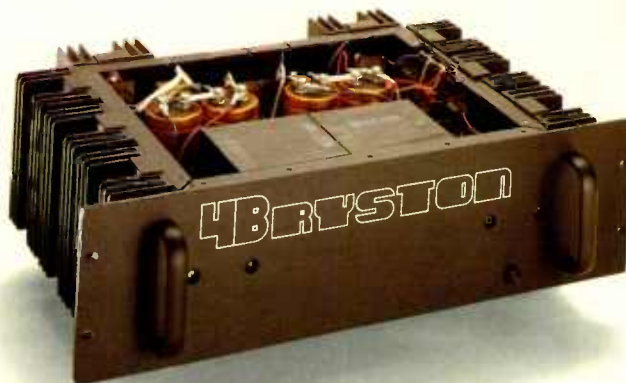
Each of the steps or stages in every Bryston amplifier, from the input section to the output section,



Bryston 10B electronic crossover

without exception, are designed to optimize the musical experience.

We consider reliability to be exceedingly important. We have applied techniques and materials in our everyday construction of electronic equipment more typically utilized in the military and aerospace industries.



Bryston 4B power amplifier

All components used in Bryston power amplifiers are specified for continuous duty at maximum power, with typical safety margins of 250%.

The power transistors used in all Bryston amplifiers are 100% tested for safe operating area, both before and after installation in the circuit. They are then taken to a "burn-in" table where they are given a capacitor load, a square-wave input signal, and set at slightly under clipping for a period of 100 hours. During this time, the input signal is cycled three hours on to one hour off, to exert additional thermal stress.

Following the burn-in period, the amplifiers are monitored for DC bias stability for approximately another full day. At this point, they are returned to the test bench for another complete checkout of all operating parameters and functions, at which time a test sheet is made, and included in the packing with the unit.

Bryston takes very seriously the correct functioning and long term reliability of its products.



Bryston Marketing Ltd.
Tel: (416) 746-0300 Fax: (416) 746-0308
Brystonvermont Ltd. Tel: 1-800-673-7899

Roland Breaks New Ground in Guitar Effects Processing and Keyboard Technology.

BOSS Intros CH-1 the New Standard in Chorus Effects Pedals

The BOSS Division of Roland Canada Music is pleased to announce the introduction of the CH-1 Super Chorus Effects Pedal. The versatility of this product comes from the adjustable control functions and the engineering expertise of BOSS.

Adjust your Effect Level, EQ, Modulation Rate and Depth to create a wide array of chorus effects.



Clean Full Bodied Chorus

The precision with which these parameters can be controlled allows you to style your own special sound.

Stereo Outputs enable you to master that impressive spatial stereo chorus effect. You can fill any room with this big, full-bodied sound.

What... No Noise? This new circuitry delivers a full bandwidth frequency response with a Signal to Noise Ratio that offers the sound quality you would expect from more expensive rack-mount units. Electronic switching eliminates all the "Clicks," "Pops," and noise often associated with other foot pedals.

Don't forget the 5 Year Warranty on BOSS Pedals. Over 5 Million have been sold world-wide.

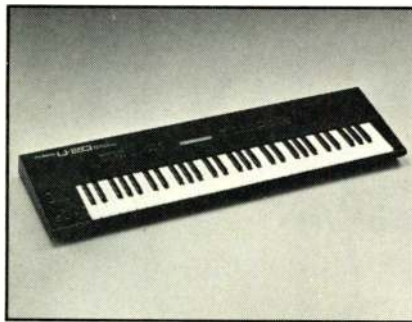
After all, it's your sound. **Don't Settle for second best. Be subtle, Be Dramatic, Be BOSS!**

Roland U-20 - A New Generation Multi-timbral Keyboard

The U-20 keyboard enables musicians to play realistic PCM sampled sound with the same convenience as playing regular synthesizer sounds.

The U-20 uses the DI (Differential Interpolation) technology from Roland's S-Series samplers for high quality sound reproduction. The U-20

features 128 multi-sampled sounds stored in built-in ROM. This allows instant access to today's hottest sounds without the time required to load samples from disk. Sounds in the



Powerful Keyboard with realistic PCM sampled sounds.

U-20 include acoustic instruments such as pianos, brass, saxophones, strings, bass, drums and many synthesizer sounds.

The selection of sounds covers the most widely needed sounds for diverse styles of music. More sounds can be added to the U-20 by inserting ROM cards in the two card slots provided.

The U-20 can play up to 30 notes polyphonic. The multitimbral feature of the U-20 allows six sounds plus a percussion section to play simultaneously. This enables the instrument to perform complete ensembles when used with an external sequencer or computer.

This also provides many powerful operating modes for the five octave, velocity and aftertouch keyboard. The keyboard can be split into six sections, which may overlap, each with a different sound. Imagine a keyboard split with piano and string section across the entire keyboard, trombones on the bottom half, trumpets in the middle area, and flutes on the top half.

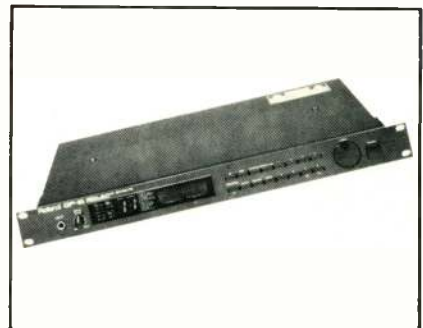
Unique Chord Play and Arpeggio functions can be set for each patch. Digital reverb and chorus are built in. Effect parameters, panning, and the on/off setting can be assigned independently for each sound patch. Stereo mix outputs and stereo direct outputs allow sounds to be assigned for independent processing. **Powerful features and high quality sounds make the U-20 the candidate for performing, composing and recording.**

The GP-16 Guitar Processor Provides a Multitude of Sound Possibilities

Look no further, there are 16 impressive effects right on board. This rack-mount module does it all. Choose from any of the 16 effects below. Use them one at a time or up to 12 simultaneously:

Compressor, Distortion, Overdrive, Picking Filter, Step Phaser, Parametric EQ, Short Delay*, Chorus*, Flanger*, Pitch Shifter*, Space-D*, Auto-Pan-pot*, Tap Delay*, Reverb*, Line-Out Filter*, Noise Suppressor. (* denotes Stereo effect)

Each of the 16 effects has its own parameters which can be precisely adjusted to fine tune your sound. The combination of effects and their respective parameter settings can



The Power tool for Guitarists

be stored in Patch Memory for recall.

The GP-16 is equipped with two stereo output channels which can be designated and stored in each Patch. To eliminate "cross zero" distortion and further enhance sound quality the GP-16 employs the latest technology in Analogue/Digital conversion - M.A.S.H. (Multi-Stage Noise Shaping).

The GP-16 provides a wide array of sound creation possibilities. This unit delivers...both live and in the studio.

It's The Power Tool for Guitarists.

For more information on Roland products use the reader response card; contact your local authorized dealer; or write to: Roland Canada Music Ltd., 13880 Mayfield Place, Richmond, B.C. V6V 2E4.

Rediscovering Country Music

September fourth to the tenth was Country Music Week '89, held this year in Ottawa, Ontario. I decided to attend, at least for the final few days, and I'm glad I did. As many of you know, I've always been pretty much a rock musician. But I grew up in the fifties, and up until the day I accidentally tuned my radio in to Little Richard screaming "Keep-a-knockin' but you can't come in!" (what a shock that was!) all I heard was country: Hank Williams, Patsy Cline, Ray Price, Kitty Wells, Webb Pierce...and so on. So this trip brought me full circle. It also opened my eyes.

For about four months prior to the event I listened daily to a couple of local country music stations. So the music and the voices of artists like Gary Fjellgaard, Michelle Wright, George Fox, Anita Perras, Family Brown and, of course, the incredible k.d. lang became familiar to me.

But it didn't prepare me for meeting some of the nicest people I've had the pleasure of encountering, not to mention the thrill of meeting celebrities like John Allan Cameron, Lucille Starr (remember the "French Song?"), Valdy and Ronnie Prophet. I had no idea that Carroll Baker was such an amazing woman. But I'm getting carried away.

The event left me with a number of impressions:

- Country people are among the least cynical and most sincere, friendly, enthusiastic and caring people you're ever going to meet;
- Country music is about singers and songs. And the musicians are among the best (and most underrated) players in Canada;
- Canadian country music, unlike its American counterpart, is not 'purist' in nature. That is, in Canadian country music, and on country music stations, you're likely to hear folk (Valdy, Willie P. Bennett, Rita MacNeil, Gary Fjellgaard—who won the Male Vocalist of the Year award), rock (Blue Rodeo), rockabilly (Handsome Ned), jazz, rhythm 'n' blues and soul music...you get the idea. Again, it's a music that embraces 'the song';
- These people are serious partiers!

What is the point of relating all of this to you? Simply, to turn you on. And to represent country music on a more reg-

ular basis in the pages of *CM*. And to set you up for the following story.

At the actual awards ceremony, which many of you may have seen televised live on CTV, Blue Rodeo were the only act to perform live (therein hangs a tale...). They walked on stage—rather unceremoniously—with their drums, guitars and amps and in street clothes, stood around until they were announced, and proceeded to blow everyone away with a ballad (from the new album) called "House of Dreams." You could feel people thinking, "Wow! I had no idea..."

Jim Cuddy's voice rang clearly and powerfully throughout the room. Greg Keelor's breathtakingly simple guitar solo sent chills. As a band, they played with the same kind of finesse, precision and dynamics that country players pride themselves on. And as the song ended, Ian Tyson, who was sitting front row centre wearing his trademark stetson and who was inducted into the hall of honour that night, in a moment that Cuddy later referred to as "the Ian moment," stood up and led a standing ovation.

In This Issue

I find **David Wilcox's** music seductively charming. No one else could get away with a line like "We make a mess..We are the best!" Our boy Howard

(Druckman) managed to get this elusive and somewhat enigmatic eccentric to impart some of his wisdom for our faithful readers.

54•40 may still be near the beginning of a long and fruitful career as one of Canada's most unique and musically moving bands. Ellie O'Day gets inside their clock to give us a glimpse at what makes it tick.

When we decided to interview **Kevin MacMichael** of Cutting Crew for *CM*, I had to grab the assignment for myself. No one was more surprised than I to turn on Johnny Carson one night and see an old chum, who had "disappeared to England" five years earlier, performing with an internationally known act.

In another feature designed to help you elude some of the landmines that litter the road to success, Bill Reynolds describes "How To Avoid Getting Ripped Off."

Finally, we commissioned two writers, Michael Van Stiphout and Glenn Reid, to tackle our live sound feature, "Building The Perfect Sound System."

Thanks for reading *Canadian Musician*.

David Henman

David Henman
Editor



Taking advantage of a photo opportunity with k.d. lang during Country Music Week.

PHOTO: DENISE GRANT



ONTARIO INSTITUTE OF
AUDIO RECORDING
TECHNOLOGY

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

SOUND EDUCATION

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

COURSES OF STUDY INCLUDE

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

*Available as part-time studies.

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

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



SOUND RECORDING STUDIO
500 NEWBOLD ST.
LONDON, ONTARIO N6E 1K6
(519) 686-5000

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

FEEDBACK

Thanks, We Needed That!

Thank you for clearing up my enquiry regarding my subscription to *Canadian Musician*.

I will no doubt—come October 1993—be renewing my subscription to *CM*. It is very nice to know that management is co-operative to its customers. Thus, I am very grateful for your sincere help.

Canadian Musician appeals to me because of its Canadian quality and quantity—and also since it reveals the great span of talented musicians from our country. Keep up the good work!

Again, thank you.
Shannon Archer
Brantford, ON

Just Do It!

Since coming to Toronto from Sudbury, Ontario back in 1982, I've been in a band for five of those years. My boyfriend (the drummer) and I (the keyboardist) are Roland fans (he's got the Roland electronic drums and I've been playing a Juno 106, etc.). Recently we purchased the W-30 and are thrilled with it!

Can you refer me to someone who can tell me how to go about getting a foot in the door in the music business? I know there's no special formula, but could you please refer me to the right person who can answer all the questions I have?

I know you must get thousands of letters like this, but I would greatly appreciate a name or anything just to get me started. Thanks!
Kristina Mychalkiw
Toronto, ON

These are just suggestions, but I hope they are helpful:

1) *Our Music Directory Canada* contains the names, addresses and phone numbers of, for example, record company A&R reps, music consultants, managers and lawyers. Arrange to meet with as many of these people as possible. In many cases you will receive invaluable guidance.

2) *Mona Coxson's book, Some Straight Talk About The Music Business*, is considered a "bible" by many.

Feel free to give us a phone call if there is anything else we can do.—Ed.

Let There Be Lighting

I am presently employed by The Sound Company, which provides professional sound production for local as well as big name entertainment acts (such as Michelle Wright, Dr. Hook and Michael Martin Murphy, to name a few).

I would like to thank you for all of the insight and great ideas your magazine has provided, especially in the business and live sound columns! I really enjoy these articles, even though my job title is lighting technician and crew chief. As you might have guessed, I would love to see an article on lighting, maybe even including a new department in your magazine entitled "On Lights!"

Thanks again guys. Keep up the great "Canadian" work!

Jason Lewis
Sault Ste. Marie, ON

We occasionally print articles about lighting techniques, usually in the Imaging column. Thanks for your interest. Are there other readers out there who would like to see more lighting articles?—Ed.



PHOTO: BIZERKA

Michelle Wright

IT'S THE LITTLE THINGS ABOUT THE SPA THAT CREATE A GREAT PERFORMANCE.

The new Soundtracs SPA Sound Reinforcement Console is the culmination of a painstaking programme of research. This British product combines outstanding audio with inherent reliability.

Look at the layout – it's extremely logical. By demand, the module facilities have been inverted to provide an arrangement for faster, more precise control over a live mix.

Look inside. No solid bus construction – always prone to fatigue under touring conditions. Instead, a flexible, fully balanced bus system for the ultimate in performance and reliability. Added security is provided in the form of automatic change-over between two power supplies plus dual battery back-up for the logic control.

Most importantly, the SPA sounds great. Components especially selected to complement circuits and grounding arrangements specifically tailored for live sound.

Just a few of the little things that add up to an exceptional Sound Reinforcement Console and a great performance.



SPA
SOUNDTRACS
CREATIVE ENGINEERING

SPECIFICATIONS:

□ 32, 40 or 48 INPUTS □ 8 x 8 MATRIX □ 8 x VCA GROUPS AND MUTE GROUPS □ 8 x AUX SENDS PLUS LOCAL AUX OUTPUTS ON EACH CHANNEL □ INPUT METERING □ 4 BAND PARAMETRIC EQ.

Distributed in Canada By:

omnimedia corporation

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

Harris Institute for The Arts

A unique education facility offering comprehensive programs on the business of being an artist, *Harris Institute for the Arts* opened on October 2, 1989 at 296 King St. East, Toronto.

The facility is geared to educate artists on how to make a better living with their art, and to educate managers, agents, publishers and producers on how to market artists better. The emphasis for the first year is on the music industry. Additional programs will be designed for the fields of photography, graphic design, fine art, and writing, among others. The courses are taught by active professionals in the arts on a part-time basis.

Founder and director of the Institute is 42-year-old John Harris. He has an extensive background in the arts and entertainment industries including artist management, concert promotion, teaching, audio consulting, music publishing, writing, production and graphic design. "With Canada in such close proximity to the most powerful exporter of artistic



John Harris

and cultural product," Harris says, "there is a pressing need for our artistic community to learn about and be equipped for the competitive and often complex arts industries."

For more information, contact: Harris Institute for The Arts, 269 King St. E., Toronto, ON M5A 1K4 (416) 367-0178.

The Street Corner Radio Program

Street Corner is a new radio program that takes you into the heart of the Canadian rock music scene. Hosted by Canadian rock radio announcer Dusty Shannon, the *Street Corner* network is now comprised of thirty leading rock stations across Canada and five stations in West Germany and Holland.

With a resurgence of rock in Canada, *Street Corner* serves as an international outlet for promising new acts and provides new insight into the careers of established performers.

For more information, contact Greg Mason at The Syndicate: 535 Parliament St., #205, Toronto, ON M4X 1P3 (416) 975-0533.

Canadian Artists' Code

The Canadian Conference of the Arts (CCA) needs your assistance to promote the Canadian Artists' Code and help all artists. The aim is to define the position of the artist in Canadian society in all of the essential

areas where the federal government can effect change for the better—taxation, bargaining rights, copyright (Phase II) and social benefits.

The proposed Code will effect fundamental changes in significant areas of

Canadian law at the federal level and in areas of federal jurisdiction.

For more information, contact: Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario K1N 5T5.

Narada Expanding

An independent record label in Milwaukee, Wisconsin that specializes in contemporary instrumental music is presently looking to expand its artist base and is seeking international submissions. The label has exclusive distribution in the United States through MCA Records.

The three distinct labels that it operates, range from jazz to classical to pop/rock.

For more information, contact: Richard L. Morton, A&R Co-ordinator, Narada Records, 1845 North Farwell Ave., Milwaukee, WI 53202 (414) 272-6700.

Greek Label Looking for Product

A record label in Athens, Greece is interested in importing product from Canada. It welcomes full catalogues and is interested in all types of music with the exception of classical. The company has been importing product for the past eight years as well as operating a record label that started three years ago.

For more information, contact: Poppy Stavroski, Penguin Ltd., 58, Lambrou Katsoni St., Athens 11471, Greece.

Juno Announcements

Next year's *Juno Awards* will be televised live from Toronto's O'Keefe Centre via the CBC Television Network on Sunday March 18, 1990.

The Canadian Academy of Recording Arts and Sciences (CARAS) has announced that contralto Maureen Forrester will be inducted into the Juno Hall of Fame. In addition, CARAS has named children's entertainer Raffi this year's recipient of the Walt Grealis Special Achievement Award.

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



When you need more than four

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

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

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

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

Ask for a demo at your authorized Sansui dealer.

Do a New Sansui Six-Track

Distributed in Canada Exclusively By:

omnimedia CORPORATION

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



It's taken fifteen years.

SOUNDCRAFT ELECTRONICS LTD., UNIT 2, BOREHAMWOOD INDUSTRIAL PARK, ROWLEY LANE, BOREHAMWOOD, HERTS. WD16 5PZ, ENGLAND
TEL: 01 207 5050 TLX: 21198 SCRAFT G. FAX: 01 207 0194



📍 The 200 Delta establishes a new standard for compact mixing consoles.

But its sophistication doesn't simply mean the most advanced technology.

Achieving such performance at this price has taken all our fifteen years of unrivalled experience in mixing console design. ■

(In particular, the development of the world's most popular mixer, the Series 200B.)

⚠ And the most advanced pro-

duction system in the recording industry.

■ With so much behind it, it's no wonder the 200 Delta is so far ahead.

Call Soundcraft Canada today at (514) 685-1610 for more details and the name of your nearest 200 Delta dealer. 📞

Soundcraft
200 DELTA

Kramer/Floyd Rose Sustainer

by Alan C. Preyra

The Floyd Rose Sustainer is an innovative, totally self-contained electronic guitar/device that creates seemingly endless sustain without bulky gadgets or attachments. The Sustainer looks very much like a conventional humbucking pickup and is mounted in the neck position of the Kramer American Pacer guitar. The guitar I tested featured a Seymour Duncan J.B. type humbucker in the bridge position and a Floyd Rose locking tremolo system. In the bypass mode, the Sustainer acts as a regular humbucking pickup and possesses surprising clarity and a wide range of expression in its own right. When activated, the Sustainer is completely hands-free, and requires no more adjusting than most guitar knobs. Its main advantage is the fact that it takes the guesswork out of sustain and delivers feedback on time, every time.

The Sustainer functions in two modes. In the fundamental mode, it sustains only the fundamentals of the notes



played. In the harmonic mode, it sustains the 2nd, 3rd, 4th and 6th harmonics and can actually transform any single note into harmonics. The guitar features a sustain intensity control which gives the player some degree of control over the rate and intensity of the effect. The whole show runs on two 9-volt batteries, providing about twelve hours of sustain at maximum intensity and between 15 and 40 hours at moderate intensity.

Some notes played required a second or two to "settle in" before the tremolo could be used. Aside from the wait, immediate tremolo use caused some har-

monics to die out. And there was a noticeable 'click' when the Sustainer was turned on or off. I remedied this by leaving the Sustainer on and completely reducing the intensity. This, however, drastically reduced the battery life. The guitar houses an LED indicator that comes on when the batteries are low, but it's important to turn the Sustainer off when the guitar is not in use, lest you end up spending your lunch money on batteries.

All in all, this guitar deserves a thorough investigation.

Yorkville BLOC-40W Monitor Amp

by David Henman

Someone has finally done it! For players who have their sound in the form of rackmount gear, processors, etc., who don't require an amplifier with built-in effects (which are usually too cheap to be usable) and who send their signal directly to the PA system and simply require an onstage monitor rather than an elaborate amp set-up, the Yorkville BLOC-40W is just the ticket.

Shaped like a small, narrow wedge, the BLOC-40W is set at just the right angle to focus the sound of your guitar or keyboard in the direction of your ears instead of your knees. And you pay only for what you need and can use: volume, bass, mid and treble controls; a presence control; a headphone jack (which disconnects the speaker when in use); an unbalanced line out jack to drive an external amp and speakers or to connect to the PA mixer; and forty watts of continuous power into a ten-inch speaker.

This amp is inexpensive enough that using two or three on stage to make sure that the drummer, bass player and singer can hear you (and control the level) is not out of the question. For those re-

quiring more power, an eighty watt version is now available.

This amp doesn't have the expensive sounds of a Mesa-Boogie, Roland Jazz

Chorus or Fender Twin, obviously. But as stated at the outset, if what you require is a simple onstage monitor, this is the ideal design. Check it out.

ASPRI Reverberation System

by David Henman

Have you ever sat playing your acoustic guitar and wished that there was some way to create some ambience, without having to sit in a bathroom or an empty stairwell? Roberto Aspri, a Montreal lawyer and classical guitarist, must have had the same wish, for he has invented a remarkable solution to the dilemma. But that is only the beginning. Usable on either steel-string or nylon-string acoustic guitars, the Aspri Mechanical Reverb System can be taken directly out of its box and installed in a matter of seconds. It has been endorsed and recommended

by no less a master than Al Di Meola, and everyone that I have turned on to this little wonder has been fascinated by it.

What does it sound like? Like a spring reverb, of course, which is essentially what this device is. It sounds quite good, although I find the decay rather long. Apparently there will be a model available soon with a variable decay. But my quibble is a minor one, believe me. Considering the affordability and ease of use of this clever invention, and the fact that it sounds as good as it does, I cannot help but give it full marks.



BLACK FIRE

STAR MIKES
FOR ACTION SOUND

For more information on our full line of mics for stage and studio, contact:



World Radio History

SENNHEISER

221 Labrosse Ave., Pointe Claire, PQ H9R 1A3

(514) 426-3010 FAX (514) 426-2979

Roland R5 Human Rhythm Composer

by James D. Smith

Some might argue that drum machines have not come all that far in the last ten years. Roger Linn produced an affordable(?) box with digitally recorded real drum sounds in it that long ago, and you've got to admit that a LinnDrum sounds great today. Consider that rhythm programming was evolving long before that, and it wouldn't seem unreasonable to suggest that drum machines can only fall into the "more sounds, more memory, smaller price tag" category of product development.

