

# CANADIAN MUSICIAN

\$2.95

3342 Firgstaff Place  
Vancouver, BC  
V6S 4K8  
Shanna Salisbury

**COLIN  
JAMES**

**THE  
KID'S  
HOT!**

**PRAIRIE OYSTER**

**THE SHUFFLE DEMONS**

**Getting Your Songs Published**

**Canadian Guitarists:  
WHAT THEY USE AND WHY**



**SUE MEDLEY • NORBERT KRAFT • RIK ENNETT • FRANK MARINO**  
**PRODUCT REPORTS: FENDER SUPER CHORUS • YAMAHA SY77**  
**REXX 600 SERIES PREAMPS • KEN SMITH CUSTOM V BASS**

PRINTED IN CANADA

World Radio History

# 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 EXCELLENCE & CREATIVITY

AWARD 1989 AND 1990  
NOMINATED BEST  
RECORDING SCHOOL  
IN THE WORLD

**TREBAS**  
INSTITUTE OF RECORDING ARTS