Leave it to Roland to destroy that myth; with the introduction of the R5 Human Rhythm Composer, it is clear that this manufacturer is on the leading edge of musical tool innovation.

This new model (and its brother, the R8) attacks the ultimate pitfall of the techno-era: the techno-sound. Yes, you can sound like Tangerine Dream if you like, but if realistic drumkit and percussion performance as well as sounds is what you're after, the R5 is worth a look. Roland's research has come up with two factors that create 'Human Feel': fluctuations in timing, and fluctuations in timbre. A real drummer doesn't hit the snare drum exactly on 2 and 4 every time. He also doesn't hit the drum with the same force on the same spot every time, thus the tone changes from strike to strike.

The R5 uses a sound parameter christened 'Nuance' to effect subtle changes in sounds. This is most noticeable on cymbals, where the hit clearly moves from the edge to the bell through 16 increments. 'Decay' is a parameter we've seen before, but the R5 provides greater control by dividing the kick, snare and tom samples into low and high frequency components. Adjusting the decay of these individually creates the effect of tighter snares of the same pitch, as well as muted or lively toms and kicks.

You can go in and change these parameters one at a time, for every strike of every instrument, along with familiar parameters like velocity and pitch. May-

be you'll have your next song done in time for the next ice age...

So Roland did more research, and uncovered (as the manual states) 'the elements of groove and random factor.' It turns out that some aspects of a real drummer's performance are cyclical, while others are less predictable. Automatically modulating sound parameters in sync with the music is the 'Groove Factor'. Pushing the snare ahead in time towards the end of each bar, or moving the high hat stick more to the bell of the hat on the off-beats are possible uses for this effect. The random factor is more useful for things like the ride cymbal, where the stick could be jumping all over the cymbal.

Eight memories, called 'Feel Patches', store all this information, and any Feel Patch can be applied to any pattern. This might be analogous to different drummers playing the same charts.

If you've been using drum machines as slaves in your MIDI setup, you may dislike the idea of returning to the headache of programming your drums in the drum machine, while everything else resides in your sequencer. Roland has assigned MIDI controllers to the new parameters, which puts you back in the race against the ice age if you want to manually do all the work at your sequencer.

Using the Human Rhythm Composer for its human feel may be worth the trouble. You could transfer the programming into your sequencer afterwards, and the subtle changes in time and timbre can be maintained (don't quantize this track!).

Roland has come up with an innovative and effective new way of adding life to electronic music. Unlike some early drum machines that could randomly move instruments around in time and sounded like a BAD drummer, the designers of this product did their homework, and discovered some of the reasons why GOOD drummers are exciting to listen to. Next, they've got to make these boxes more fun to watch...

J E F F PORCARO

Regal Tip Sticks



Jeff's solid gold performances with Toto and numerous other recording artists have more than established the value of his Midas touch. So, whether he's in the studio or on the road, this most valuable player always grabs hold of some good wood.

"The first pair of drumsticks I ever owned were Regal Tips. In fact, I played nothing else all through my early years. Now, everytime I pick up a pair they feel just as great as they did back then."

Regal Tip's NEW 8A

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

REGAL TIP

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





Styles vary.

No two musicians are alike. Which is why we make more than one Super 60 amplifier.

Take our Super 60 Combo. It's a compact, powerful, fully-integrated package with a single twelve inch Eminence speaker.

Our Super 60 Head is the perfect mate for our Fender cabinets (available with 4-10"s, 1-12" , 2-12"s, and 4-12"s).

And our Super 60 Rack allows you to put the inimitable Fender tube sound right in the heart of the most

sophisticated set-ups.

Best of all, each Super 60 has 60 watts of the hottest tube sound you'll ever hear — from "Fender" clean to downright nasty.

No matter what or where you play, the Super 60 has the sounds you want in the configuration you need.

So see your Fender dealer and find out which one suits *your* style.

For more information, send \$2 to cover postage and handling to Fender, 1130 Columbia St., Brea CA 92621. In Canada, write to TMI, P.O. Box 279, Port Coquitlam, B.C. V3C 3V7. © 1989 FMC

TMI

Canadian Distributor:
P.O. Box 279, Port Coquitlam, B.C. V3C 3V7 Phone (604) 464-1341 Fax (604) 464-9275
Toronto: Phone (416) 881-7555



The Easy Way To Play Santa

Dear Santa:
I've got the gear, I've got the
licks, I've got the inspiration... but
there's one more thing I need: the
ultimate musician's accessory - Canadian
Musician. A subscription to this
great mag will bring me the inside story
in every aspect of playing, performing,
writing and recording; news and reviews
of the hottest new instruments and
equipment; plus special features
and in-depth artist profiles in
every issue.
So please Santa, put Canadian
Musician in my stocking so I'll
get all the info I'll need all year long.
Signed
Your favourite musician

Give your favourite musician
the year-round, all-in-one music
gift: a subscription to
CANADIAN MUSICIAN.
IT'S EASY—just complete and
return the form below and we'll
send a gift card and
complimentary copy in time for
the holidays.
**GIVE YOURSELF A PRESENT
TOO!** Buy a gift subscription to
CANADIAN MUSICIAN, and
start or renew your own
subscription at half price.

CANADIAN MUSICIAN

Dear CANADIAN MUSICIAN Santa:
Please send a one year gift subscription to:

Name _____
Address _____
City _____
Prov/State _____ Code _____

\$15.00 (\$19 U.S.)

From:

Name _____
Address _____
City _____
Prov/State _____ Code _____

Start or Renew my subscription at half price too! \$ 7.50 (\$ 9.50 U.S.)

I'm enclosing a cheque/money order for \$ _____

Please charge my: VISA MasterCard American Express

Card No: _____ Expiry Date _____

Signature _____

Complete and return to CANADIAN MUSICIAN, 3284 Yonge St., Toronto, ON, M4N 3M7
or call us at (416) 485-8284 and use your credit card.

SoundTech



B&H
BOOSEY & HAWKES

Exclusive Canadian Distributor:
Boosey & Hawkes (Canada) Ltd.
279 Yorkland Boulevard,
Willowdale, Ontario M2J 1S7
Tel: (416) 491-1900

PRODUCT REPORTS

Three New Products From Anatek

by Scott deSmit

These little "Pocket" boxes from Anatek Microcircuits are about the size of a bar of soap. And, LOOK MA, NO BATTERIES! Each unit uses a special circuit that takes the power right off the MIDI line.

First off, the "Pocket Filter." This device plugs in line between your controlling unit and your receiving unit. It uses tiny dip switches to set which data types it will 'filter' out of the MIDI data stream passing through it. It can filter all sixteen MIDI channels or just one particular channel. Data such as Aftertouch or Pitch Bend tend to eat up an awful lot of sequencer memory. By cutting it out of the data stream you can economize on your computer's memory.

Next, the "Pocket Pedal." In a nutshell, it allows you to control things like Pitch Bend, Modulation and MIDI Volume, etc. with your feet. Merely plug in your sustain or volume pedal and this

little fella will translate it into whatever MIDI data control info you'd like—all while your hands stay on your instrument.

Finally (but probably not last from Anatek), the "Pocket Merge." A big fact that budding MIDIists soon learn is that MIDI is data. You can't just run synth #1 and synth #2 through a homemade Y-cable that you made up with dad's soldering kit. It would be like having two people talking to you at once—you'd get a big headache! To merge MIDI data you need a small micro-processor to handle the whole thing, and that is just what Pocket Merge does. This can really help you out if you want to record into your sequencer while it follows in MIDI sync with another device—if you've got two synths on stage, and you want to control one source without throwing switches and yanking cables all around.

Charvel and Charvette Guitars

by David Henman

The Red Chevy

This pearl red Charvel A FD-PR, one of Charvel's new Fusion series, quickly became known as my "red Chevy" when I used it on stage. It's a hot little guitar: lightweight, solidly constructed and capital "R" reliable. The 24-3/4" scale 24-fret neck is delightfully playable. The guitar has a mid-range heavy humbucker in the bridge position, and a good sounding single-coil pickup near the neck.

There is a 3-position pickup switch, as well as a volume and a tone control. Designed more for "heavier" players, I believe, this guitar has a solid, powerful sound—not subtle, but undoubtedly not intended to be—with excellent sustain.

I particularly liked the design of the Jackson/Floyd Rose bridge: the arm snaps in and is secured by a thumbscrew, which eliminates any "play" in the up and down movement of the bar.

A Baby Charvel

Charvel/Jackson got a divorce, appar-

ently, and Charvette is the illegitimate daughter, born out of wedlock. I was not to like the Charvette A 188WH—it's not quite as slickly handsome as the Charvel (above). Playing the instrument changed my mind, however. At roughly half the price of the sleeker Charvel, this guitar is just as playable. The Floyd Rose licensed locking tremolo—chunkier than the more expensive model—works quite well, although there is more "play" in the arm than I would like.

The slightly heavier Charvette has less refined pick-ups which sound good nonetheless. One bridge-mounted humbucker is coupled with a single-coil neck pickup and operated with a 3-position switch, a volume control and a tone control.

There is one design quirk I really appreciate: The locking nut can be adjusted with a standard flat screwdriver or, in a pinch, a quarter or similar object. (Who, I wonder, decided that guitar players wanted their fate decided by the availability of those annoying hex keys?)

POP MUSIC

"All Our Tomorrows"
EDDIE SCHWARTZ/
DAVID TYSON
ATV Canada

"Angel"
EDDIE SCHWARTZ/
ERROL STARR/
DAVID TYSON
Most Requested Music!
EMI Blackwood Music Inc.

"Believe In Me"
PAUL JANZ
Irving Music of Canada

"Crying Out Loud For
Love"
JEAN-PIERRE BRIE/
JEAN MARC/
LUC PAPINEAU/
GUY PISAPIA
Two DB Music

"Diamond Sun"
JIM VALLANCE*
Calypso Toonz!
*Irving Music of Canada**

"Don't Shed A Tear"
EDDIE SCHWARTZ*
*EMI Blackwood Music Inc.**

"Flying On Your Own"
RITA MacNEIL
*Big Pond Publishing
and Productions Co. Ltd.*

"I Won't Cry"
PAUL JANZ
Irving Music of Canada

"Pop Goes The World"
IVAN DOROSCHUK
Polygram Songs Canada

"Stay With Me"
KEN HORVAT/
STEVE SEXTON*
*A Song for You**

COUNTRY MUSIC

"Leeanna"
KEN HARNDEN*
*BMG Dunbar Music**

"She Knows I Can't
Say No"
KEN HARNDEN*
*BMG Dunbar Music**

"Town Of Tears"
RANDALL PRESCOTT*
*BMG Dunbar Music**

FRENCH SONGS

"Au coeur du désert"
JEAN-VINCENT
FOURNIER/
JEAN-ALAIN ROUSSEL/
MARTINE S'ÉCLAIR
*Club de Danse et
Démolition Dresden!*
Les Éditions Musicales
Cuetip Fnr./La Robe Noire Inc.

"Doux"
JEAN MILLAIRE/
MARJOLÈNE MORIN
Musique Thesis

"Vivre avec celui
qu'on aime"
CHRISTIAN PÉLOQUIN/
FRANCINE RAYMOND*
Les Éditions Dernière Minutet
Les Éditions Musicales
*Francine Raymond**

MOST-PERFORMED FOREIGN SONG

"I've Got My Mind Set
On You"
RUDY CLARK
Carbert Music Inc.

FILM MUSIC

JOHN MILLS-COCKELL

CONCERT MUSIC

DENYS BOULIANE

JAZZ AWARD

SONNY GREENWICH

THE Wm. HAROLD MOON AWARD

presented to

BURTON CUMMINGS

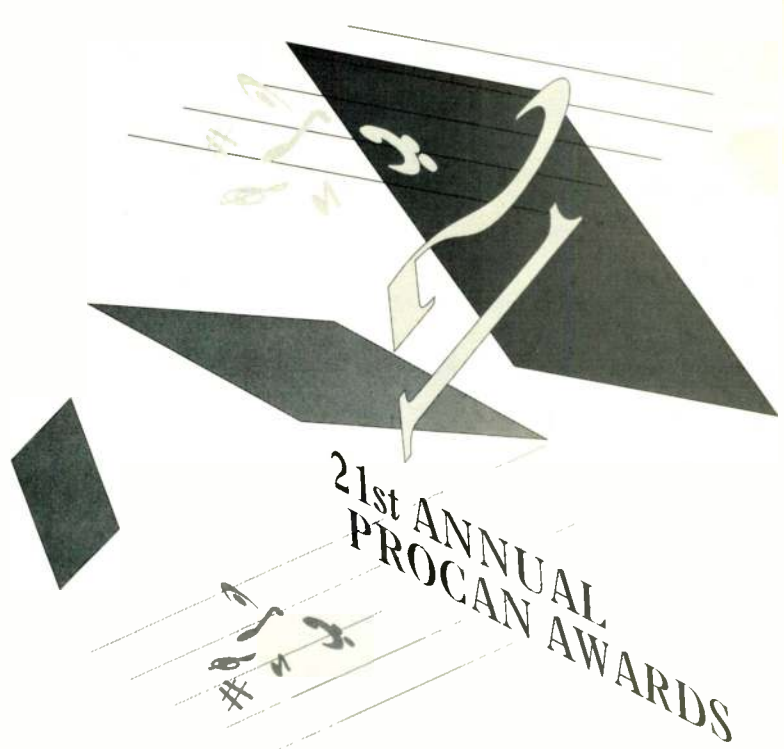
for bringing the international
spotlight upon Canada
through his music.



PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

41 Valleybrook Drive
Don Mills, Ontario
M3B 2S6
(416) 445-8700

*Co-writer(s) or Co-publishers(s)



Playing With Attitude

by Greg Fraser

What's happening, fellow axe heads? Are our fingers bleeding yet, and is that what it takes to become a good guitarist? Practising 'til it hurts, 'til it bleeds? Maybe.

What is the definition of a good guitarist? Is it sound, speed, rhythm, feel? To me a good guitarist is someone with "attitude"—playing from the gut! *Feel, man!* I've had the pleasure of touring all over the world with Brighton Rock, and the one thing that I've noticed with a lot of the newer guitarists is that playing fast is their main concern, above anything else. Being able to play fast is cool, but there is a time and place for it. If every solo you play is 1,000 miles per hour, it'll get very monotonous and will usually go over your average listener's head.

Rock 'n roll is *not* a sporting event where the fastest guitarist wins, but a celebration of emotions. Could you imagine someone with Yngwie Malmsteen's style playing in Pink Floyd, where the music is more laid back? It would be totally out of context. That's where attitude comes in—playing from the gut. Whatever music you're into, that's the music you should be playing. You can hear when a guitarist is playing in a band that they don't like, and is only there for exposure and/or money. It usually sounds contrived. Your playing will suffer as a result. You can tell when a guitarist is playing music he loves because there's a certain emotion you can feel from it that's hard to put into words, but is very exciting. Once that attitude is there, everything will fall into place (with lots of practice, of course!). Take Keith Richards for example. He's not the most technical player around, but that guy rocks and plays from the heart and that will win me over every time. I'd rather hear a sloppy guitarist with "feel" than a technical guitarist playing something contrived. So let your emotions and instincts come through you.

Everybody wants to improve his/her technique. I have found that practising with a good acoustic guitar is effective. It is definitely harder to play leads on, but it will really strengthen your fingers and callouses and will help your vibrato considerably. When you do go back to your electric, it will be easier to play, and will boost your confidence. If it sounds good



Greg Fraser plays guitar with WEA recording artists Brighton Rock, one of the hardest working bands in the country.

on an acoustic, it'll sound great on an electric!

The guitar can sometimes be a very frustrating instrument to play. If you're just learning you might find it too difficult and want to quit. But once you

start to learn the basics it can be very rewarding. The bottom line is, have fun—that's the name of the game. Let your fingers do the walking and your heart do the talking.

Don't Be Afraid

Part One: Chords and Things

by Greg Wells

“Don't be afraid?” Well, just don't be afraid. “Afraid of what?”

Don't be afraid of playing those strange notes over that unusual chord. Don't be scared of using your own fingering method for that difficult Bach passage. Don't worry about approaching that famous musician. Don't let the thought of moving to a bigger city frighten you. Don't be afraid to follow your gut feelings. *The only thing to fear is fear itself!*

This three-part series, appropriately titled “Don't Be Afraid”, is actually about developing the creative process at the keyboard, and how taking risks is an important part of becoming confident in your ability to create. The first article will talk about chords and harmonic discoveries, the second article will address the never-exhausted topic of soloing, and the third column will get more into attitude and how to become successful at what you do.

Harmony has come a long way, and still has a long way to go. There was a time in history when the C major chord was considered to be a chord of the devil; the interval of a major third just sounded too weird for most people. Of course nowadays, virtually every hymn sung in every church is in a major key, full of happy major chords.

Society's ears have changed dramatically since the dawn of harmony. And you should realize that harmony itself hasn't been around that long in western music. The emergence of *polyphony* (two or more notes played at the same time) was the single most important development in the history of western music, and that was only a thousand years ago.

Anyway, getting back to the C major triad: The fascinating thing about a simple chord like C-major is that if you change one note, even a semitone, you have an entirely different sounding chord. I realize this sounds like preschool talk for most musicians, but it's really very fascinating. You have so much power right at your fingertips, whether you're playing a C-major chord or an F# augmented sharp four flat-nine chord.

Find the nearest piano and play a C-major triad starting on middle-C with your left hand. At the same time, play a G-major triad (1st inversion) with your



CORK

right hand. This chord has a nice warm sound to it (if your piano's in tune). Now, instead of a G with your right hand, play an F# major triad along with C in the left hand.

A bit different? It's much different, but just as effective as the first chord. The brilliant 20th century composer Igor Stravinsky was very fond of this kind of sound.

The first chord that you played (G over C) can also be called a C-major nine. I came up with a voicing of this chord that sounds great on a chorused swelling synth patch. To play it, roll the chord and hold down the sustain pedal - it's a real stretch. Start with: two Es down from middle C; the B above that; the G above that; the D above that; the C above that (which is one octave above middle C); and the G above that. Now that you know the notes, hold the sustain pedal down and roll the chord quickly. Keep your foot on the sustain pedal, sit back, and enjoy (this is one of my all-time favorite chords).

Go back to the C-major triad in your

left hand. Play a first inversion F-major triad with your right. The first thing you will probably notice is the tension between the E note in your left hand and the F in your right. Now play the C triad with your right hand. Add a single F note at the same time (in between the E and G), and play it again. Both chords have the same kind of sound—the E clashing with the F.

Now that you're on the track to new harmonic discoveries, take it from here. Discovery is what it's all about—it keeps you fresh and inspired. Try to listen to some Bach, Bill Evans, Keith Jarrett, and Allan Holdsworth for starters. This music will definitely put you in “discover mode.”

So when you're practising, don't be afraid to take a chance and go for something new on the piano - you might come up with something you like.

Greg Wells plays keyboards on Kim Mitchell's Rockland album and is currently touring with Mitchell.

The Tandem Theory: An Overview

by Ian DeSouza

One of the most important yet overlooked relationships in music is that between the bass player and drummer. In recent years bass players have come to the forefront via a myriad of exciting techniques that have expanded the voice and the role of our instrument. Consequently a great amount of emphasis has been placed on these sometimes spectacular and unique techniques, which eventually work their way into every player's repertoire of "wow-getters" and "crowd-pleasers". Fair enough, But...

As bass players, one of the most important things we are heir to, and which we should be proud of, is the position which we share with drummers as being the rhythm section—the generals of the battlefield! This month we will explore what we will refer to as "the Tandem Theory".

At its best, playing music is largely an intuitive act which makes this relationship extremely important. Bass players and drummers form the bedrock of that elusive "common voice" upon which the band rests. (Hardly the stuff pyrotechnics and girl-getting is made of, eh?) Well... through the years there have been many shining and successful examples of the tandem theory. James Jamerson and Uriel Jones, as tandem theorists, propelled many a Motown session to success in the sixties and early seventies. Sly Dunabr & Robbie Shakespear were the tandem "groove-meisters" behind such acts as Bob Dylan, Bunny Wailer, and Grace Jones. Closer to home, Geddy Lee and Neil Peart combine to give Rush its lacy, weaving sound.

In these relationships, which develop over years of playing together, the primary function of a bass player and a drummer is to dictate proper meter and consistent time. This is imperative in order for a singer or soloist to execute proper phrasing. Without solid time, music degenerates into a free-for-all.

There are some concrete steps you can take in building the tandem theory. Practising with a metronome is a great way to start. Also, next time you get together to jam with the drummer (another good practice), turn on the drum machine, set up a simple groove and both play to it. This gets you used to solid time and allows both players to be



Ian DeSouza plays bass with The Breit Brothers.

PHOTO: CARRIE COCKBURN

♩ = 80

4/4

↓ muted, 'ghosted' note
↓ played, sounded note

creative within that framework.

"Locking in" with the drummer's kick drum is also vital to the tandem theory. From this point, the "common voice" proceeds. That voice, in turn, directly links the performers with the audience (i.e., they'll move if it's groovin' and won't if it ain't). The bass and kick drum should become one, the bass adding pitch to the kick drum and the kick drum giving attack and depth to the bass. Tandem duo Will Lee and Anton Fig of the David Letterman Band are perfect examples of this. An effective way to enhance "locking in" is to subdivide, which is the breaking down of each bar into its component parts, i.e., 8ths or 16ths. When you subdivide you mentally shorten the gap between the played notes in a bar. You can achieve this by "gracing" or "ghosting" the notes between the ones that are actually sounded. This is a rhythmic technique whereby the string is picked with right hand, but the left hand does not fret or sound the note, basically creating a

muted note with time value but no pitch value.

Try these exercises (see above) with a drummer playing the 2nd and 4th beats of each bar on the snare and "locking in" the kick drum with the played (sounded) notes. These are rhythmic exercises, so you can pick the key you want to play in. Try them slow at first.

The pulse that "ghosting" creates helps you feel consistent time a little easier. It also helps when you want to throw in that occasional fill because you are already playing the time value of the notes without sounding all of them. The next step is simply putting together the correct notes for an appropriate fill—a matter of personal taste and judgement.

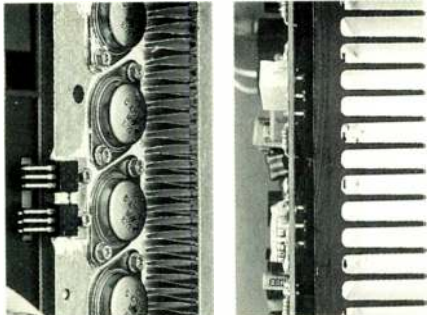
This has been a brief excursion into the tandem theory. I hope that it will encourage you to further investigate this all too often understated issue. Listen, learn and practise and look no further than the apish grin, flailing arms and flying splinters of wood for your closest comrade-in-arms!

Warning: To Avoid Risk Of Shock,

Ignore This Amp-To-Amp Confrontation.

Let's be frank. We're out to change your idea of what—and who—makes a professional power amplifier. So if you just bought a Crown MacroTech, turn the page — this comparison won't be a polite one. But it will stick to the facts.

A look inside these two amps will give you a better idea of why BGW amps like the GTB Grand Touring Amplifier are built like no others in the world. And raise some questions about Crown MacroTechs.



Left: The MacroTech uses mostly air to dissipate heat, not metal. The closely spaced fins are vulnerable to airborne dust and dirt.

Right: BGW uses ten pounds of aluminum to absorb thermal transients, extending power transistor life.

TAKING THE HEAT

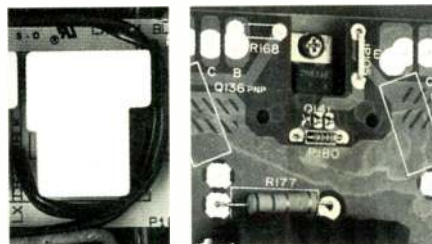
If the MacroTech heat exchanger reminds you of an air conditioner, you've grasped its design. This approach works, at least until dust and dirt clog the fins. But as soon as the air flow slows or stops, temperature rises. Soon after that, the Crown shuts off — it could even fail.

The GTB uses massive extruded aluminum heat sinks with widely spaced fins. The

mass of metal absorbs thermal transients without straining the fan. And without quick changes in transistor temperature. That's important: Transient musical loads put the worst kind of stress on power transistors. The effects of thermal cycling fatigue may not show up until after the warranty, but they can destroy lesser amps. Meanwhile, BGWs keep right on delivering clean, reliable power.

REAL SPEAKER PROTECTION

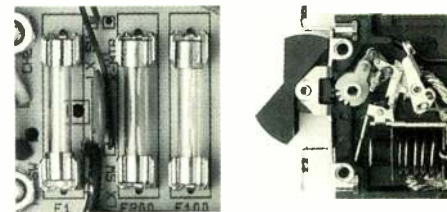
Most amps today are direct coupled, so a blown output transistor (the most common failure) connects the power supply directly to the speakers. Earlier MacroTechs had no protection against DC. Now Crown has learned their lesson — or have they? The sensing circuit and relay they now use shuts off the power transformer, but allows the filter capacitors to discharge stored DC energy directly into your drivers — risking real damage.



Left: Crown uses a slow-acting, less reliable relay. It can allow the filter capacitors to discharge stored energy directly into your drivers.

Right: BGW's modular power output section protects your speakers against DC damage with an instantaneous Thyristor Crow Bar. And the module is easily replaced in the unlikely event of failure.

BGW pioneered DC speaker protection in 1971. We stopped using relays years ago, when they no longer met our reliability standards for BGW amps. The GTB, like all BGWs over 200 Watts, uses solid-state Thyristor Crow Bars to keep DC from ever reaching your valuable speaker cones or compression drivers.



Left: Time is money, and with Crown's MacroTech you can lose plenty of both: You have to pull it out of the rack every time a fuse blows.

Right: The GTB's power switch is also a rocker-actuated magnetic circuit breaker. You can reset it in a second if power lines hiccup.

MAKE YOUR OWN COMPARISON

Before you buy or spec your next power amp, call us at **800-468-AMPS** (213-973-8090 in CA). We'll send you tech info on BGW amps and the name of your nearest dealer: He can arrange a demo of any BGW model against any amp you choose. Then you'll be able to appreciate the advantages of BGW engineering with your ears, as well as your eyes.



13130 Yukon Avenue, P.O. Box 5042
Hawthorne, CA 90251-5042
Tel 213-973-8090 • Fax 213-676-6713

Real Drums Once Again

by Joel Anderson



PHOTO: ALEXANDER MEYBOOM

NEO a4: Joel Anderson is second from right

In the February '88 *Canadian Musician* I wrote a column right after finishing our last record, our debut album for Duke Street Records. On that album the drums were done with a Linn 9000, an Octapad, an MC500 sequencer, an Emax sampler and various AMS and Lexicon gear. The only "real" playing was the cymbal tracks, cut live to the preprogrammed drum tracks. The nice part of doing it this way was the flexibility of drum sounds and parts, for which computers are perfect.

On the new album, *The Hard Way*, however, all the drums were going live to digital at once. Careful decisions had to be made beforehand as to what drum combinations would best suit each song. The kit was slightly modified from tune to tune as well, to keep the sounds interesting. Usually only one or two drums would be substituted, as my list of choices was fairly minimal.

A lot of the "personality" of the drum sounds came out through creative decisions at mix time as to room mic choices and reverb programs to bring out the "intent" of each track. The snare sounds, for example, were all from either a five inch Ludwig metal snare or a 6 1/2 inch Canwood maple snare. I just tuned and damped them differently from song to song, and the engineer (Ron Searles) and producer (Chris Wardman) would bring out the sound further with different EQ and mic balances.

Once recorded, nothing was later re-triggered from tape or flown in via the time code (there wasn't one!). We simply did enough takes until all of the drum and cymbal notes felt and sounded right. We used a click on maybe half of the tracks, but the record is basically "human-driven". On most cuts, the entire band went to tape at the same

time as the drums.

It was the first time I'd used such a pure, acoustic approach since our first independent EP back in 1983. Unlike that record, which was recorded in a couple of days in one room on a tight budget, *The Hard Way* has four different drum rooms on it. Studios 1 and 3 at Manta, Studio 1 at Winfield and Winfield's front hallway were all used (special thanks to Aubrey Winfield). This way, we were able to get many sounds out of one basic kit, without resorting to samples and machines. You can hear Manta Studio 1 on "Again and Again", "That's the Way" and "Calling You". This room has a great combination of medium room punch and large room ambience, as the ceiling is high but the room isn't overly large. Of course, ambient mic selection and placement play a big part of this kind of sound. (Thanks Ron and Chris!!)

On "Most of All" and "Once Again", you can hear the tighter, harder sound of Studio 3. Although not too large, this room has excellent early reflections and a very pleasing high end. For "In Our World", we recorded the kit vari-spaced up slightly (after putting down a guide keyboard and click track) so that when played back at normal tempo, my 8, 12 and 14 inch toms sounded much bigger and heavier. This track, along with "Wall Fall" and "All I Need," was done in Winfield Studio 1. The front hallway was used on "For The Truth." During the intro you can hear the high ceiling, along with the bright reflections from the glass and metal. This kind of approach suited the tune perfectly.

Overall, we were trying to avoid the "quantized" machine feel that is prevalent on many modern records. The integration of digital samples into drum recording has led to a new standard of sonic "crunch and punch" in the '80s. However, there is no substitute for miking up a real kit when trying to capture the feel of a live band on a record. The same went for the percussion overdubs. Unlike the last album's Linn 9000 percussion, this time it was all real instruments, played in real time. I had a good selection of tambourines, a glass vase hit with Blasticks, the bottom ring of a Chinese wok, and various hand-made shakers (thanks to assistant engineer Brad Haenel for his craftsmanship).

Dentistry & The Wind Musician

by Dr. Jack Train

For over twenty-six years, a great number of brass and woodwind musicians have sought us out, some because of a specific embouchure or playing problem, and some because there was a need to speak to a dentist who understands the instrument. We have come to know that most brass musicians are very intelligent, intuitive and quick to learn. It was a surprise to discover that most, if not all, believe their musical instrument begins with the mouthpiece. Nothing could be farther from the truth.

For us brass players, the instrument begins with the *diaphragm* and ends with the bell of the horn. We all spend a lifetime developing the organic part of the instrument (muscles, rib cage, tongue, embouchure, etc.); the physical instrument itself we leave to the manufacturer.

True instrumental skill is a marriage of the two. When our valves are stuck, the mouthpiece damaged or the pipe-stem bent, we rush off for immediate repairs. Yet when a tooth is out of position, broken or has been removed, most do nothing unless there is associated pain or bleeding. For want of a better description, and with few exceptions, musicians have a very high musical I.Q. and a very low dental I.Q.

Sound production is created as the column of air is forced out of the trachea and pharynx and over the tongue through the oral cavity. The air column is confined laterally by the teeth and the palate. When everything is normal and balanced, the air stream is narrowed and forced out between the lips, and the reeds vibrate. Our tongue is made up of a complex of muscles that works opposite to any interference. When it finds no interference, it flows into every space it can find. This is significant, for if just a single tooth is missing, say on the side, the tongue will squeeze laterally into that space during performance. The musician has a handicap.

The column of air will deviate laterally and will be seriously pinched. Sound production will be thin, reedy and lacking in "burn". Playing in the upper registers will be difficult and very tiring; endurance will be limited.

Similarly, if the dental arch is "pinched" with the posterior teeth out of alignment (malocclusion), sound prod-



Dr. Jack Train is a dental consultant to brass and woodwind musicians in Canada, U.S.A., and Europe, and a trumpet player.

uction will be seriously impaired by the dental interferences. Poorly fitted dental appliances, or appliances made by a dentist without an understanding of the musician's special needs inevitably lead to serious playing complications and limitations. A crooked, chipped or decayed front tooth guarantees poor embouchure.

As dentists, we are aware that many oral disorders do not immediately register as pain, yet the patient, in daily function, will consciously or unconsciously attempt to avoid these painful triggers. This principle is carried into our playing habits.

We have all experienced the effect of a simple cold sore or mouth canker on our playing. Imagine the effect of a dental abscess, or periodontal disease.

For reasons we have yet been unable to explain, an increasing number of brass and woodwind players in their 30s and 40s have been found (in our practise) to have the gums stripping away on the lower front teeth. The common thread in all these individuals is their

musical instrument. Left untreated, this condition will result in the loss of the front teeth—an absolute disaster for a musician.

Inevitably, some musicians will lose some of their teeth. Quite aside from the clinical damage this will cause, it is imperative to minimize the terrible negative effect this will have on embouchure, tonguing, sound production, endurance, intonation and range.

This musician must find a dentist who understands not only the physiology of clinical dentistry but one who has a serious working knowledge of the biomechanics of their instrument.

Something as innocuous as the glaze on an otherwise perfect 'cap' can create a serious impediment for the tonguing mechanism and/or the embouchure if the glaze is "a hair" too thick or is minutely rough. Never allow a tooth to be removed before the ramifications of its removal on the dentition, and your career, are fully understood.

The three 'Ds' of dental disease can have a crippling effect on the musician. These 'Ds' affect everyone to some degree, but for the musician the effects can and do vary in severity from a minor disruption to the destruction of a career.

These 'Ds' are: 1. *developmental problems* (These are associated with tooth and jaw size and position), 2. *degenerative problems* (decay and gum disease) and 3. *disorders* associated with inadequate dental treatment.

It is imperative that the reader understand that in most cases, we dentists only treat: We do not cure. Dentists are neither gods nor angels and our treatments do fail from time to time. When a tooth breaks, the fracture cannot heal; it must be repaired.

Musicians must avail themselves of a dentist who is in tune with current concepts in restorative dentistry. At the same time he must integrate his patient's care with a minimal effect on the musician's career.

We will leave for another time discussion of the benefits of certain treatments over others, the effects of treatment, the effects of injuries and many other topics of direct concern to the brass and woodwind musician.

There is a saying: "Why fix it if it isn't broken?" The corollary states: "Let's fix it before it breaks."

Long Tones For Unique Sound

by Michael Massaro

One of the most important aspects of self-expression is establishing a "voice" on one's instrument. In any form of self-expression, refining your craft is essential, because whatever comes out is a reflection of who you are. Many musicians get so involved in the technique of playing that they forget that the purpose is to express yourself. What good would all the technique be without somebody's personal character and individuality?

Ultimately it is the sound that brings your message across to the listener. The quality, energy and emotional content of the sound is what eventually brings the music to its highest potential. I have been studying and performing as a saxophonist for seventeen years and have found that the most difficult thing to do is to establish a recognizable and distinctive "voice" on one's instrument. Great musicians can be instantly identified from the very first notes they play. For example, Eddie Daniels (clarinet), Branford Marsalis (tenor sax) and David Sanborn (alto sax) all have their

own personal, distinctive sound. Sound, like any other aspect of playing, needs to be practised in order to be developed.

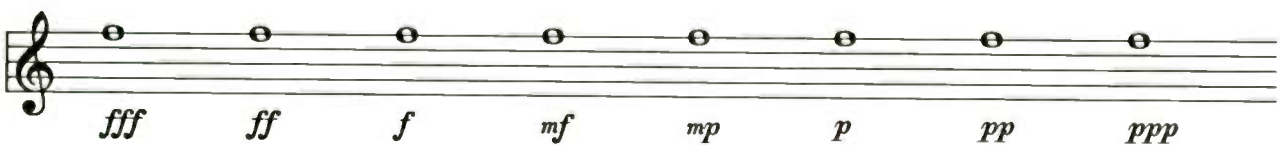
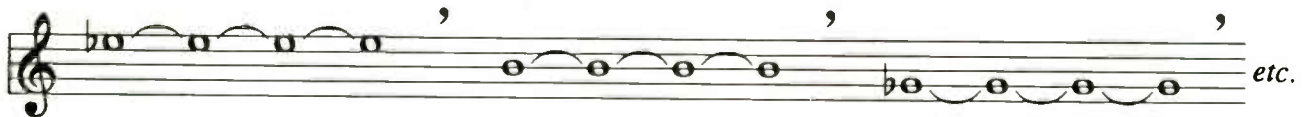
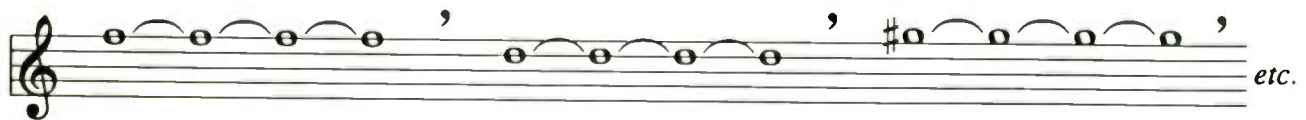
To develop sound, the single imperative form of exercise is long tones—sustaining notes without vibrato at first, without crescendo or decrescendo, throughout the range of the instrument. Exercising long tones in fourths, fifths and octaves will help you find the tonal centre of every individual note and also the tonal centre of the instrument itself. Long tones must be practised on all shades from *ppp* to *fff*. These exercises will strengthen your embouchure, give you more control of the diaphragm to sustain notes, and open up the throat cavity, which will contribute to a full, open sound throughout the instrument's range.

A good exercise book to work from is entitled *Top-Tones For The Saxophone* (Revised Edition), written by Sigurd M. Rascher. As the sound develops, you will find that you can change its quality and timbre. Listening to other artists and emulating their style will eventually

help you develop your own sound. One has to be very careful not to clone. Listen to learn...and grow. Distill the many influences, and always come back to your own, personal "voice".

The type of set-up and obviously the instrument one uses plays a major role in the kind of sound that one may achieve. The size of the mouthpiece, strength of reed and ligature are all capable of altering the sound, both in quality and projection. I personally like a set-up which allows me to have the flexibility to accommodate any number of playing situations. By working with a solid mouthpiece set-up and achieving control through long tone exercises, a horn player should be able to adapt to any given musical style, be it classical, jazz or r'n'b.

Whatever musical idiom you choose, whatever message you have to put across, whether you're a clarinetist, flautist, saxophonist or tuba player, keep working towards achieving your own "voice"—your own sound.



Copyright © MCMXLI by Carl Fischer Inc., New York
 Copyright © MCMLXII by Carl Fischer Inc., New York

THE ACOUSTIC PIANO THAT'S SOMETHING ELSE



Dimensions (H x W x D): 126 x 150 x 61 cm (49.3/4" x 59" x 24") Weight: 232 kg (511 lbs.)

First we made a superb acoustic piano. Then we added specially developed digital technology.

The result? A piano so unique, with so many new features, we had to make a new name for it.

The Disklavier™ piano, from Yamaha.

Play it and you'll find the ringing tone and responsive touch that have made Yamaha a favourite of piano lovers the world over.

Then slip in a disk, and you'll hear why the Disklavier piano is something else again.

The Disklavier piano plays back prerecorded PianoSoft™ disks, like an automated player piano. But with a digital playback system that gives you fidelity just not possible with a conventional player piano. And you can change the playback pitch, tempo and volume.

The Disklavier piano also lets you record

what you play. So you can save your own best performances, or your child's or teacher's, and listen to them time and time again. With fidelity that's just remarkable.

For practice, you can play back or record either the right- or left-handed parts alone. And you can even link into a MIDI (Musical Instrument Digital Interface) network.

The Disklavier piano. It's a great Yamaha acoustic piano with special digital features. See for yourself—and hear, and feel—why it's truly something else.

YAMAHA
disklavier™

**FREE DISKLAVER VIDEO TAPE
FOR MORE INFORMATION AND A
DEMONSTRATION TAPE
WRITE TO:**

Disklavier Video Tape
YAMAHA CANADA MUSIC LTD.
135 Milner Avenue MUSIQUE LTÉE.
Scarborough, Ontario M1S 3R1

MIDI Machines From Hell

by Ajo Tomasso

What I would like to share with you are some of my fundamental philosophies on "computer music", and a few techniques that have made it work for us and which may be helpful to you.

The number one consideration, in my book, is the drum track. It has to be honest; it has to be right. By honest I don't mean that it has to sound like a human drummer; trying to fake a human drummer is not only impossible but dishonest. I mean it has to come from the musical heart and feel right with the rest of the track. *Forget about trying to sound real: Try to sound right.*

For any or all of the following reasons one may choose to sequence drum tracks.

1) You and the band have a pile of ideas for new tunes you want to work on but you don't have a drummer yet, or your drummer isn't always available for songwriting sessions. Don't sit around the practice room wishing you had a drummer. Go out and get a second hand Roland 707 drum machine or rent one and voila—instant rhythm! Start out by writing a simple one or two bar pattern using only snare, bass drum and hi-hat. Make sure it feels right for the song, especially the tempo.

2) You're working on a song and you want to have total artistic control. There's nothing wrong with writing your own drum track. Hey, it's your song, isn't it? But be open to outside input; remember, four ears are better than two. From your basic pattern, work your way through the song, paying special attention to stops, punches and variations that may demand a slight change in the original pattern, like tom passes or cymbal crashes in the chorus or doubling up the hi-hat for a driving instrumental break. Run the sequence over and over again and listen to make sure this most important rhythm track flows smoothly and fits the vibe of the tune. Don't forget to consider varying the degree of accent or velocity of each note to create a sense of dynamics and intensity. At the same time, don't be afraid to go full tilt when you want to get aggressive. Finally, remember nothing is set in concrete until the whole thing is complete and ready to go to tape; and even then more changes may come.

3) You're going into studio and the bud-



Ajo and his band, The Hungry Boys, were featured in the August issue of Canadian Musician.

get is tight. The last thing you need is a full day of just getting a sound on the drum kit. Before you know it you'll be out of time and out of money. Your time and energy is better spent focusing on production and arrangement.

In pre-production we take our master drum track from the 707 and just dump it in real time (in other words, record it) into the Atari ST using the Master Tracks Pro software, or into our newly acquired MC-500 II, and save it on floppy disk. Both are SMPTE code compatible and have excellent editing features. We then split up all the individual instruments onto separate tracks using the Split Data editing feature of Master Tracks or Copy Track on the MC. The reasons for doing this are manifold. Isolating each instrument allows you to assign each a different note, which in turn permits you to draw from an extensive library of sampled sounds that is often available on diskette for such modules as the Roland S-550 or any other sampler. This is especially useful when, come time to lay it down on tape, you want to try different kick and snare combinations and ultimately choose and record each part onto separate tracks.

An Important New Development In Drum Sequencing

Recently we've started recording our drummer, Dave Devine, directly into the Atari and MC-500. We set up in record mode with an audible metronome or looped 4/4 rimshot pattern through the PA. Dave plugs his Roland Octapad or MIDI capable Simmons pads into the MIDI IN of the Atari or MC, making sure to run a THRU to monitor his own playing, and then jams with an existing bass and keyboard sequence and/or the band as we run through a new tune. From there he is able to edit the track, keeping and even copying what he likes, deleting what he does not like, and quantizing (aligning) any segments that may be slightly off. This way Dave gets to have direct creative input in the recording process without the extra cost, and the producer can still exercise his power of last say by way of sequence editing.

In the next issue I'll talk about how, thanks to SMPTE, we were able to record all live keyboards onto tape and into sequencer simultaneously, thus allowing us to reproduce our studio production live on stage.

THE NEXT STAGE IN WIRELESS

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

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

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

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

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

SAMSON
WE ARE THE WIRELESS FUTURE™

omnimedia corporation

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



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

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



PHOTO: KEVIN KELLY

DAVID WILCOX

STRETCHING OUT

by Howard Druckman

You knew that David Wilcox was one of the best stringbenders and blues-rock belters in the country. Did you know that this very articulate enigma is also a dedicated singer/songwriter with some profound and eye-opening thoughts?

MOST HOTSHOT GUITAR players are happy to be known as such. From Robert Cray (urban sophisto) to Tom Verlaine (angular exploration) to Steve Vai (metal wankeroo), the top players are a breed content to be hailed as axe-masters of individual style. So you'd think guitarist extraordinaire David Wilcox would gladly adhere to the tradition — mining a single, rich vein of blues 'n' roots, and developing within that framework

Not Just A Guitarist

Well, think again. While Wilcox easily owns up to his considerable guitar chops, he refuses to limit himself to the easy status of a six-string hero.

"I see myself as a singer and a writer," he says over a glass of soda water at a ritzy downtown Toronto piano bar. "I have a whole lot more freedom that way. It allows me the *option* of playing guitar, but I can do more."

Indeed, Wilcox has recently begun exploring varied guitar styles and, more importantly, stretching his other skills. On last year's *Breakfast at the Circus*, and especially his new album, *The Natural Edge*, he's been working with synthesizers and drum programs, and writing lyrics that are less linear and more broadly impressionistic.

These moves risk alienating his traditional audience, a beer-drinking, blues-rocking, roots-loving following developed through continual touring on the college-club circuit. (COCA voted him Entertainer of the Year in 1986 and Attraction of the Year in 1987). These are the people who've allowed Wilcox to earn gold status (50,000 sold) for every one of his five albums since his debut disc in 1975. But Wilcox has already moved from campus pubs to 5,000-seaters (Ontario

Place, for example), and his music is heading there as well.

Which is to say *The Natural Edge* is no mere exercise in traditional blues-rock, but a modern pop effort, full of stylish production, catchy hooks, eclectic guitar textures and intriguingly idiosyncratic words.

"Still Life" sets an abstract lyric about frozen memories against a pulsing, heavily treated bass line; "Ivory Tower" is a simple metaphor for romantic distance, its chorus propelled by a synthetic cello riff; even a tough metal rocker like "The Natural Edge" is beefed up with enough outboard treatment to make the guitars sound as big as a herd of rampaging rhinos; "Lay Down Your Arms" is a perfect CHR pop single, balancing guitar and piano textures with a fine lyric; "Our Town" sets ironic social comment against a sprightly little ditty.

Be True To Yourself

Even Wilcox himself is something of a surprise: Half-expecting a raw-throated, beer-guzzling journeyman player, I find Wilcox a sophisticated, ebullient eccentric.

"I think that you have to be true to yourself," he says. "There's no decent artist in the world who doesn't do the art first for themselves. It would be much easier to do what you know will go. But someone like, say, David Bowie, is always challenging and surprising us. Sure, I might alienate some people, but would you rather alienate others by being complacent and repetitive?"

"One of the main things I had in mind when I started fronting bands and having a solo career was not to pigeonhole myself. I had been frustrated, even playing in really good country bands, r'n'b bands and original mate-

Continued

WILCOX'S WORDS

David Wilcox has earned his consistent gold record sales by gigging incessantly across the nation. At one time, Wilcox was playing more than 300 club and campus dates a year, an outrageous schedule. But surviving it has rendered him undeniably adept at playing onstage (his COCA Awards, remember, are for being an exceptional *live* act). The stage is Wilcox's second home, so we asked what it's like to live there.

FIRST GIG

"It was in a church basement. A fellow I was going to school with had a relative who happened to work with ex-convicts. He got us a gig (playing for them) in the basement. It was a harbinger for future gigs: One person threw a chair at me, and I promptly said 'Three chairs for him!' But that first heckler was a good experience."

FUNKIEST BAR

"I was playing with a band called the Rhythm Rockets, a predecessor to the Teddybears, whom the agent had sold as a 'Top 40' band. It was a place in London, Ontario, that had a murder outside in the parking lot on the first night we played there, and several floor-clearing brawls during the set."

COLLAPSING FROM OVERWORK

"Every summer things would slow down for me, so I'd have to take whatever I could get just to keep the band going. One summer, I took way, way, way too much. I mean, I'd be playing two gigs a day, setting up and breaking down twice, singing, fronting the band, and it just wore me out. If you're not having fun with it anymore, it's either insincere or depressing, or both."

ALLEVIATING BOREDOM

"The feeling that it's just a job almost never occurs unless I have a physiological problem. I don't like travelling—sitting in a car or airplane—but Canada is a big country. Still, I'm never bored with the songs. If there's a song we don't want to play or we're tired of, we have room in the set to change a few at a time. About half of a 15-song set is stuff that you have to play, but the rest is variable. That keeps us fresh. And even in the must-plays, we keep a skeletal arrangement and add to it or subtract from it."

DRINKING

"You don't want to drink too much before a show. But hey, you don't want to drink too little either! You have to have fun with it."

STRETCHING OUT

rial bands, because you'd only be playing one style of music. I like to mix them up a bit."

No Rules in Songwriting

Wilcox has been mixing styles ever since he began. After discovering Elvis at six and starting to play guitar at seven, his first gig was in a church basement at twelve. By thirteen he was a professional, and by fourteen he was strumming folk-blues at Toronto's Riverboat Club. Wilcox isn't kidding when he says he's played in really good bands: he's picked behind Ian & Sylvia, Leon Redbone, Maria Muldaur and Murray McLachlan. But eventually he had to write and perform his own material—at first with his band, the Teddybears, and then solo. In songwriting as with playing styles, he likes to mix it up.

"There are no rules in songwriting, because if you write songs the same way all the time, they can tend to come out the same," says Wilcox. "But there are great exceptions to this. Verdi, the composer, apparently wrote on a very disciplined schedule. He'd sit down and write for the same six or seven hours a day, with an assistant. But you'd never know it by listening to his operas.

"For me, writing songs with different formats, in different ways, using different approaches, is crucial. It's so dangerous to get into the verse-verse-chorus-middle-eight-solo-chorus-verse-chorus pattern, and you don't even realize it."

The Mysterious Sadia

From the beginning of his solo career, Wilcox has co-written and co-prod-

uced all of his albums with multi-media artist Sadia. He met her in a bar in Ottawa. They became platonic friends, and she quickly took control of his career. Sadia prodded then-sideman Wilcox to start his own band, and found financing for his debut, *Out of the Woods*, in 1975. She's co-written at least one song per album—"Cheap Beer Joint," "Somethin's Shakin'"—until *Breakfast at the Circus* and *The Natural Edge*, where she's co-authored the entire record.

"Sadia is a very 'hands-on, do it' type of person, whereas I'm much more of a daydreamer," says Wilcox. "I had a lot of arranging ideas and sounds in my ears and my heart, and Sadia said 'Take the bull by the horns! Go! She's like The Wizard of Oz, for me...the wizard behind the lizard!'"

Though Sadia lives in England now, where she's currently producing records and studying film, she and Wilcox still write and produce together. "We mail tapes to each other, special delivery so they don't get lost," says Wilcox. "Before we record an album, Sadia comes to Canada and we sit down with both of our ideas and throw them on the table. We say, 'I like this, I don't like that, maybe this could be a song with one of your ideas.' It's very back-and-forth. And there's no music/lyric split between us—it's completely integrated.

"We did something very different with *The Natural Edge*. Sadia programmed several tracks in a studio in England, and brought the programs over here to play them for me. She's done a lot of that studio type of writing, and I have not. So it was good, and it made me stretch, which was what I wanted to do. It's a little different than sitting under a tree writing a song with a guitar."

When he does sit under that tree, Wilcox tends to follow whatever's on his mind, then weed through the

results afterward.

"It's not something I can discipline like boot camp," he says. "I can't say 'I'm going to write from four to six every day.' But I can say 'I'm going to get the guitar out now and see what I can find on it.' It is done as the spirit moves you, but you have to make a point of looking for it...gently."

Wilcox has stated time and again that Sadia is the one producer with whom he can have an argument and yet not feel his integrity—or that of the recording—is threatened.

"When I started making records, there were two factors involved," he says. "I think the producers I had access to would have superimposed a sound rather than starting from scratch. The second point is that Sadia and I, when we first got the opportunity to make records, figured we would try to really evolve our own sound...start like babies, learn to crawl and then to walk...haltingly at first, perhaps, but evolving something that we felt comfortable with, rather than either being trendy or trying to superimpose a preconceived attitude."

Separating Stage & Studio

Wilcox credits the changes in his production style—from simple live-in-the-studio blues-rock to the huge, synth-and-drum-program rock of *The Natural Edge*—to his increasingly separate views of studio recording and onstage performing. "When we started recording, we did very much what we were doing onstage at the time," says Wilcox. "We shortened the solos and took out a few mistakes—not too many—and performed as a trio, with very little overdubbing. At first we were very conscious of duplicating the songs onstage. We did what we did onstage, and then we made records of songs that we *could* do onstage, because obviously we would have to play them there. It was: 'Let's not get

WILCOX'S WEAPONS

David Wilcox doesn't want to be limited to an axe-master's role when he's a perfectly capable singer and songwriter. But he is a fine player, with a considerable collection of electric guitars from which to choose. Here's what he had to say about his choice of six-string razors:

"I grew up playing Fenders. They have a thin tone but they articulate clearly. For many years, I sounded too muddy on a Gibson. But when I started to play bigger halls, I found a Gibson spoke better.

"My Stratocaster is a fine old guitar from the '50s, though I'm unsure of the exact year. It's not really suitable for high volume, so I use it at home now. One of the problems with the old Strats is that they hum in the studio when you record.

"I have two Teles. There's a blue one—with a humbucking pickup by the bridge and an out-of-phase switch—which I use for bed tracks. And there's a stock one in tan that I use for solos. Both are from the late '70s.

"I have a white National with a ceram-

ic pickup in the bridge, which is really good for rhythms, and has a very trebly tone. I used it for some overdubs on 'The Natural Edge.' On the same song, I also used a black '60s Silvertone with lipstick tube pickups, for a clear, thin sound.

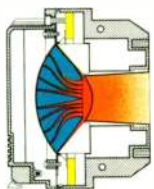
"I have a stock, wood-grain Ibanez Artist that I use for a warm, jazzy sound, as in 'State of Grace.' And I use a red Les Paul SG from the early '60s. Its intonation is horrible, but the tone and sustain are magnificent.

It Takes More Than A Little Neodymium To Change The Face Of Driver Technology.



Hailed as the catalyst for a new generation of high performance compression drivers, the rare earth compound neodymium showed up in our R&D lab shortly after it was first formulated. But its extremely high cost and sensitivity to heat had to be overcome before neodymium could live up to its full potential.

The availability of this highly magnetic, extremely lightweight material coincided perfectly with our development of the Coherent Wave™ phasing plug.



JBL's 2450J Neodymium Compression Driver with Coherent Wave™ phasing plug provides in-phase combining of sound waves for extended high frequency performance. JBL's patented diamond surround titanium diaphragm with new embossed dome greatly reduces distortion and damage at high SPL.

This new design, a phasing plug with annular apertures of constant path length, uniformly directs sound through to the throat providing in-phase combining of sound waves for extended high frequency performance. This new technology is combined with our patented diamond surround titanium diaphragm, incorporating a new embossed dome, to reduce the possibility of distortion or damage at high SPL.

2450J

The 2450's smaller size translates to tighter spacing of horn arc arrays, more even and precise coverage and greatly reduced requirements for delay. Plus, the 2450 nets out at a mere 4.8 kg (10.5 lb). The benefits of this dramatic weight reduction include lower shipping costs to the site or on the road and significantly less load bearing requirements for both structures and rigging. With built-in mounting points, the 2450 will take much less time to install.

Yes, it took more than a little neodymium to change the face of driver technology. But we're confident you will find the breakthrough results were certainly well worth the wait and the effort.



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

**N/DYM[®] is not just
another pretty face.**

Aerosmith's Toby Francis . . .

Def Leppard's Robert Scovill . . .

Spyro Gyra's Neil Stadtmiller . . .

**John Cougar Mellencamp's
Ed Wynne . . .**

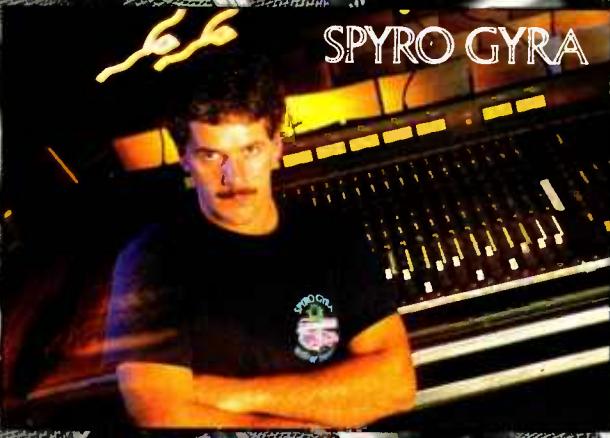
**Throughout their recent concert
tours, these professional sound
engineers used Electro-Voice
N/DYM[®] microphones in a
variety of instrumental and
vocal applications, with results
that surpassed even their
own expectations.**

**Now, it's your turn. Experience
the power and clarity that N/DYM
will deliver to your sound.**

**And get ready for a professional
mic-over.**



**Electro-Voice, Inc., 600 Cecil Street, Buchanan,
MI 49107 (616) 695-6831.
In Canada: P.O. Box 520, Gananoque,
ON K7G2V1 (613) 382-2141.**



too fancy here.

"As time went along, we learned more about making records and, frankly, got higher budgets. So we were able to explore other realms than the kinds of songs that would work in a live club situation. I'm very proud of those early records, and I don't think the ones we're making now are any better, necessarily, but that's just a different phase of my career. Having had that kind of intimacy on my first record, the natural direction to go in was, I suppose, a larger one.

"We realized, before *Breakfast At The Circus*, that we were hamstringing ourselves. Other people were going into the studio and recording anything they felt like—any instrument, any tool that felt appropriate. So we threw the concept of stage-duplication into the garbage. We play the songs from the newer records onstage, but they sound quite different, and we don't attempt to sound like the record very much. It's a very different approach."

Stretching Out on Guitar

Even within the realm of guitar, Wilcox has refused to keep his feet planted in one single style or tone, or show off his dexterity by zipping along the fingerboard at the speed of light. What he does is dip into various styles and textures as they suit each song, without getting too showy or obnoxious.

"Pop Out World," from *The Natural Edge*, is a perfect example. At the end of each verse, as the melody modulates one semitone upward, Wilcox takes a brief solo to further the song. The first go-round sounds like a sitar or a saxophone; the second has a compressed slide-guitar feel; the third, a distorted, metallic tone.

"We used boxes plugged directly into the board," says Wilcox. "Then we let the engineer, Lenny De Rose, play around with the sound because it gives me something to play off of. If he gives me a special effect, then I can create an approach from that.

"The main rule we have is to try not to repeat ourselves. And the first rule is to make something appropriate to the song. Obviously, if you're just being creative to be perverse, then it's not going to work.

"I find that many guitar players don't think about tone enough. It's a funny instrument, the guitar. I like to hear it played like a guitar, and I think too many people play it like a sax or a piano. That was a very original idea when Charlie Christian first did it. But now, I like to hear it create those unique textures that only a guitar will create."

Piano Exercises

Though he likes to hear a guitar played as a guitar, Wilcox nonetheless keeps his fingers limber by transcribing piano music.

"When playing live rock 'n' roll, you can get sloppy," he says. "There's no finesse, because you're going for emotion. It's not the Royal Ballet, you know? So I found it was very good for my hands and fingers to transcribe piano music. I do Scott Joplin, Jelly Roll Morton, and other ragtime pianists, partly because that stuff is written down. It also gets you to avoid the

standard patterns and get away from lazy habits. No one could have ever written the Kinks' 'All Day and All of the Night' on a piano."

And maybe no one would have expected a hard-touring blues 'n' roots guitarist from the campus-club circuit to have developed into a unique and modern-thinking songwriter and (co-) producer, and *still* be able to blow you away with his guitar playing, without having to get too showy.

Make no mistake about it: In both his style of music and his physical presence, David Wilcox has graduated from college and left the bars for some fresh air. Where he'll go next is anybody's guess. **CM**

Wicked licks, heavy riffs and kickin' rhythms need brilliance, power and sustain --

ZAKK WYLDE & GHS BOOMERS
Makin' magic in the Land of Ozz.

ghs strings
The String Specialists

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

54 • 40

With the release of their most mature and coherent album to date, 54•40 are on their way to becoming a Canadian mainstay. Here are their views on the recording of *Fight For Love*, songwriting and surviving in a band.



PHOTO: PAUL CLARKE

Integrity, Survival and Techno-Sense

"It's a 'backward' album," says Neil Osborne, with that soft smile of his that always hints at something more. The 'backward' is Mushroom Studios, where 54•40 recorded their third album for Reprise, *Fight For Love*.

Since their earliest days as part of Vancouver's indie music scene, Mushroom has been familiar territory. The band is familiar with studio staff, and the engineers and producer make Mushroom a second home, too. The Reely brothers, Glen and Greg, have engineered for 54•40 in the studio as well as on the road.

CHOOSING A PRODUCER

Producer Dave Ogilvie has worked with the band in some capacity all along. "We play baseball together," explains multi-instrumentalist Phil Comparelli. "Because of the long relationship it's a

given that he be closer to what we might be doing." Bassist Brad Merritt notes that as a "band-oriented" producer, Ogilvie's more apt to listen to band members before record company personnel. "He's a very intuitive person."

"What that is, is 'depth'," agrees Neil Osborne. "You don't get that from a producer who's on a schedule for a certain number of days or weeks. We were establishing the focus and direction with Dave for months before we went into the studio with him. We don't know anybody else like that."

RESPECT FOR LOW-TECH

Osborne describes the sound of *Fight For Love* as being "closer", too, as compared with the previous album, *Show Me's* "more distant, more abstract sound and attitude." He emphasizes that the sound on *Fight For Love* was accomplished with all analog instruments.

The only time they used tools like computers and sequencers was at the pre-production stage, to work out parts.

The set-up in Mushroom's large recording room was as close to the live situation as possible. They brought in a rented PA, and combined that feed with more isolated studio miking and some direct feeds from guitars.

54•40 tends to use a wider range of guitars in the studio than they would have on the road. "Anything goes," acknowledges Comparelli. "I use Schecters on the road, but on the album, for some crunchy stuff, we borrowed a Gretsch." Phil also tried some new instruments. His first efforts on lap steel can be heard all over "Laughing," in a solo section of "Kiss Folk," and mixed with slide guitar in "Journey." "It's really fat sounding, like a brass instrument," he says of the lap steel. "The strings are really big, sitting up in the air, nice and open, and you just put that metal bar on it and they sing like crazy. If you put it up front, it sounds 'country,' so you mix it in softly, like a keyboard effect." He also experimented with an E-Bow on this album. "I fiddled with them before," he puns, "but never used them in recording." Listen for the E-Bow in the long, droney notes on the intro to "Baby Have Some Faith."

Neil's brother, David Osborne, contributed keyboard work to the album. They dusted off an old Minimoog, as well as using piano and Hammond B3. King Crimson's old Mellotron also makes a cameo appearance. Neil explained that the tapes that it uses were in rough shape after all these years, so that it sometimes responded early, sometimes late, "so it's really a character thing. It looks like a little toy organ—very primitive looking, very Orwellian." Also pre-digital was the old Logan string synthesizer that seasoned a few tracks.

"To tie in with that," adds Comparelli, "Mushroom Studios uses a tube board. So we brought in a Neve tube EQ, so there are a lot of natural resonances and frequencies happening." Neil quotes engineer Greg Reely's preference for tube components "that help the sound 'breathe'."

SONGWRITING: MELODY & GROOVE

Fight For Love has a coherence that comes with a band's maturity. Rather

Continued

GANGLAND

Keith Porteous and Allen Moy first worked together in the late '70s in Vancouver indie band Popular Front. Then they became involved in the artist collective/indie label MoDaMu. Allen was involved in producing 54•40's first independent album, *Set The Fire*, and Keith helped promote it, place it with distributors, and booked their tours. A crossover point came where they had to make a choice, and began managing 54•40.

Keith recalls that their 'mandate' was to create a career that would pay their bills and pay them a wage, while retaining their ideals in terms of the kind of music they were promoting. They also set a goal of taking 54•40 to the major label level within a couple of years, which they accomplished in one year. They became "Gangland Artists" around that time.

Operating on a shoestring, cash-flow was a constant problem. The band's live work paid for financing their recording, their mailing costs and phone bills. But Keith and Allen didn't make enough in commissions to live on. They took any odd job they could find—drivers for Perryscope Concert Productions, picking up professional skaters at the airport—making \$50 or \$100 at a time to supplement the few hundred dollars of Gangland income each month. They figure they each were living on less than \$500 per month.

Porteous says they were still thinking like musicians. "We started and rose to our level of incompetence very quickly. We could probably have gotten things happening more quickly if we could have found a way to finance ourselves, but we weren't really thinking in legitimate business terms."

Office space was a \$100 per month floor of a warehouse (now somewhat renovated and pricier, they still make it Gangland home). They threw big multi-media parties, and '80s version of a 'rent party', to bring in some cash. One New Year's Eve they made \$15,000.

The only way to 'learn' management is to go work for the establishment, Porteous figures. "Being counterculture rebels, that wasn't really an attractive idea to us." Ideals prevailed, and despite what he says, Porteous is a shrewd manager, the one who hit the road liaising with record companies and industry people. Allen takes care of the bands day-to-day business. Today Gangland represents 54•40, Sons of Freedom, and Bolero Lava and their solo offshoots, Phaedra, and Vanessa Richards.

Jason Grant is Gangland's third associate, and manager of Sons of Freedom. Though Gangland encounters other worthy projects, and lends a limited hand to other groups, "we're at the point where we're trying to figure out how we can streamline our operation and set it up in such a way that we'd be able to take on more acts. Even the biggest managers in the world usually handle one artist."

54•40 54•40 54•40

than a selection of what was written over a period of time, this album has a sense of moving into a new musical 'neighbourhood,' the band exploring its personality, then its details.

"I remember when we were first

getting together on this stuff," recalls Comparelli, "deciding how we were going to approach the whole thing, Neil and I had said, 'these have really good melodies. We have to work on that. That should be the focus of the songs.

The melodies should stand out on their own, with their harmonies and lyrics.' A really good song doesn't need anything else."

Drummer Matt Johnson agrees that the objective at the demo stage was to stress the vocals and guitars over the rhythm section, which was almost the opposite of early 54•40 material.

The band's original way of writing material was from jams initiated by the

54•40 Gear

Matt Johnson uses a locally-made custom drumkit by Tempus of Richmond, B.C. He uses Pro-Mark sticks, Pearl hardware, and a combination of Sabian and Zildjian cymbals.

Brad Merritt has a couple of basses, but number one is a Fender Jazz (1980). He uses a Peavey Mega-Bass amp, bi-amped with the cross-over at 400 or 500. The top goes through two 10-inch speakers, and the bottom through an 18-inch speaker, for his "big and woofy" sound.

Neil Osborne plays rhythm guitar on one of his two Telecasters, vintage 1979 and 1980, "the last years they made them heavy. It feels like you're really playing something." He uses a Fender Twin amp. In the studio he may use his rare Gibson Chet Atkins nylon string electric (listen for it on "Journey", "Kiss Folk", and "Walt Talk Mad-

ly"), and a Martin acoustic on "Laughing."

Now Phil Comparelli, the one really conversant with equipment, uses two Schecter Strat copies—one built four years ago, the other bought already customized five years ago. He uses very heavy strings. (Phil, Neil, and Brad are using LaBella Hard Rocking Steel strings.)

He used to use just solid state amps (Randall), but now has a MIDI set-up. He has a Marshall 4 x 12 cabinet split up in stereo, and uses a big rack of toys (in new shock-mounted cases). He uses Peavey amplification, and the ADA MP-1 MIDI Programmable Tube Pre-amp, "the brains of my system. Before, to get all the MIDI changing, to get to all the channels...to get a clean sound, or a dirty sound, you could only do it with solid state. Now they have the tube sound or the solid state

sound at the push of a button. Now I can apply all my other toys to that...the DDL, some noise reduction, and run all that together with the ADA foot pedal that controls it all. It has a little LED on it so I can see what I'm doing at the mic. Now I can spend hours at rehearsal setting up my sound, to get any little nuance...echo-with-a-reverb...you can paint all sorts of pictures. Then I can just call it up live at the push of a button, instead of leaving it to the soundman."

Phil's trumpet is a Benge, from L.A., a hand-made Claude Gordon, fat-bored instrument. "It takes a lot of air, but it's a real fat sound. It really roars."

Phil also borrowed an E-Bow, and a 1939 Rickenbacker lap steel with its own little amp (listen for it as an ambient sound throughout "Laughing").



rhythm section. "The groove is what we were trying to capture," recalls Comparelli.

As the last of the quartet to join, Matt recognizes the evolution. "I think early in a band's career, being young songwriters, you tend to stress the strengths of the band. And early on, the strengths of this band were definitely the grooves."

Osborne's growth as a lyric writer has been a steady blooming. Always resonant with soul and a spirituality, now his writing reflects his changing life experiences with greater clarity. But *Fight For Love* is the first time that the lyrics have such a sympathetic relationship to the music.

"We didn't want anything to stick out more than it should," Osborne explains. "The music was supposed to float by. The thing that was supposed to come out mostly was the feeling, or the idea. And more than any other record, we worked on arranging. Before, we would have been content to let songs go along their path, then fade. This time we took lots of turns down the streets in that 'neighbourhood', knocked on a few doors, opened them, then left."

USE ONLY WHAT YOU NEED

Phil warns of the 'seduction of the stu-

dio,' a trap that he can now look on with hindsight. "It takes a while before you mature out of that, where you realize you might not need it all...the 48 tracks, all the technology. You realize you might not need it at all. Use whatever's going to work best. That's a step you have to go through. With time spent on arranging, you save money when you do go into the studio, and you may save the song. Get it to such a strength before you get in there, and chances are much less that you're going to lose something that's very valuable."

The arranging process also helped them to select which songs worked best for *this* album. "Walk Talk Madly" is an example of a song that's been in 54•40's live set for some time. "It could have made *Set The Fire* (their first album)," Neil smiles. "This was the album it was waiting for..."

"It found its way home," Brad adds.

Phil notes that the intro and the bridge were changed dynamically.

"We made it fit the style," Neil continues. "It lent itself quite readily to being arranged to our new way of arranging songs. It was a bonus track. We didn't even do an edit."

THE MECHANICS OF SURVIVAL

Through the '80s, up through the indies

and still struggling to be heard internationally, 54•40 are becoming adept at patience and persistence. It's another part of the art of being a band that they share with each other, especially through enriching and bonding experiences like their recent shows in the U.S.S.R.

"Survival..." says Phil. "Cautious doesn't mean you're conservative. It just means you want to be around long enough to continue what you're doing."

"You have to take care of your psyche first of all," Brad recommends. "Keep peace of mind, and try to spread that amongst your fellow band members."

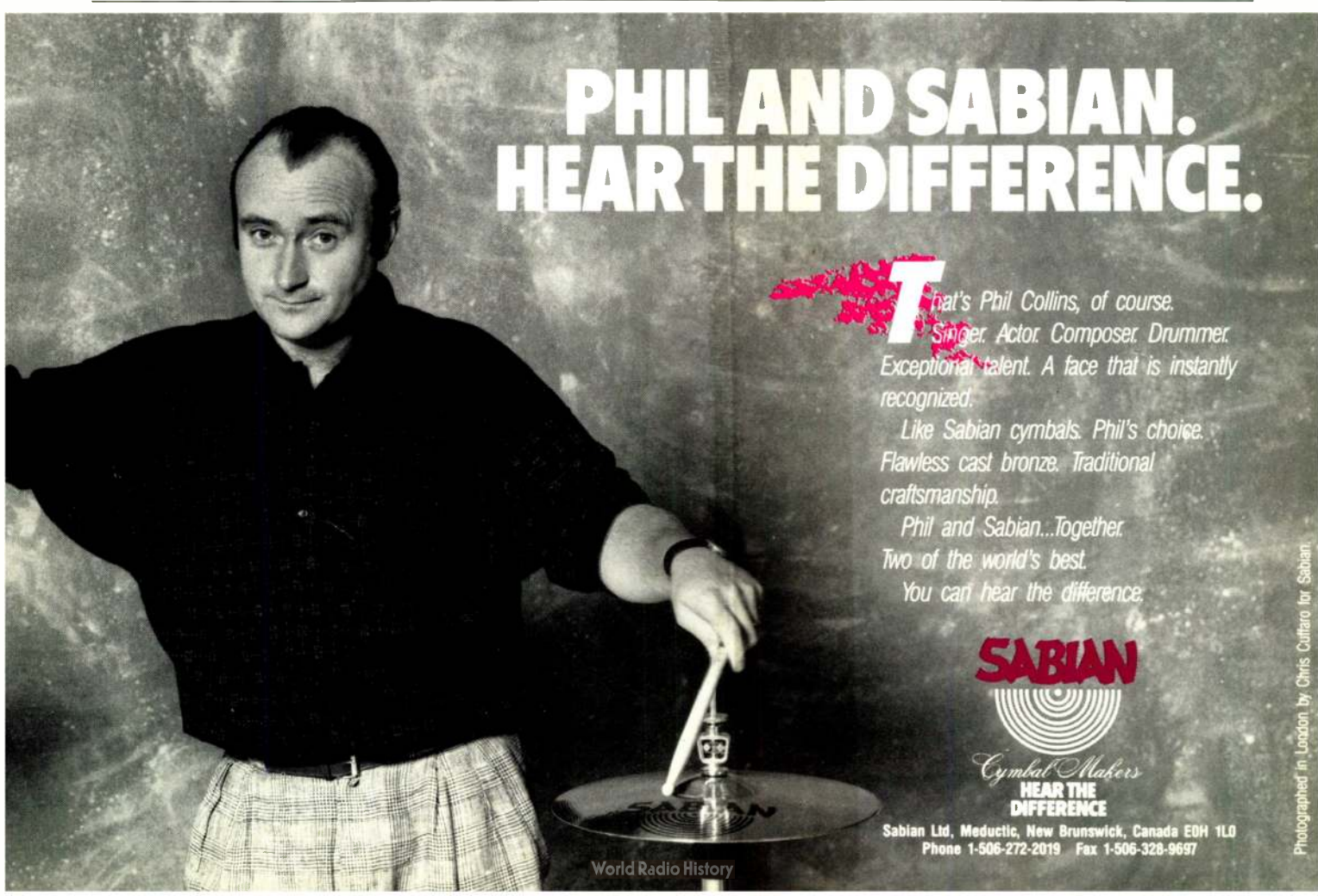
"Try to envision yourself ten years from now," suggests Matt. "Try to see your future history."

"I talk to myself in the future," adds Neil. "Relax...stay chilled...you'll be just fine."

Phil reveals 54•40's priorities. "We have a concept of family...then music...then career...which seems to work to help keep peace of mind."

"You can't make your career your whole life," admonishes Neil, "or it'll become very narrow and weak."

"And, of course, keep your day job," Phil concludes. "That helps the integrity of the music, because you're not finding yourself in compromising situations." **CM**



PHIL AND SABIAN. HEAR THE DIFFERENCE.

That's Phil Collins, of course.
Singer. Actor. Composer. Drummer.
Exceptional talent. A face that is instantly recognized.

Like Sabian cymbals. Phil's choice.
Flawless cast bronze. Traditional craftsmanship.

Phil and Sabian...Together.
Two of the world's best.
You can hear the difference.

SABIAN
Cymbal Makers
HEAR THE DIFFERENCE

Sabian Ltd, Meductic, New Brunswick, Canada E0H 1L0
Phone 1-506-272-2019 Fax 1-506-320-9697

World Radio History

Photographed in London by Chris Cullaro for Sabian.



PHOTO: DARREN HUGHES

How does a musician from the Maritimes just up and disappear, and then just as suddenly reappear in an internationally successful group called the Cutting Crew? It's the old 'local boy makes good' story, and here's how it happened.

FEW ARE CHOSEN

In the twin cities of Halifax/Dartmouth, Nova Scotia, there was always a 'local music scene', at least for as long as I can remember. But very few of the musicians from the sixties and seventies went on to become anything other than ex-musicians—husbands and fathers with 'day jobs' and, in some cases, a weekend

band. Notable exceptions include Ken Tobias (folksinger), Brian Ahearn (producer for Anne Murray and Emmylou Harris), Myles Goodwyn (April Wine) and the hero of this Cinderella story.

Kevin MacMichael was one of those 'local musicians'—a super-talented kid who was proficient on both guitar and piano (among other instruments), a superb singer, dangerously good looking and a genuinely nice guy—about whom people constantly asked: "Why doesn't he do something?"

"When I first started out at fourteen," remembers Kevin, speaking from a telephone in Cutting Crew's rehearsal room in London, England, "I played in the

usual basement bands, and because I knew more chords than the other guys, I was always the band leader."

An interest in folk music, inspired by people like Leonard Cohen, resulted in a couple of years performing as a solo folk artist. After that he hooked up with local singer Dooney Limpert (The Lost Children, The Yellow Bus, Friends Of The Family), doing weird Hendrix covers and obscure psychedelic-era stuff, and later with Mike McNeil, playing mostly rhythm guitar and singing.

After a too-long stint on the local bar circuit doing top-forty covers ("You get trapped in it!") and a 'Beatles' cover band, Kevin joined a group called Fast Forward (not to be confused with the Ontario band), at which time (1983) he met Nick Van Ede, who was touring

WHO IS

by DAVID HENMAN

KEVIN MacMICHAEL?

Canada with his British band, The Drivers.

"This was at a point when I really wanted to break out. I was terribly frustrated with doing the same old bars on the same old circuit. I was paying the rent, but drying up inside. Ironically, Nick was going through the same thing. The catalyst was Terry Brown, who had produced The Drivers' album at Le Studio in Morin Heights, Quebec. Terry offered us his home studio in Toronto for a few weeks, and we were all very excited by the results."

ACROSS THE POND

Van Ede returned to England to extricate himself from his recording contract. In a leap of faith, Kevin made the difficult decision to sell everything ("including my guitar collection") and fly to England "on a wing and a prayer", in 1985.

They recruited local musicians, put Cutting Crew together, and went the direct route of setting up a showcase gig, sending a tape and an invitation to all the major and some of the smaller labels, instead of slugging it out in the

pubs and dancehalls. This move netted Cutting Crew a management and recording contract by September 1985.

In the spring of 1986 they recorded the first Cutting Crew album (*Broadcast*), releasing the first single (the now famous "I Just Died In Your Arms") in August, and the rest is... you know. By any standards you want to measure it, that is a pretty fast rise to international recognition. "For Nick and I," explains Kevin, "it was the 'last hurrah.' It was like, 'Let's put everything we've got into it, and let's not make the mistakes that we've always made before.'"

WINDOW DRESSING

On the first album, the band was there to play the songs as Kevin and Nick had written and demoed them. But by the time they went in to record the second album (*The Scattering*), Cutting Crew was an experienced performing band, and the bed tracks were recorded live off the floor, with the individual musicians writing their own parts and contributing to the overall arrangements.

While a certain amount of MIDI and computer technology is used on stage

("mainly for 'window dressing'"), Kevin maintains that they've been constantly "tearing it down more and more and getting rid of a lot of non-essential things, which create headaches and the possibility of falling into 'MIDI hell.'"

On stage, Kevin changes his sounds manually. "I love that I'm in control. If all of a sudden I want to change the sound, I can do it. Having said that, I do have an Alesis QuadraVerb and a Roland DEP-5 and I've just gotten a Peavey MIDI controller which lets me set up chains of effects, and instead of having to push a whole bunch of switches, I just hit one."

Kevin prefers to keep his live setup relatively simple. "So many times you can play with these wonderful toys, and you've got what you think is this perfect sound; but once you crank it up and put it in there, and the bass and drums are going, it's so subtle that it really doesn't matter. In the immediacy and the urgency of a live situation I find that as long as I have the essential things, and hands-on control, I'm quite happy."

Kevin's main sound comes from his guitar, a Charvel Model 6, an old Boss OD-1 overdrive pedal and a Roland JC-120. "I like to start with an absolutely pristine clean sound."

As co-writers, Kevin and Nick write separately, but get together to actually complete songs that are three-quarters finished. A variety of methods are used to pitch the songs to the band, from a skeletal arrangement on piano to a completely recorded demo with all the parts, "although it will probably be 'mutated' somewhat by the time it gets through the system. Other times we'll just have a hook line or guitar riff, and say to the band, 'Give us a backbeat and let's see where it takes us.'"

GET IT OUT

I asked Kevin what he thought was the secret to band harmony: "It's really a matter of chemistry. As long as there's give and take, as long as you can laugh at each other, and scream at each other, and get it out, you'll get along."

CM

Maritime Isolation

Although I can't speak for other parts of the country, I know that, growing up in the Maritimes, we were always blown away by the level of musicianship that surrounded us, and confounded by an apparent reluctance to venture beyond the New Brunswick border. Years later, I still find it confusing. There were, and surely still are (I don't get back there much anymore) phenomenal musicians in those four provinces. The question is, why do so few gain recognition outside of the Maritimes? More to the point, why do so few try? Do these musicians not realize that they are as good as musicians from any other part of the world?

"I don't think they do," agrees Kevin. "It may be fear of success, fear of having to totally re-evaluate your life in light of the 'big world out there.' Let's face it, I had to go through that crisis myself when I was confronted with the challenge of moving to

England. It's like moving out of the little pond into the big one, and there are no guarantees. The Maritime outlook is laid back, hanging out with your pals...have a beer and talk about it, instead of actually doing it. You don't really see that burning desire. And it's a shame, with the talent that's around."

Granted, a musician living in Toronto, Los Angeles or London just has to get on a bus or a taxi and he's in the middle of it. But success stories like Kevin MacMichael or Rita MacNeil can't help but deliver a message to Maritime artists who are at least wondering what the potential for success is.

"It was a matter of having the guts and really believing that I was good enough. The world is a finite place. Why not see and experience as much of it as you can? You only pass this way once."

How To AVOID GETTING RIPPED OFF



GETTING RIPPED OFF IN THE MUSIC BUSINESS IS A TWO-WAY STREET. WHILE THE SHARKS ARE DEFINITELY OUT THERE CIRCLING, MUSICIANS WILL SOMETIMES KNOWINGLY PREDISPOSE THEMSELVES TO POSITIONS OF VULNERABILITY. FAME BECOMES MORE IMPORTANT THAN THE FINE PRINT. WHEN REAL MONEY STARTS BEING GENERATED, THE ACRIMONY FLOWS LIKE BLOOD BECAUSE IT IS ONLY THEN THAT DEALS START TO SMELL.

Maitre Chez Vous

There are lots of cautionary tales here, but it is important to note that the artist must carry the burden. You can do what self-proclaimed 'Geritol gypsy' Ronnie Hawkins did and learn by trial and error, but even the veteran rockabilly performer admits it's a senseless way to go in the 1980s, with all the educational help around.

When Hawkins was starting, there weren't any magazines about rock music. Performing rights organizations like CAPAC weren't offering music business seminars or artist legal advice services like they do now. John Redmond, professional manager at Irving-Almo, A&M Records of Canada's publishing affiliate, says musicians still don't do their homework. "Contracts are not hard to understand, but generally musicians refuse to understand them. They are simply afraid, or they hope someone else will figure it out for them. An artist owes it to himself to know exactly what he's getting into. Otherwise, he'll end up living with the consequences."

Music critic Larry Leblanc says it is mystifying how musicians still find hundreds of ways to cut bad deals. He says very often vanity and greed are the root causes. Artists don't want to hear how much work it will take to succeed. They want someone to tell them how great they are, and how they're heading for

the top pronto. Leblanc says, "A lot of people want to hear a manager tell them, 'Hey, me and you, tonight, we're gonna be on the road with Springsteen.'"

Ace Montreal guitarist Frank Marino knows a thing or two about bad business deals from his experience fronting Mahogany Rush. He agrees with Leblanc completely. "The artist shouldn't go around blaming everyone but himself, because that's how an inflated ego develops, and that's when the sharks really move in. They sign the band to a situation that is non-paying, putting them in small club after small club, collecting commission after commission, telling the act, 'Oh yeah, next year we'll get you a big tour.' In the meantime, the band gets older, some of the guys have old ladies, some have kids. They need more and more money because they're not living with their parents anymore. Eventually they just break up. I've seen it happen a thousand times."

John Rogers, keyboard player for Brighton Rock, says that even when you are on the club tour merry-go-round, working your way up to the next level, you can undermine your career by not re-investing available monies back into the act. Rather than letting someone else rip you off, you do it to yourself. Rogers says, "You want to put money into upgrading the equipment and getting a backdrop. If you pocket the money you won't be any further ahead

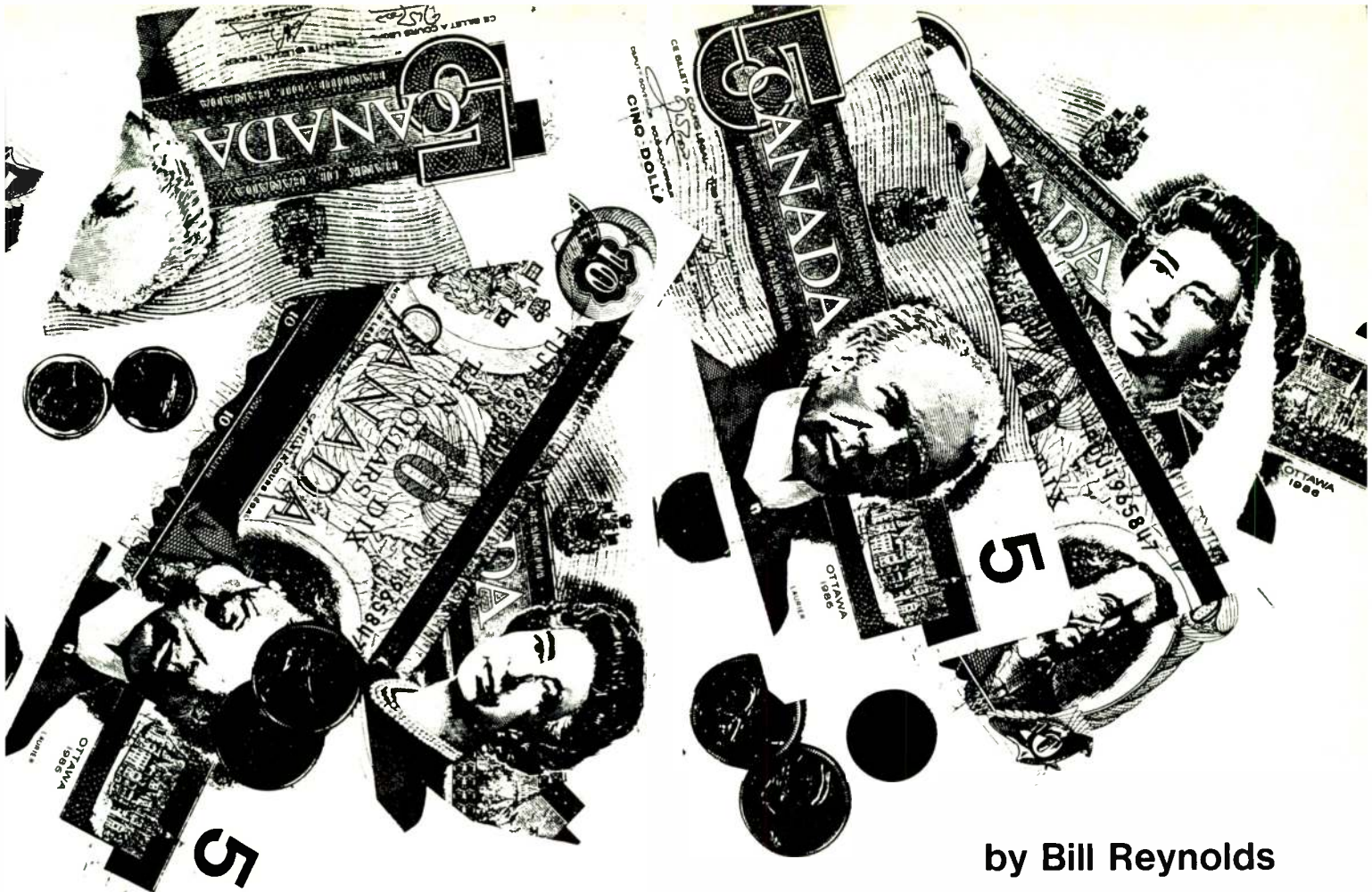
than you were a year ago."

The onus remains with musicians to educate themselves. The heyday in the limelight can be mercilessly short. While record companies, publishers and the rest of the business machinery grinds on, it is the artist who rises and falls. That means knowing your position the first time.

Clubs & Booking Agents

When artists start securing gigs in local bars, they aren't yet marketable commodities, so there is no need for management or booking agents. However, building a team immediately, even if the components include just friends, girlfriends and parents, is important. Clark Miller, a Toronto-based music lawyer, says, "Whether they're from the industry or not, people give emotional and financial support." Miller says professionals have to be enlisted after a record deal is signed, because at that point it becomes more difficult for the artist to handle all the various A&R, promotions, regional, publishing and sales personalities. Lawyers like Miller come on board to assist management and to help in providing a buffer between the artist and the world.

CAPAC's Larry Fitzpatrick, a former road manager for the Toronto-based Current Records' roster of acts, says one band member must be designated keeper of the cash when there is no manager.



by Bill Reynolds

When a booking agent becomes interested in working with the group, a band member must be assigned to keep track of the agent's activities. Ross Munro, manager of former Triumph guitarist Rik Emmett's solo career, says, "Most bands starting out are exactly the ones who are susceptible to being ripped off, because usually they're just happy to be getting the gigs. They don't have any leverage."

Old salt Hawkins says, "Oh, I've been ripped off many a time. You get bad cheques and such." The Hawk doesn't take cheques unless they're certified. His method is to collect half the gig money upon confirmation of the show, and the other half just before the band hits the stage. He says it is foolish for club owners to pull rip-offs because of how quickly it becomes common knowledge. "It's a small world, and it comes back to them."

A band should discuss the contract with the club owner in person on the day of the gig, since sometimes they've signed the document without seriously reading it. They should not play without a signed contract, and preferably should receive at least half the money up front before the show. They should not feel embarrassed, or feel they're too cool to ask for an advance. A band should be wary if their manager says, "It's okay, I know the club owner, there's no need for a contract." A band should pick up a

blank contract from its booking office if the booking is last minute, and make sure the promoter signs it before taking the stage. And a band has a reasonable right to expect to receive more money the second time they play a club, if they went over well. Otherwise, the booking agent may be riding on his commissions. Rogers says, "Don't be afraid to speak up. An agent may have five bands making \$2,000 a week. If he's collecting 10%, that's \$1,000 per week he's making just answering the phone. He could keep bands doing small circuits for years."

Doug Kirby, president of Concert Talent International (CTI), who passed along some of the above tips, says a booking agent is responsible for three things: to get a verbal confirmation of the booking, to get a signed contract from the purchaser, and to do the best possible job in routing the artist. Kirby says it is a common misconception that the booker can haggle with the club owner over the terms of a contract after it has been signed. The agent is not a party to the contract, so any alterations must be done by the promoter and the band's manager.

Kirby recommends his clients join the Musicians Union, although he does book non-Union acts. If there is a squabble over money, a non-Union band's only recourse is the civic courts. Regular circuit acts make more than the acceptable limit for Small Claims Court,

which means a year-long wait for a regular court hearing. A band representative also has to be in town for the court date, which can be a major nuisance. Kirby also says rip-offs are relatively rare in the booking business. "There are some unsavoury individuals out there. Occasionally we know of a club owner who is quite flaky, and we warn the artist in advance. Basically, an artist has to understand he's in a business, not a rock 'n' roll circus running around the country having a good time. This is a business of contracts, not daydreams."

Management & Record Co.s

In Frank Marino's twenty years in the biz, he's seen it all happen. A seventeen year-old Canuck kid makes a good story, with a huge billboard on Sunset Boulevard proclaiming the arrival of Mahogany Rush in 1971. Marino now says, "In the end we lost more than we made. We catered to 20th Century Record's lip service. We were set up as kings, while they took all the money."

Marino says he's developed a fool-proof method for avoiding the big rip: Control the cash flow. Young musicians probably won't have the leverage to demand of big-time managerial operators that they invoice the band, but Marino says it's a good rule of thumb. "If you control one per cent of the cash

continued

Meet The Team.



Mobile and Installed Sound Systems

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

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

BOSE
Better sound through research.

Meet The Team.

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

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

EFX Inc.
Toronto, Ontario
416-865-0624

Gould Vibrations
Regina, Sask.
306-565-3111

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

King's Stereo
Thunder Bay, Ont.
807-344-0828

Orchard Sound
Norval, Ontario
416-451-1801

Perbro Audio Inc.
Woodbridge, Ontario
416-851-7272

SLS Electronics Consultants
Calgary, Alberta
403-287-3922

Solotech Ltd.
Montreal, Quebec
514-526-7721

Sound Ideas for Business
Vancouver, B.C.
604-298-4177

Stage Sound Productions
Toronto, Ontario
416-532-2569

RIPPED OFF

flow, that translates into a one in a hundred chance of safety. The point is, it's not necessarily how to succeed in avoiding the rip-off. It's how to suss out which deals are going to rip you off, and then decide whether you want to proceed with the risk."

The experience of a veteran speaks volumes, but many younger bands would give their eye teeth to be managed by a powerful company with a proven track record and name. Leblanc says the son-of-a-bitch type of manager is very attractive to some musicians, even if he's had as many failures as successes. "They say, 'I want the biggest bastard in the jungle to manage me. He's screwed other people but he won't screw me.'"

Fitzpatrick adds a wrinkle to this theory. He says there are bastards out there who can practically destroy a band's career, but because success in the music industry depends so heavily on the right mix of personalities, that same manager could turn around one year later and, even though he may have been blackballed by the industry, score a huge hit with another act. "Somebody else could have gone to him, knowing full well how he's screwed the other band around, and he'll do mega-business for them."

Tony Kenny, The Razorbacks' singer and guitarist, says three basic cautions should be kept in mind. One is to hire an entertainment lawyer, not just any old lawyer, because of the special nature and the complexity of music law. Two is to make sure your management is looking beyond your hometown. Three is to make sure you sign fairly short-term contracts with management. Events happen quickly in rock music, so you need to be in a position to renegotiate fairly regularly.

In Kenny's case, the band finally had to replace their management. It was a classic case of a band not finding time to mind the store. "We got so busy we needed help. A couple of people seemed to talk a big story, and we got along well enough with them. Now we know it was complete bull, but it seemed plausible at the time."

A group has to find a team player. Record companies are enormous multi-national corporations, with sprawling interests world-wide. If your manager acts like a complete jerk, making demands out of whack with the band's financial clout, you could be history. Managers should be able to drive a hard bargain, but be able to accomplish their job diplomatically.

Munro says every manager has his own style. Some stick strictly to the business, while others like to be in the

TORONTO RECORDING WORKSHOP

At the Toronto Recording Workshop, we believe that sound engineering is best learned through direct hands-on training in a fully-equipped, working studio.

A solid technical foundation combined with practical training helps prepare the student for employment opportunities within the music industry and related fields.

Our school offers:

- 3/6 month certificate programmes

- comprehensive classroom theory combined with hands-on training
- fully-equipped, in-house 24-track studio provides a learning centre for students
- MIDI/sampling & computer-related technology
- day or evening classes
- job placement assistance

Fully-equipped 24-track studio

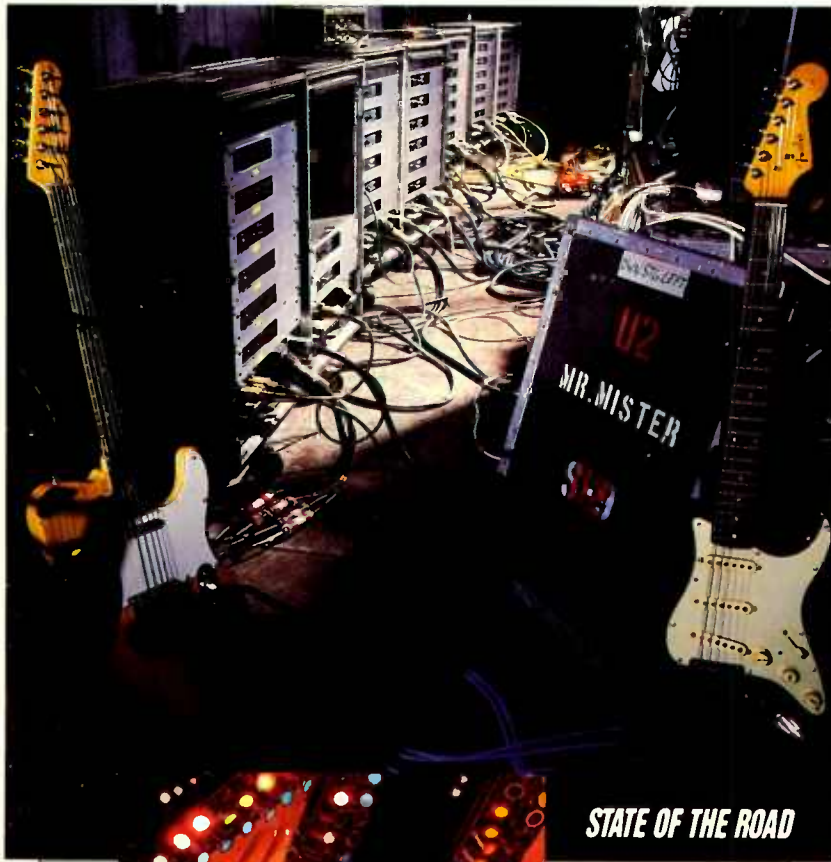
- complete line of effects

- spacious control room & studio
- hourly & block rates available
- on staff engineers & producers

Call or write for our new colour brochure.

TRW

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



STATE OF THE ROAD



- NEW PM 100 - single rack space
- PM 175 - optional crossover card
- PM 350 - optional crossover card
- NEW PM 1.5A - improved
- PM 2.0+ - 600 watts/channel, 10 lbs.
- Phone (416) 847-8888

CARVER PROFESSIONAL



EVOLUTION  AUDIO INC.

1131 South Service Rd. W., Oakville, ON L6L 6K4 (416) 847-8888

RIPPED OFF

contracts have clauses in them that get the artist to waive these additional rights, but they are there."

In the U.S., the copyright laws have also been altered significantly. Last year, the U.S. changed the backbone of their copyright legislation by reducing the requirements in registering songs with the Library of Congress. Hahn says, "Practically, depositing and registering your song is still recommended, but sanctions against not doing so have been significantly reduced."

The Musicians Union

Doug Kirby, president of the CTI booking agency, recommends to his acts that they become members of the Musicians Union. If a band gets ripped off, it is much easier to receive help from the Union than from the Canadian legal system. On the other hand, most of the musicians interviewed for this article were less than enthusiastic about the Union's accomplishments.

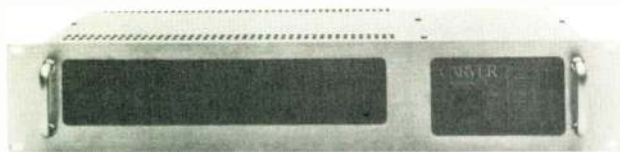
John Rogers of Brighton Rock says he doesn't believe in the Union because it doesn't help in locating jobs, and doesn't provide unemployment benefits or dental plans. He says, "You seem to pay all this money for nothing. When a young band starts out a lot of their money goes to Union dues. During a mail strike, they'll come out to the gigs and collect the money right off you. That's how desperate these people are."

As for Kirby's contention that a band is better off joining the Union for avoiding rip-offs, Rogers counters by saying, "Let's say you're in the Union and you get fired from a club. The owner owes you \$2,000, but he's ripped you off. The Union will go to bat for you in that case, but I don't know anybody who has won a case yet."

Colin Linden says he'd rather not make disparaging remarks about the Union, but he says there's no love lost between them. He says the Union has instituted good laws regarding working for the CBC and doing session work, but he also says, "I hope the day comes when the musicians who are playing for forty or fifty bucks will be able to have their thoughts and needs addressed by the Musicians Union, because at this point they are not."

Frank Marino says the Union is supposed to be a *pro bono* organization, meaning it's working for the good of its members without taking the usual recompense. But at present Marino thinks the Union's work is "a joke. They are totally out of touch with the majority of artists they represent. They're still catering to accordion players who do weddings; not that there's anything wrong with those people, but there's nothing

amps have more or less led the way in this regard. The quality is not much different from the old Crown or Crest amps that have the big heavy trans-



Carver PM 2.0t Amplifier

formers in them, but when you can get 600-1200 watts from something that weights around fifty pounds it can make the transportations and setting up costs more reasonable. Lightweight equipment makes for a happier union crew and that makes for a smoother show. Brooke-Siren, known more for their crossovers and noise gates in the past, are also designing stuff in the 40-50 lb. range that puts out a lot of watts.

"The advent of neo-dymium is having an effect on speaker technology. It's a very lightweight, highly magnetic material that is being introduced as an alternative to the older (and much heavier) ceramic magnets found in most of the standard speakers we've been working with for years. Unfortunately these new speakers, the JBL 2450s for example, are quite a bit more expensive than their predecessors. They appear to have a bit better high end but the quality is basically the same. Again, the advantage seems to be one of increased ease of transportation and installation. If you go into a theatre and you want to rig (fly) your system, you may find that the hall can only handle three or four hundred pounds. If you're working with a lightweight speaker system the problem is much easier to handle. Adamson is one Canadian company that is making small but powerful systems that are easily rigged. Smaller

speaker systems make for lower trucking costs and that saves you money."

Peter Harris is the sound engineer for the hard-working a cappella group The Nylons. When his hectic schedule permits, Peter also freelances at several quality recording studios in the Toronto area. I managed to catch him at home (no easy task) and asked him for an insight or two into how the new technology affects his job.

"Naturally, I think it's great that EQs and power amps are improving in quality. A lot of components are becoming more user-friendly, which saves time for the technician. That's an essential part of any new advancement as pertains to my job, because no matter what a new toy can do, if I have to spend time doing a lot of on-site experimenting with it, it becomes more of a liability than an advantage. Often, I'll come into a new town and spend a good deal of time going through the same moves I did in the last place in order to track down problems with the existing electrical set-up. Once those troubles are overcome, there's rarely any time left to fool around with something in your own gear with which you're not yet familiar. A demonstration in a music store can sound good, but the time required to get that component happening in line with your existing show can prove to be prohibitive.

"VCA grouping is a welcome feature on consoles these days. The 'voltage control amplifier' has been around since the late seventies in synthesizers and on studio consoles, but they've only recently (in the last five years or so) become cost effective for live sound. A VCA is essentially an electrical remote control of input faders. They used to be too expensive and not as efficient as they are now. Their tasks used to be much more limited in terms of what

Staying on Top of Stage Volume



Jack Czajkowski, a Montreal soundman, has these observations concerning stage sound. "Use the minimum number of microphones necessary. Too many open microphones on a small stage (typical of most bars)

will wash out the sound. This is especially true if the drummer is a 'cymbal thrasher.'

"Cymbals and snares are the greatest obstacle to achieving good sound with a PA system. They are inevitably louder in front of the drum kit (audience perspective) than from the drummer's position. Two things happen here: 1) Cymbals and snare will bleed into the vocal mics, thus limiting your options for processing; you want reverb on the vocals, NOT on the cymbals; 2) It becomes fatiguing to listen to the frequencies between 2,000 and 5,000 Hz ringing in your ears

song after song.

"You have to convince your drummer that the cymbals and snare will be heard without bashing. Go for tone rather than volume. Vocals, keyboards, bass and guitar can be turned up or down on the console—excessively loud cymbals can't.

"This problem can be aggravated by club decor, i.e., mirrored walls, ceramic tiled floors, etc. Take notice of the acoustics of various clubs and adjust your playing accordingly. Using a backdrop is an effective, simple way to tone down mid-high reflections."

PUTTING A SOUND SYSTEM TOGETHER

they were being asked to do. Now, the components of VCAs are more compact and more accurate. And, fortunately, cheaper as well.

"Equalizers are also becoming more accurate. Some of the old problems are less evident. It used to be that if you pushed a slider it would tend to



Shure Beta 57 Mic

take out a bit of the frequency next to it. Also, the more you pushed or pulled a slider the wider the width of the band would be. A feature called "Constant Q" eliminates that problem. Older EQs also tended to cause phasing problems. That trouble has also been licked. An engineer these days can use EQ much more readily without having to be as concerned as before about what it would add that might harm his or her mix."

What To Buy

To help us get a grasp on putting together a basic PA system that would suit the needs of people in an early stage of their careers, we spoke to James Albert in Halifax, N.S. James is the house sound technician at one of the east coast's most prominent night spots, the Misty Moon. The first thing I asked

James to do was set up a hypothetical club PA.

"As far as microphones go, Shure SM58s and SM57s are probably your best general-purpose, medium-priced mics. SM57s accentuate bottom and top end. Electro-Voice and AKG also make some inexpensive but quality mics.

"The speakers should be two-way full range, with one or two 15" speakers and a horn, rated for 100-400 watts. Some recommended brand names would be TOA, Peavey, Tycho-Brae, Bose, Yamaha or JBL.

"Amplifiers should be 200 watts per side, one per cabinet, and one for every pair of monitors. There's a wide choice of amplifiers out there, but you might try Yamaha or Bryston (they have a nice, long warranty).



Peavey PROSYS PA Speaker

"Monitors should be loaded with a 15" speaker and a horn and should be rated at 150 watts RMS (or more). I like Martin or JBL Cabarets. Also, a 1/3 octave, long-throw fader EQ is a must for monitors and very helpful for the house mix. Bi-Amp and Yamaha make good cost effective units.

"The mixer should be at least a 12-channel board

GERRAUDIO

363 Adelaide Street E., Toronto, Ontario M5A 1N3
Voice: (416) 361-1667 Fax: (416) 868-6419

ALLEN
&
HEATH

Meyer
Sound

audio
digital
INC.

hme
HM ELECTRONICS, INC.

ASHLY
ASHLY AUDIO, INC.

Professional
Audio Distribution
in Canada.

with two auxiliary sends and four tone controls per channel and a stereo output. For a vocals-only set-up, a two sub-group system should be sufficient.

"An echo device is almost a must for any system these days. DDL's are cheap now. Deltalab and Ibanez make some low cost, useful units.

"Cabinets will perform better if they're bi-amped (one amp for the high end, one for the low end), requiring an outboard crossover system. Passive crossovers tend to soak up too much power without doing anything useful with it. To keep expenses down, use amplifiers with integral crossover capabilities, such as Peavey's CS400 or QSC's 1400. Larger clubs would need stacks that are 3-way or 4-way, tri-amped or quad-amped. If it's a 4-way system, sibilance projectors are more useful than low-mids or sub-woofers, since it is the high end that is almost always over-extended. The most popular are Martin component systems. Although full range cabinets are easier and cheaper to transport, component systems are more efficient and more versatile in placement."

Sources of Information

by Mike Van Stiphout

There are many recording schools where one can learn the basics of recording and live sound. A lot of recording basics are the same as live sound. It is

a good base to start from, but live sound is also a lot different from recording. Once you have the basics down you have to get your feet wet and try mixing live either from stage or out front. The best way to learn is to talk to live soundmen. A lot of these people, if approached properly, will be happy to talk to someone who respects their work. If you're lucky you might pick up a trick or two. But nothing beats going out and doing it. It is very similar to performing in that you can read all about it and take courses, but you have to get out there and do it to learn.

Sound System Engineering by Don Davis and Carolyn Davis is an in-depth book which covers many aspects of live sound reinforcement very thoroughly. This could be your reference book. Also highly recommended is Yamaha's *Sound Reinforcement Handbook*, written for Yamaha by Gary Davis and Ralph Jones, and considered by many to be a virtual bible for those involved in all areas of live sound. Otherwise there are many books available written on a simpler level available at certain book stores. Magazines such as *Pro Sound News*, *Mix*, and *Recording Engineer/Producer* are good to read. Universities and colleges may give courses on topics which in some aspects deal with live sound or acoustics. But overall the best way is to do it!

Also recommended: *Practical Guide for Concert Sound* by Bob Heil; *Successful Sound System Operation* by F. Alton Everest.

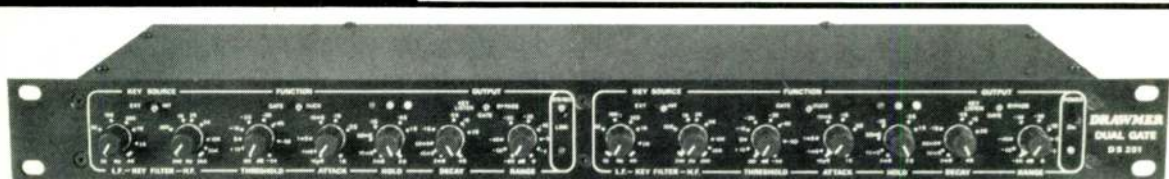
CM

HEAD WATER

EXCLUSIVE CANADIAN DISTRIBUTOR

DRAWMER

HIGH QUALITY COMPRESSORS, NOISE
GATES AND PROCESSORS (M500)



DRAWMER DS-201 — THE INDUSTRY STANDARD



OHM

COMPLETE RANGE OF AMPS, MIXERS
AND SPEAKER SYSTEMS

PROCESSED SPEAKER SYSTEMS

PHONE 1-519-256-2454; 1-519-256-5665 FAX 1-519-256-2522

Dues You Pay Pave The Way

by Marilyn Rivers

Everyone in the industry has seen it happen. It's the struggling musician's biggest fantasy and the seasoned performer's greatest source of envy. An unknown act—hot or not—slips through the cracks of success and makes the bigtime—fast!

Through some lucky quirk of timing and demand, a new artist finds the world at his/her feet without having paid the customary dues. And veteran musicians who have been knocking on doors for years listen and wonder why it hasn't happened for them.

Don't be fooled. Slipping through the cracks is a phenomenon that happens occasionally, but nobody can stay successful without paying their dues. And that means a lot of hard work developing skills that have as much to do with business as with art.

Adams a Nightmare?

According to Kim Blake, publicist for west coast manager Bruce Allen, the key to Bryan Adams' success has been non-stop touring. But even that was after years of paying his dues as a performer and songwriter, and then aggressively pursuing first-class management: "One of the girls here was around when Adams used to camp out in front of the door waiting for Bruce to come in," Kim laughs. "He was a nightmare—wouldn't leave anyone alone! He really wanted Bruce because of the success he'd had with Loverboy."

It was a high school musical production that first hooked k.d. lang on a singing career: "She joined a couple of hick bands that went nowhere, to learn her trade," says Julianna Raeburn, Promotional Manager for lang's latest album, *Absolute Torch and Twang*. According to Julianna, Larry Wanagas began his managing career with lang nine years ago because he considered her "the most natural performer and singer he'd ever seen." Natural or not, lang has spent a decade getting ready for success. By the end of this year she will have toured all over the world. She consistently prepares so well for studio recordings that her best vocal tracks are captured on the first take.

Can't Scam The Public

Geddy Lee and Alex Lifeson began paying their dues together back in junior high school. Rush was formed in '71, and they've been on the road most of the

time since. According to Sheila Posner of SRO (Standing Room Only) Productions, persistence is the name of the game: "You've got to believe in your music," she says. "You'll never be able to scam the public because they'll never buy it. You have to really love what you're doing to reach the people."

Steve Macklam, manager and producer for Homestead Productions, first spotted Colin James playing for pennies outside a Vancouver beer store. According to Steve, Colin was born into music. Brought up by pseudo-hippy Quakers, he was a child prodigy no one knew what to do with. So Steve made contact, and waited. After paying considerable dues as a guitarist with performers like David Burgin and Stevie Ray Vaughn, Colin found Steve again, put his own band together, and began what they call the *endless tour*: "Colin puts in 300 days a year touring," says Steve. "He started in the blood, blues and booze clubs—three to five sets a night, seven days a week. And it paid off. After touring Canada once, he came back to Vancouver and sold out his first night at the Commodore."

But it still took 18 months for Steve to get the record labels bidding for Colin. And that's considered a fast rise.

False Perception

According to Brookes Diamond, manager for Rita MacNeil and booking agent for acts such as Bruce Cockburn and Murray McLaughlin in the maritimes,

most overnight successes are many years in the making: "If there's one characteristic I would apply to anyone I know who's made it in the industry, it is their capacity for hard work," he says. "There's a false perception about the music business of people who sit around and wait for the muse to settle on them. While hard work is a given in most businesses, it is also a given with artists. Discipline, dedication and ambition are absolutely necessary."

Kim Blake warns us about the music industry's "Catch 22"—the one Bryan Adams found himself in: "Record labels won't sign you until you have management and managers won't sign you until you have a label.

"Where Bryan's concerned, he's paid his dues, but there's still lots of work to do. Your basic street sense can get you signed, but you have to have that savvy that kicks in later." By savvy, Kim refers to the star quality that goes beyond talent. When asked if she thought the all-consuming drive to succeed was part of this star quality, she didn't hesitate: "Without question. You've got to have it!"

It seems pretty obvious that anyone who's spent less than 10 years getting to this point will have a load of work to do to keep the public's attention.

"If anyone thinks it's easy," says Steve Macklam, "they should know that as far as Colin James is concerned, he thinks he's just starting."



Bryan Adams (R) with songwriting partner Jim Vallance.

Young Guns



Photo: Annamaria Di Santro

Danny Gill
of Hurricane Alice

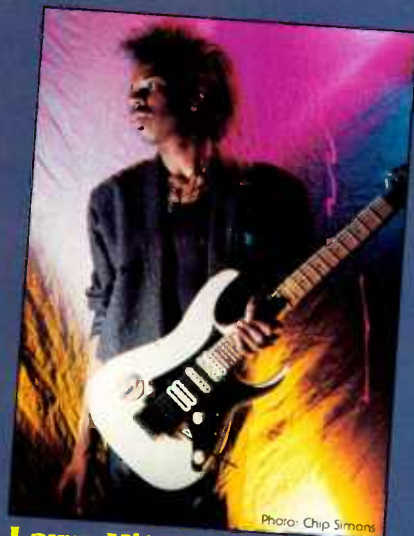


Photo: Chip Simons

Larry Mitchell



Photo: Robin Visovsky

Blues Saraceno



Photo: Doug Oberon

Johnny F., Brad Lang & Willie Hines of Jet Red



Photo: Randall Gilles

Donny Roberts of Webb Wilder & the Beatnecks



Photo: Peter Cohn

Steve Kimock

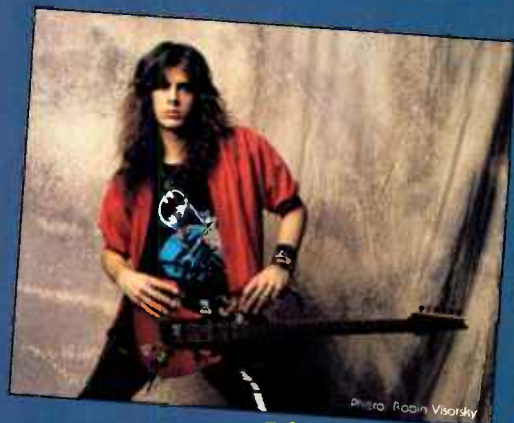


Photo: Robin Visovsky

Richie Kotzen

So... you haven't heard of any of these players!!? Don't worry you will. That's the way it is with young guns, one minute they're unknown and the next thing you know their names are on Rock's Most Wanted List.

They don't get to be on the cutting edge of guitar by laying back!! They keep pushing. Making the other guys nervous. Keep 'em looking over their shoulders and off balance. And the ones who make it big, make it with D'Addario Strings.

D'Addario - paving the way for tomorrow's generation of guitar legends.

For a FREE catalog write to:
THE STRING CATALOG • J. D'Addario & Co., Inc. • PO Box J • E. Farmingdale, NY 11735 USA
In Canada please contact:
J. D'Addario & Co., Inc., 50 W. Wilmot St., #13, Richmond Hill, ON. L4B 1M3 (416) 889-0116

D'Addario®
E. Farmingdale, NY 11735 USA

Outboard Gear

Part Two: An Interview With Danny Sustar

by Glenn Reid

Last issue, we spoke to soundman-at-large Danny Sustar, about his methods of obtaining a workable mix in a variety of surroundings (i.e., small clubs, outdoors, studio, etc.). Danny's approach in each of these cases was to imagine a 'hemisphere of sound', and then to place each instrument or voice in the appropriate place in that hemisphere. If you didn't read Part 1 of this article, don't despair. I understand that *Canadian Musician* keeps a few back issues around the office.

This time around, we spoke to Danny about the use of effects. First off, he'd prefer to call it 'outboard gear' instead of 'effects.' If I understood correctly, that's because effects insinuates something audible by itself (like Elvis singing into a tub full of water with a mic on the other side of the tub. You hear Elvis, and you hear the tub). Outboard gear would include that kind of effect as well as gear that is used to subtly alter the sound—stuff that the casual listener would rarely notice. I asked Danny to explain the basic function of some of the gear, keeping in mind that I'm a lead singer whose knowledge of live sound runs the gamut between "I need more monitors" all the way to "I still need more monitors."

Reverb

Reverb creates depth—a kind of third dimension. How big do you want the room that the instrument sounds like it's playing in to be? It can make

something sound larger than life. Used with discretion, it can give a voice or an instrument a 'mood'. An essential tool for any mix, from a small club to a recording session, reverb can be thought of as a 'room simulator'.

Delay

As a vocalist, my own personal taste in delay has always run to a slap-back, or doubling effect. Today's technology being what it is, I have yet to have someone ask me to sing across a tub of water, but I do like that effect. Tape slap happens somewhere in the 30-50 milli-second range. The 30ms range actually starts to get into a flanging effect. It can make the lead vocal stand out a bit, which gives it an edge over the other vocals. A straight, cleaner sound will be found in the 80 millisecond range. Of course, these settings are completely a matter of both individual taste and the room in which you are mixing. Danny was quick to point out that a friend of his who also does sound uses a 60ms delay to get his 'Elvis' sound.

In some rooms you'll be in a situation where the place has a delay all its own. Danny's advice is to go with the natural sound, rather than fighting it. Maybe cut the overall effects down a bit to make room for the hall's own idiosyncrasies. I think it's a bit like cooking. If you under-spice you can always add more, but if you've over-spiced it may be too late to do anything about it.

Flanging

Flanging is just a matter of putting things slightly out of phase. You can hear an example of a slow flange on things like ZZ Top's vocals. It's related to a harmonizing effect. Move something 1/100th of a semitone sharp or flat and it'll make it sound like it's double—or triple-tracked. Again, the key is subtlety.

Equalization

Outboard EQ will help you accent the good, while cutting out the bad. Every room has points in the frequency curve that will give you trouble. EQ gives you the ability to notch out those trouble spots and at the same time boost the sounds with which you are most comfortable.

Noise Gates

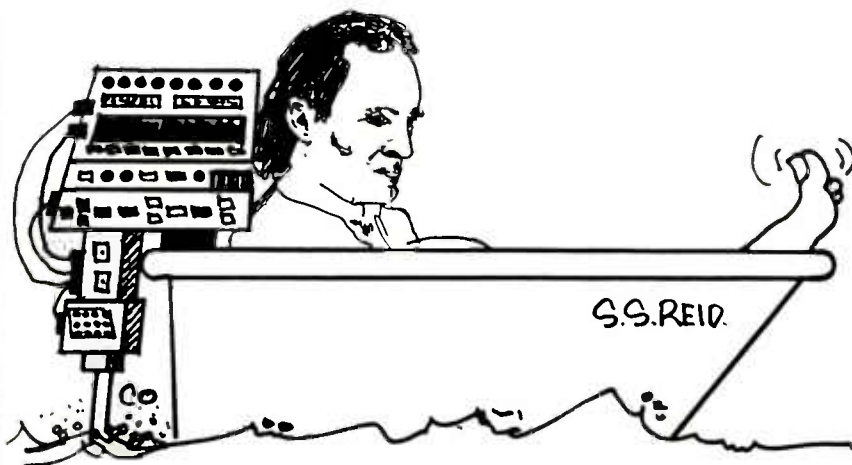
A noise gate is a way of turning a channel on and off via a threshold that is predetermined. It'll make your sound cleaner. Obviously it's a tool used mostly for drums or keys, but usually not for vocals. The word 'gate' in this case means exactly that. It will totally cut out whatever you set it to cut out, below a set threshold.

Conclusion

A great deal depends on the individual who has his hands on the machines. Throughout my discussions with him, Danny Sustar continued to emphasize the personal taste element of his calling. A trunk-full of knowledge about the devices at your fingertips is very important, but how one applies that knowledge is what determines good or bad sound.

Use restraint when utilizing effects. Their purpose is to enhance rather than to devour. But a certain amount is essential to a 'nineties' kind of mix, whether live or in the studio. Effects are getting more and more technologically precise, which has both the benefit of expanding the horizons that you have to work with and of making it that much easier for you to go nuts.

Outboard gear will enable you to put your own signature on the sound of a band. A little reverb here, a certain type of echo there, perhaps some flange, a dash of equalization, and before you know it you've created a sound that is distinctively yours. Keep reading this space and we'll make sure it's a sound that will reflect well on you.



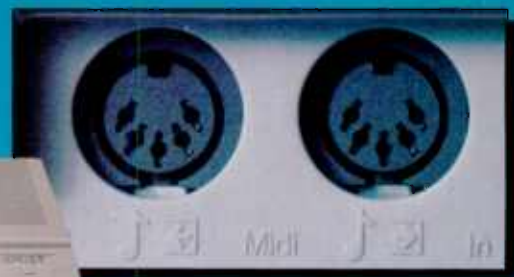


IBM
NO

Apple
NO

Commodore
NO

Tandy
NO



NOBODY... beats Atari at making music

Atari lets you MIDI to the max! The Atari ST is a true performer. Unlike imposters it has built-in talent. Talent that's known as a MIDI port. This interface is the key to electronic music. The Atari ST inspires standing ovations, because Atari has made a commitment to music and musicians. And that commitment begins - but doesn't end - with our built-in MIDI port. In between, it means that you don't have the added expense of purchasing an interface

separately. Nor do you have to worry about things like compatibility and installation. All you have to concern yourself with is what kind of equipment you want to hook up to your ST. Synthesizers, samplers, drum machines, SMPTE controllers or pitch-to-MIDI converters. Or you can worry about all the money you save when you buy the Atari ST, and how you're going to spend it. Tickets to the London Symphony perhaps?



POWER WITHOUT THE PRICE.

CALL ATARI TODAY FOR THE DEALER NEAREST YOU (416) 479-1266

World Radio History

Black Samick



88 note keyboard digital piano.
MIDI in, out and thru.
Head phone jack,
full octave range transposer.
Practically plays itself.

Call us. We'll tell
you all about this
gorgeous little
music machine.
Comes in white and
walnut, too.



SAMICK

R.R. Loewen Distributors Ltd.

1-1555 DUBLIN AVENUE
WINNIPEG, MANITOBA R3E 3M8 ♦ (204) 783-7123

In The Studio With The Grapes

by Howard Druckman

When the Grapes of Wrath were demoing songs for their new album, *Now And Again*, last fall, the producer who seemed most interested was Anton Fier.

Fier, a New York SoHo downtown art scene fixture best known for his work with The Golden Palominos, is also known as something of a perfectionist and a spoiled brat with his artists. So when the Grapes settled into sessions with him at Dreamland Studios near Woodstock, N.Y., it wasn't the coziest of situations.

"Anton would make you go over the same thing 300 times," says drummer Chris Hooper. "And he'd just go 'Nope. Nope. Nope.' It starts to wear you down after awhile."

"He knows exactly what he wants to hear, but he doesn't always know how to tell you," says keyboardist Vince Jones. "Still, he can tell you when you're not playing exactly what he wants."

"For 'Do You Want to Tell Me,' we spent over two hours on one word," says singer/guitarist Kevin Kane. "He didn't like the way I was pronouncing it, so we just gave up on the song. But the next day we went back and I changed it from a three-syllable word to a two-syllable one—and then we kept the vocal on the second take."

"I don't do complete takes vocally. There's a lot of punch-ins, because you can't do a perfect vocal take; nobody can. Anton said he's never done a complete vocal take, and he's worked with some great singers. Some solos are all punched-in, because every lick has to be perfect. It's not enough to throw down a performance and say 'Yeah, that's pretty happening.' But there are some things that were first-take," says Kane.

"Like Chuck Leavell's piano solo in 'Hiding,'" says Jones. "Anton never even told him that there was going to be a solo until the tape was rolling. He shouted out from the control room 'Okay, in fours bars, take a solo!'"

Now And Again marks the first time the Grapes have worked with such 'A-list' musical pros as Chuck Leavell and Sneaky Pete Kleinow. The former is a founding member of the Allman Brothers Band and a touring pianist with the Rolling Stones; the latter, one of the greatest pedal steel guitar players ever, is a veteran of seminal records with The



Grapes of Wrath

Byrds, the Flying Burrito Brothers and Frank Zappa. Kleinow's characteristic tone at the end of "Do You Want to Tell Me" really carries the song away.

"The tone is partly in his guitar," says Kane. "Pete's got this old Fender steel with all these things built into it: An old junky flanger, an old junky fuzzbox..."

"These guys are good because you can just tell them what you want," says Kane. "They don't go in with any kind of attitude or ego, and they just play what you want to hear."

"It's pretty exciting to play with them," says Hooper. "It pushes you, in a way. Recording with Pete and Chuck, and going out on the road (as a support act) with Tom Cochrane (who produced the band's last album, *Treehouse*), you can see a level of playing and performing that you aspire to. It makes you work a lot harder."

Now And Again boasts several other new directions for the Grapes. Their guitars sound less jangly, their vocals are as sweet and sighing, their songwriting is more mature, though

somewhat brooding. And they've separated the folk from their rock: There are three soft acoustic laments—very Beatlesque—on the album, recorded with guitar, Leslie'd organ, subdued bass, simple harmonies, and cellos.

"The strings were a dream come true," says Kane. "Anton asked how we'd feel about adding strings, and we said 'Great!' Even in the uptempo stuff like 'Do You Want to Tell Me' and 'The Most,' there are these sharp, staccato cello parts—chop! chop! chop!—that Anton called 'chugs.' He even called them that on the track sheet!"

Now that the band's off and touring, will they attempt to recreate the string textures and star solos in a live context?

"There are no strings attached live," says Kane. "We approach it as 'This is the record, we'll worry about playing live later,'" says Chris Hooper. "It's always real interesting to see how a band adapts to the live situation."

"If the songs and playing are good, and there's taste involved," says Kane, "it'll stand up even if it isn't the same."

If you're working to bust out into the big time, Yamaha has the right console to take along for the ride.

It's the MR Series Professional Mixing Console. A live mixing console when you're gigging. And a recording console when you're laying it down for keeps.

The MR Series console comes in four configurations—eight, 12 or 16 inputs. Each input accepts mic, line and tape sources. It has a three-band channel equalizer with sweepable mid-band for tone adjustments. Three aux sends so you can set up mixes to headphones, stage monitors or effects processors. Two stereo aux returns. A cue buss to monitor inputs and outputs without skipping a beat.

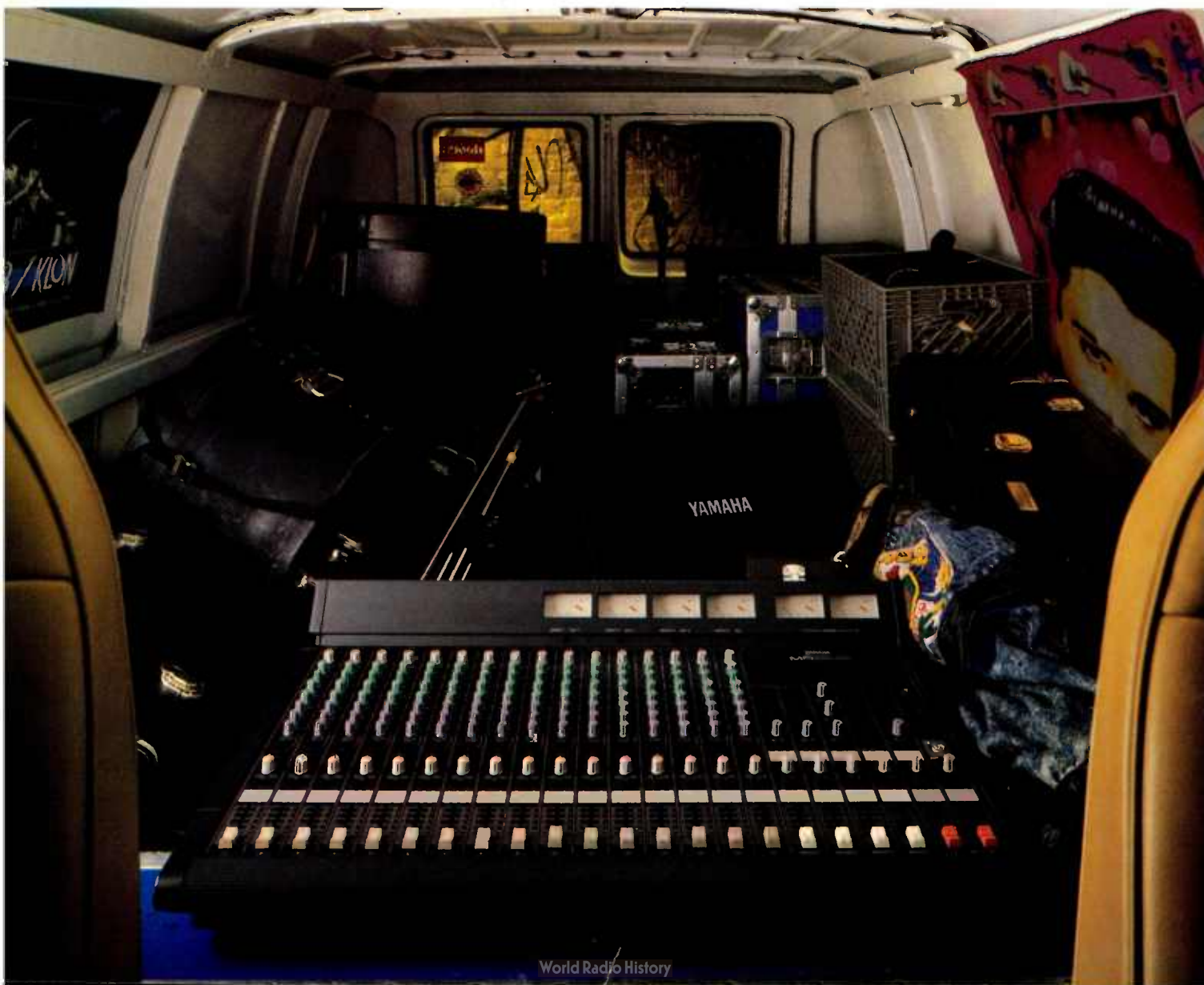
A talkback system. Six calibrated VU meters for accurate monitoring and matching of signal levels. Plus a host of other features that make this console easy to work with whether you're on stage or off. At a price that's reasonable for any console, let alone one that does the job of two.

The MR Series Professional Mixing Console. When you start going places, it'll show you the way. Check one out at your Yamaha Professional Audio dealer.

Yamaha Corporation of America, Professional Audio Division, P.O. Box 6600, Buena Park, CA 90622-6600. In Canada, Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario M1S3R1.

YAMAHA
Engineering Imagination™

Tonight, this console hits the road. Tomorrow, it'll make tracks.



From Ashes To Bridges

Bridges Musical Instruments has resumed production of the string family designs originally designed and manufactured by the Amazing Musical Instruments. These unique violin, cello and upright basses were being very well received by players, but financial difficulties brought production to a halt.

The 4- and 5-string violins feature a one piece body of select hardwood with a built-in resonance chamber. The acoustic vibrations of the strings, which may be of any type, are picked up by a new high output transducer. The preamp and batteries which were originally required are no longer necessary.

In spite of the space age appearance of the violin, all the critical dimensions of neck, fingerboard and bridge are retained so that players of traditional instruments will usually adapt quickly.

The cello and upright bass share the same pickup system but with the addition of a preamp and 2-band parametric EQ.

For more information, contact: Bridges Musical Instruments, 80 Laird Dr., Toronto, ON M4G 3V1 (416) 429-7199, FAX (416) 429-2704.



Paul Brodie Saxophone Neck Strap

The Brodie Saxophone Strap, designed by the famed saxophonist Paul Brodie, features a unique non-slip clamp to adjust the neck strap quickly and easily in any position. The comfortable nylon band supports a strong and easy to use hook mechanism. The sax is held securely to the strap with a hook retaining clip.

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

Takamine Debuts Two New Models

The Model FP-325SRC is a red stain Cutaway Dreadnaught with Bubinga back and sides, solid spruce top, rosewood fingerboard and bridge and mahogany neck. It also incorporates a state-of-the-art, on-board parametric equalization system.

The Model E-30 has an oval soundhole which allows the cutaway to be extended without taking away from the actual soundhole, and an extra (20th) fret for a true high C.

This is the same nylon string model played and endorsed by professionals like Lee Ritenour, Al DiMeola, and Charlie Byrd. It features a spruce top, rosewood back, sides and bridge, gold machine heads and the 3-band E.Q. and Palathetic pick-up system.

For more information, contact: B & J Music Ltd., 469 King St. W., Toronto, ON M5V 1K4 (416) 596-8361. FAX (416) 596-8822.





Add a little mix to your future.

Upgrading your band's mixing capabilities is now easier and more affordable with our new 61PM Power Mix™

Weighing a mere 25 pounds, the 61PM is the smallest, lightest power mixer in its class.

A MOSFET amplifier delivers 200 watts into 4 ohms for plenty of headroom . . . and full compatibility with EV stage systems and N/DYM™ microphones.

Anti-clip circuitry utilizes our patented PowerLock™, for protection from distortion and speaker damage . . . while a 9-band graphic EQ on the output and a 2-band channel EQ deliver optimum tone control.

It also has two individual sends on each channel, channel inserts, and separate inputs for either tape or CD.

There's even a "wet" stage monitor mix for your singer, using the reverb-to-monitor feature. And it's backed by the best service plan in the industry.

Your future as a band rests upon the quality and presentation of your music. Stop in at your local EV dealer and start shaping that future today.



600 Cecil Street, Buchanan, MI 49107 Phone: 616-695-6831
 In Canada: Mark IV Audio Canada Inc., P.O. Box 520,
 Gananoque, Ontario K7G 2V1 Phone: 613-382-2141

Tascam MTS-1000 MIDIiZER



TEAC Canada Ltd. has announced the release of the new TASCAM MTS-1000 (MIDIiZER). The MIDIiZER is a versatile time-code based synchronizer/controller. User friendly, the MIDIiZER offers both MIDI to timecode and tape transport synchronization/control capability.

The optional conversion unit is compatible with most "controllable" ATRs and VTRs.

For more information, contact: TEAC Canada Ltd., 340 Brunel Rd., Mississauga, ON L4Z 2C2 (416) 890-8008. FAX (416) 890-9888.

Anatek Pocket Products

Two new additions to the Anatek Pocket Products line of MIDI accessories are **Pocket Record** and **Pocket Transpose**.

Pocket Transpose lets you transpose note data on one or all MIDI channels. The user can select the key signature and octave using the 3-position control bar, and toggle between transposed and normal operation from a footswitch or the front panel.

Pocket Record is a single-track 15,000 event MIDI notepad. All MIDI data including system exclusive can be easily recorded. Features include: tempo tap, LED and tone metronome, adjustable time signature, fast forward and MIDI clock slaving.

Pocket Products require no batteries or power supply.

For more information, contact: Anatek, Music Products Division, 400 Brooksbank Ave., North Vancouver, BC V7J 1G9 (604) 980-6850, FAX (604) 980-2722.

dMIDI-16 Drum Processor

PIKA Technologies Inc. has announced the introduction of its dMIDI-16 MIDI drum processor for the IBM PC, AT, 386 and compatibles.

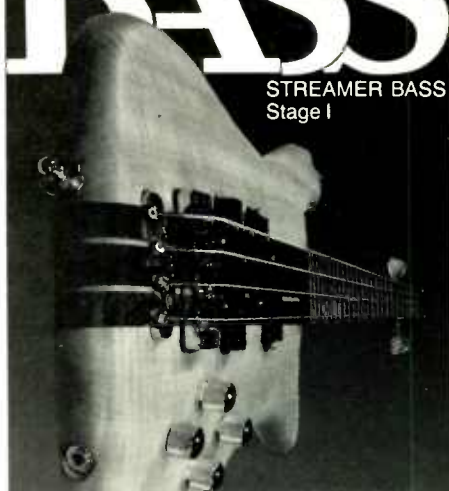
The dMIDI-16 is an intelligent drum pad processor package, providing multi-level triggering, MIDI output, and PC interface for up to 16 drum pads and 2 foot switches. Multiple dMIDI-16 cards can be used in the same PC to increase the number of pad inputs.

With the dMIDI-16 installed, MIDI musicians can play the drums without interfering with any other hardware or software applications in the PC including sequencers and MIDI adapter boards.

For more information, contact: PIKA Technologies Inc., 155 Terrence Matthews Cr., Kanata, ON (613) 591-1555. FAX (613) 591-1488.

THE BASS

STREAMER BASS
Stage I



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

Endorsed by: John Entwistle,
Jack Bruce, Jimmy Earl,
Scott Thunes, Cass Lewis,
Francis Buchholz
and many more

Available exclusively at all Long & McQuade Stores:

1. 925 Bloor St. W., Toronto, Ont. (416) 588-7886
2. 828 Wilson Ave., Downsview, Ont. (416) 630-1625
3. 1311 Tecumseh Rd. E., Windsor, Ont. (519) 252-3442
4. 757 Corydon Ave., Winnipeg, Man. (204) 284-8992
5. 445 Simcoe St. S., Oshawa, Ont. (416) 686-0663
6. 10204-107th Ave., Edmonton, Alta. (403) 423-4448
7. 1664 West 4th Ave., Vancouver, B.C. (604) 734-4886
8. 2812 Quadra St., Victoria, B.C. (604) 384-3622
9. 8790-120th St., Surrey, B.C. (604) 594-9421
10. 1505-17 Ave SW, Calgary, Alta. (403) 244-5555
11. 2424 Dewdney Ave., Regina, Sask. (306) 569-8501
12. 814 Broadway Ave., Saskatoon, Sask. (306) 664-1966
13. 1744 Midland Ave., Scarborough, Ont. (416) 751-9709



Warwick®
Bass Guitars
The Sound of Wood.

Rockman XPR Programmable Multiprocessor



Features of the new Rockman XPR include 100 user-defined programs, accessible through MIDI; five band EQ; a stereo auxiliary

input; pre-EQ; stereo chorus and echo/reverb; and programmable Rockman sound modes, including HVY distortion, EDGE, CLN1 and CLN2.

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

Martin Introduces Dawn Speakers

Dawn Speaker Systems, a full-range PA or keyboard design, project in a 180-degree dispersion pattern from 20,000 down to 20 cycles. The Dawn 510 will handle 300 watts RMS mono or 150 watts RMS per side in stereo. The speaker system is

small and lightweight.

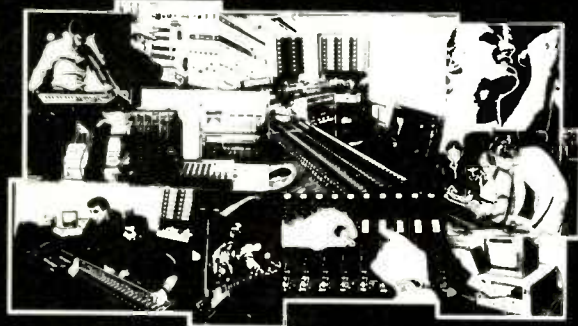
Three systems are currently available: the **M1-36**, which weighs 16 pounds and comes with carrying bags; the **M1-510**, which weighs 32 pounds and comes with carrying bags and speaker stands; and the **DWP Dawn**

Wood programmable system.

Martin is the exclusive Canadian distributor for Dawn Speaker Systems.

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

If You Take Music Seriously...



Take Serious Training.

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

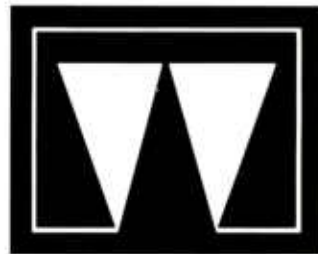
Commercial Music Performance • Audio Engineering • Music Production • Video Production • Music Theory and Arranging • Electronic Music and Synthesizers • Audio Production • Technique for Video • Entertainment Business • Sound Reinforcement • Audio Electronics • Effective Communications • Instrument Tutorials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

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

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

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

We've got
Designs
on you!



**WHITNEY
GRAPHICS**

DESIGN AND CREATIVE SERVICES.
ALBUM JACKETS/CDs/CASSETTES
PRINT ADVERTISING
CATALOGUES/BROCHURES/FLYERS
LOGOS/STATIONERY/PROGRAMS
CONTACT:
ART DIRECTOR CHRISTOPHER OFFEN
or KATHERINE WHITNEY
(416) 485-8292

Midiverb III from Alesis

16-Bit Multi-effects Processor



TMI, the exclusive distributor of Alesis studio electronics, has announced the release of the newest addition to their line of digital signal processors, the Midiverb III. This 16 bit, simultaneous multi-effects processor can generate 4 effects at once and is "Preset/Programmable". This allows true stereo effects including reverb, chorus, delay, flange and equalization to

be accessed or programmed easily and efficiently. Features include 200 memory locations (100 of which are programmable), real time MIDI parameter control, MIDI mapping and system exclusive program dump capability.

For more information, contact: TMI, PO Box 279, Port Coquitlam, BC V3C 3V7 (604) 464-1341, FAX (604) 464-9275.

Peek Multi-Purpose Cleaner

Ppeek is a high-powered, industrial-strength cleaner that combines the qualities of a cleaner, polisher and protectant. Available in mousse or cream, it is non-toxic, non-abrasive, anti-oxidant and completely safe on your skin.

Peek is the premiere product of Tri-Peek International, whose senior management team has had in-depth experience with WD-40, a well-known household and industrial staple.

For more information, contact: N. Eric Peasley, Vice President, Marketing & Sales, Tri-Peek International, 351 North Rivermede Rd., #4, Concord, ON L4K 3N2 (416) 665-3143, FAX (416) 738-6603.

What ordinary speakers want to be when they grow up.

Presenting the FR253 HR—audible proof that there is a right way to build loudspeakers for nearfield applications. The FR253 HR is engineered to the uncompromising standards set by EAW's industry leading touring concert systems: Dual poly-laminate midrange cones, phase corrected offset baffle, an asymmetrically sloped 3-way crossover network...

Yet this highly advanced system is very simple to use. Biamp it, or switch to full range 'plug and play' mode. Then watch your audience respond to the FR253 HR's unique combination of physical impact (130 dB peak SPL @ 1 m) and precise articulation (45 - 17,000 Hz ± 3 dB).

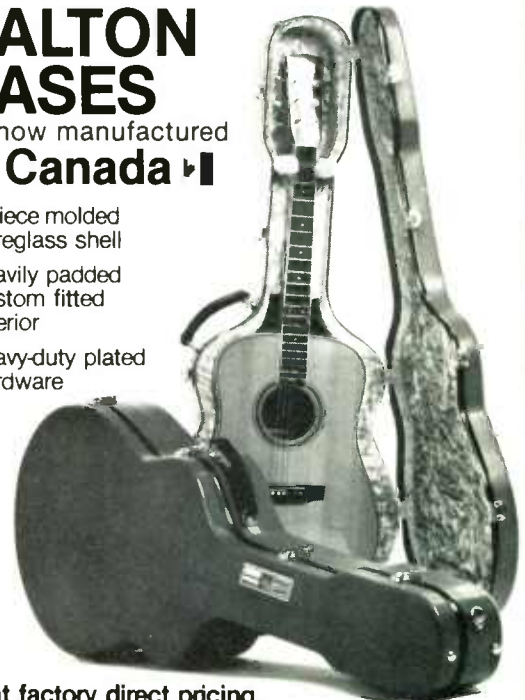
FR253 HRs deliver clarity and imaging you may have heard in a studio control room, but never before on stage. We call this High Definition Audio. Experience it, and you'll call it a break-through. You'll also realize something we've always known: Musical fidelity in sound reinforcement begins with fidelity to sound engineering principles.



Audio Nova Inc. • 2083 Chartier Avenue
Dorval, PQ H9P1H3 • Tel (514) 631-5787 • Fax (514) 631-5789

Britain's Famous CALTON CASES are now manufactured In Canada

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



... at factory direct pricing.



For more information, call or write:
CALTON CASES OF CANADA
Bay 3, 4215 Brandon Street S.E.
Calgary, Alberta, Canada T2G 4A7
Telephone: (403) 243-4099

New "Studio Clock" from Aphex

The new Aphex "Studio Clock" Model 800 is a simple-to-learn musical tool that incorporates the "Human Clock Algorithm", plus a proprietary Aphex "Rise Time Detection" Circuit.

The "Human Clock" method allows the creation of specific tempo maps from drums, bass, keyboards, MIDI Clocks, MIDI Note Ons, Quarter Note Conductor Click, or all of the above, permitting various players to write the maps during different parts of the performance.

Another exclusive feature of the Studio Clock is the capability of tracking and creating a map from a full audio mix and sending timing information to a sequencer or drum machine.

Also included is a Macintosh interface for direct access from compatible programs, and a standard sync box featuring SMPTE read/write (all formats), stripe offset, SMPTE reshaping, MTC, MIDI sync in and lock on the fly. A large display is provided allowing easy editing of events relative to musical cues or SMPTE time code.

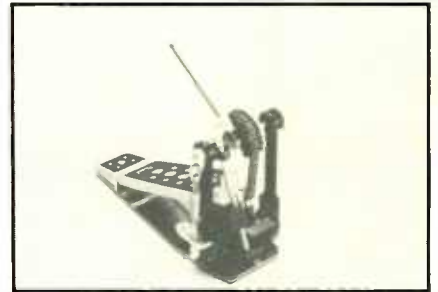


For more information, contact: Gould Marketing Inc., 6445 Cote de Liesse, Montreal, PQ H4T 1E5 (514) 342-4441, FAX (514) 342-5597.

Pearl P-950 Drum Pedal

Pearl's new bass pedal was developed, based on the present P880, by applying the Pearl original plastic black wheel with the double chain system. Stable stroke action can be obtained during performance with the newly installed large foot-board.

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



**Simon Phillips
could've asked anyone
to make his drumsticks.
He chose Pro-Mark.**

When "The Who" called on Simon Phillips for their current world tour, Simon called on Pro-Mark again. The Simon Phillips 707 is 16 1/4 inches long and 3/16 inches in diameter.

Available in USA hickory or Japanese oak, wood or nylon ball-shaped tip.

Send \$8.00 for a sample pair or visit your favorite retail dealer.



pro-mark
The World's Class Drumsticks

Send \$2 for new color catalog.

10707 Craighead Drive • Houston, Texas 77025
713 666-2525

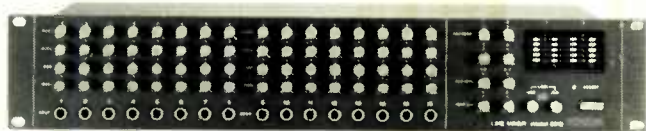
Ask about the **Prezmith 1thru4**. It's probably the most durable and reliable midi thru box you've ever seen.



Prezmith Engineering

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

Fostex Line Mixer Two Mixers in One



The new Fostex 2016 line mixer can be used as two independent 8 x 2 mixers, or ganged for 16 channel operation. Each channel features gain control, pan and two auxiliary sends, or you can configure channels 1 to 8 to feed aux 1 & 2 while channels 9 to

16 feed aux 3 & 4, giving a total of four aux sends. The 2016 is 2 rack units high.

For more information, contact: Erikson Professional Products, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000 FAX (514) 737-5069.

Seymour Duncan Trembucker™

Developed for use with locking tremolo systems, the Trembucker's correct string spacing and unique 12 pole-piece design combine to surround each string with a magnetic field. This pickup is designed to increase the tone and responsiveness of a guitar equipped with a Floyd Rose or similar locking tremolo unit. Made with a balanced coil winding and Alnico V magnets, the Trembucker features 4 conductor wiring.

For more information, contact: Erikson Professional Products, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000 FAX (514) 737-5069.

SEASONS GREETINGS
FROM YOUR FRIENDS AT



CANADA'S ONLY RETAIL MUSIC WAREHOUSE

MUSICAL EQUIPMENT
FOR THOSE WHO
DEMAND THE BEST PRICE,
SELECTION & SERVICE.

WATCH FOR OUR
GIGANTIC
EXPANSION

9201 YONGE ST.
RICHMOND HILL
ONTARIO, CANADA
L4C 6Z2
(416) 889-6382
(Head Office)

19 GLEN WATFORD DR.
SCARBOROUGH
ONTARIO, CANADA
M1S 2B7
(416) 293-7739

OPEN TILL 9:00
LOTS OF FREE PARKING

S T A N D



STANDTASTIC WALL MOUNT KITS

- Creates additional floor space in your store home, or studio by attaching keyboard flush to the wall
- Great for flexible & unique merchandising plans
- Makes displaying more economical than using stands for fixed situations
- Attaches securely to wall studs
- Allows use of all STANDTASTIC tiers and accessories creating infinite displaying possibilities
- Kit includes:
2-VF-1 Vertical Frames,
1-10SWTR Econo-Tier Kit flat,
1-10FFTK Econo-Tier Kit 45° angle and mounting hardware.
- Individual parts can be ordered for custom displays.

STANDTASTIC



IN CANADA: P.O. Box 279, Port Coquitlam, B.C.
V3C 3V7 PHONE: 604-464-1341 • FAX 604-464-9275
Toronto: PHONE 416-881-7555 • FAX 416-881-7569

T A S T I C

Welcome to *Showcase*, an opportunity for us to reveal a portion of the wealth of unsigned talent that exists in untold quantity in our vast Canadian landscape.



WILFRED N AND THE GROWN MEN

• WILFRED N AND THE GROWN MEN •

Style: Progressive synth-pop
Contact: Zonik Music Productions
Box 223, Sub 11, U of A,
Edmonton, AB T6G 2E0
(403) 432-0430

Wilfred Kozub likes to get together with a few of his studio friends in his basement 8-track studio and transform his very interesting songs into even more interesting recordings. *Thunder On The Tundra*, the second independent release from Wilfred et al, is remarkably sophisticated stuff that combines airy production, rich vocal harmonies, understated playing and slightly off the wall but highly accessible songwriting. Wilfred Kozub plays synthesizers and sings, with Jamie Philp adding various stringed instruments and vocals.

They've already attracted a fair amount of attention and airplay, including having a song, "Sailing On A Cruiser," performed as part of the Edmonton Symphony Orchestra "Alberta Suite" concert with Tom Cochrane and Red Rider.

This type of music is "out of fashion" at the moment, but not to worry—Wilfred and friends are nothing if not resourceful, by the sounds of this. And besides, good music will inevitably find an audience.

• BING ARMSTRONG •

Style: Country
Contact: P.O. Box 1331
Aldergrove, B.C. VOX 1A0
(604) 856-1767

I met Bing Armstrong recently, when I attended Country Music Week in Ottawa (see *Inside CM*), and told him about this department, whereupon he immediately handed me his promo kit. When I got back to my office and played the cassette that was included, I was pleasantly surprised. The reaction from the staff here supported my initial response, which was further confirmed by repeated listening.

This is unadorned country, fairly traditional, where the song and the performance stand (or fall) on their own. Bing Armstrong has a solid, self-assured voice that he wraps around a song like a comfortable, well-worn leather jacket.

It's not clear if Bing was involved in writing any of the four tunes on this



BING ARMSTRONG

tape. In any case, they are strong compositions: I'd be hard-pressed to pick a favourite.

With Canadian country music growing the way it is, it's inevitable that a talent as committed as this will rise with the best this country has to offer.



THE HIGHTOPS

• THE HIGHTOPS •

Style: Doo Wop
Contact: 111-2466 Gately Ave.,
Port Coquitlam, B.C. V3C 4W5
(604) 942-1938

A list of the artists that The Hightops cover live is a virtual 'who's who' of '50s vocal groups and singers, from The Temptations, Drifters, Mills Brothers and Diamonds to Clyde McPhatter, Sam Cooke, Jackie Wilson and Ben E. King. But, do their own compositions hold up alongside these masterpieces? The answer is an unqualified "yes!"

Comprised of Bruce Coughlan (writer; arranger), Ted Harrison (drums, percussion), Lou Iannone (guitar) and Mike

Kazapedes (acoustic bass), The Hightops define Doo Wop as "a hybrid of blues, jazz and soul, often tinged with Latin or Caribbean influences and crowned with rich, harmonious vocal arrangements."

On this tape, there is no attempt at fancy production or complex arranging; the songs—and the singers—are left to shine on their own.

If record companies ever get wise to how starved the record-buying public is for good music and good songs, as opposed to high-tech production and programming, artists of this quality will stand a much better chance of being heard.

If you are unsigned and would like to be part of *SHOWCASE*, send us a complete bio, glossy black and white photograph (don't forget to name the people in the photo) and a cassette of your music. Also include an address and phone number where you can be reached. All materials submitted to *SHOWCASE* will be sent automatically to *Rock Rookies*, a syndicated radio show featuring unsigned acts.

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

CLASSIFIED

FOR SALE

ATTENTION PIANO TUNERS: Conn Strobe Tuner, excellent condition. \$150 or best offer. Call Jim (416) 833-5021.

LIVE AND PLAY HERE — Recording Studio in 2 level coach house plus 3 unit income property. Toronto Beach area. \$397,000. Call Michael Kavluk, Broker, Oxford Real Estate Ltd. (416) 698-3333.

HELP WANTED

WANTED — FEMALE ROCK GUITARIST to form Toronto based trio. (416) 458-1730 leave message.

SALES REP(S) required for Western Canada. Company sells a wide range of musical instrument accessories and has established dealers in all 4 provinces. Sound Music Distributors Ltd., 20 Melham Court, Unit #9, Scarborough, ON M1B 2T6, (416) 299-4799, or 1-800-668-9399, Fax (416) 299-4707.

PRODUCTS

ACCOUSTIC COILS make it easier to play! Step up to new technology—12 models provide amazing results for student horns right up to top of the line! The perfect gift for the musician on your

list!!! Only \$35 retail. For free info, write: AAIIRR Air Acoustics, 1234 South Quince Way, Denver, Colorado 80231, USA (303) 751-0673.

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

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

ALWAYS WANTED TO PLAY GUITAR? Well now you can — and in the comfort of your own home! This amazing instructional video can teach you what traditional lessons would take over 2 years to cover. Over 1 hour and forty minutes long! focuses on Folk/County style playing. Makes a terrific gift!!! Reg. \$69.95, Christmas Special Only \$49.95. VISA or M/O only. Longswold Productions, PO Box 1470, Sault Ste. Marie, ON P6A 6N3, (705) 942-1293.

SERVICES

DOUG THOMPSON GUITARS: Custom building, restorations and repairs.

Write: Box 841, Nelson B.C. V1L 6A5 Telephone (604) 359-7724.

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

DEMO YOUR SONG UNDER \$200. Write for info, or send for sample tape (\$5.00 refundable on first order). August Night Music, PO Box 195, 250 St. Helens Ave., Toronto ON M6H 4A4.

DAVE SNIDER MUSIC CENTRE LTD. Music Books and Sheet Music Specialists. WE HAVE IT ALL!!! 20,000 Publications. Come in and browse or send \$3.50 (Cheque or Money Order) and receive our 150 page catalogue (of Music Books and Sheet Music) plus a \$2.00 coupon deductible on any order. VISA and MasterCard accepted by phone or mail. 3225 Yonge St., Toronto, ON M4N 2L3 (416) 483-5825/5332.

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

EDUCATION

FORMER FENDER REPAIRMAN now offering an intensive, four week course in guitar repairs. For more

information write: PO Box 55, Beachcomber, RR#1, Nanoose Bay, BC V0R 2R0.

PUBLICATIONS

CANADIAN MUSICIAN BACK ISSUE PACKAGES: Recording—studio setup, construction, techniques, 6 issues \$9.95; **Do It Yourself**—practice amp, fretless bass, PA mixer, percussion, 6 issues \$9.95; **Taking Care of Business**—jingles, publicity, radio promo, record deals, musician's money, overseas markets, 9 issues \$15.95. **PLUS Bryan Adams (6/\$9.95); RUSH (5/\$8.95); Honeymoon Suite (4/\$9.95).** **SINGLE COPIES TOO!** Most back issues available, \$2.75 per copy; discounts on large orders.

For free, complete list of back issues, contact: Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284. VISA, MasterCard & American Express accepted.

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

MARKETPLACE

Photography

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



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

Music Stores



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

Consultants

mona COXSON
Music Career Consultant

EXPERT GUIDANCE ON ALL
MUSIC-RELATED CAREERS

performing • songwriting
alternate careers in the music
business

BY APPOINTMENT ONLY
25 Mabelle Ave., Suite-2615
1-11ington, Ontario M9A 4Y1
Phone: (416) 233-4700

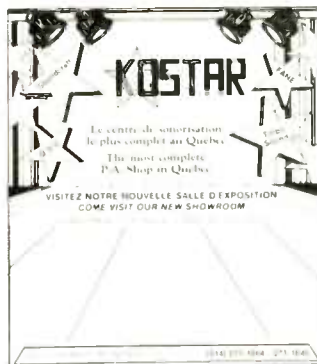
Creative Services



**We've got Designs
on You**

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

Sound Reinforcement



Record Manufacturers

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

WHEN ONLY THE BEST
WILL DO . . .



cinram

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

MARKETPLACE

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

CONTACT:
LORI LAVIOLETTE
(416) 485-8284.

SERIOUS ABOUT AUDIO SERIOUS ABOUT CANADA

Amplifiers*Mixers/Preamplifiers*Stereo Line Mixers*Graphic Equalizers*Crossovers*Signal Processors*Analyzers*Headphones*Consoles*Dynamic Controllers

CONTACT

DISTRIBUTION LTD.

60 Venture Drive, Unit #6, Scarborough, ON M1B 3S4 (416) 287-1144 FAX (416) 287-1204



Carry-on Luggage

One of the biggest headaches you endure as a performer is setting up and tearing down your sound system. Is there enough space for it on stage? Or in the truck? Is it easy to transport?

The S-200 eliminates the numerous size and weight problems you've encountered with other systems. That's because it's the smallest, most powerful speaker in its class.

Size doesn't limit the S-200's versatility, however.

Whether you use it for vocal mains, floor monitors, keyboard monitors or sidefills, *this* speaker literally fits the bill.

Best of all, it sounds BIG.

The S-200 is rated at 300 watts long term . . . with 1200-watt peaks.

Its constant-directivity horn, driven by a Super-Dome™ high-frequency driver, makes efficient use of acoustic power, resulting in crisp, clean highs.

The room-filling low end is delivered by a 300-watt Pro Line woofer. Additional low-frequency output down to 40 Hz can be achieved in conjunction with the S-200 active EQ.

Plus, it's a snap to mount either vertically or horizontally utilizing the optional 100BK speaker stand.

The S-200's components are housed in a virtually indestructible Roto Mold cabinet that weighs only 36 pounds. And they're backed by a five-year warranty.

See your local EV dealer for a hands-on demonstration. Or write us for a competitive breakdown.

Why handle more baggage than you have to?

Electro-Voice®

a MARK IV company

MINI STUDIO SERIES

PORTA 05



PORTA ONE



PORTA TWO



THE *CREATIVE* SOLUTION

At TASCAM, we know good things come in small packages. That's why our engineers invented the portable studio.

After years of pioneering portable multitrack technology, TASCAM continues to mystify the competition with incredible performance and reliability, at very affordable prices.

Visit your local TASCAM dealer today and discover there is nothing like owning a TASCAM.

DEPENDABLE • AFFORDABLE • POWERFUL

TASCAM

340 Brunel Road, Mississauga, Ontario L4Z 2C2
(416) 890-8008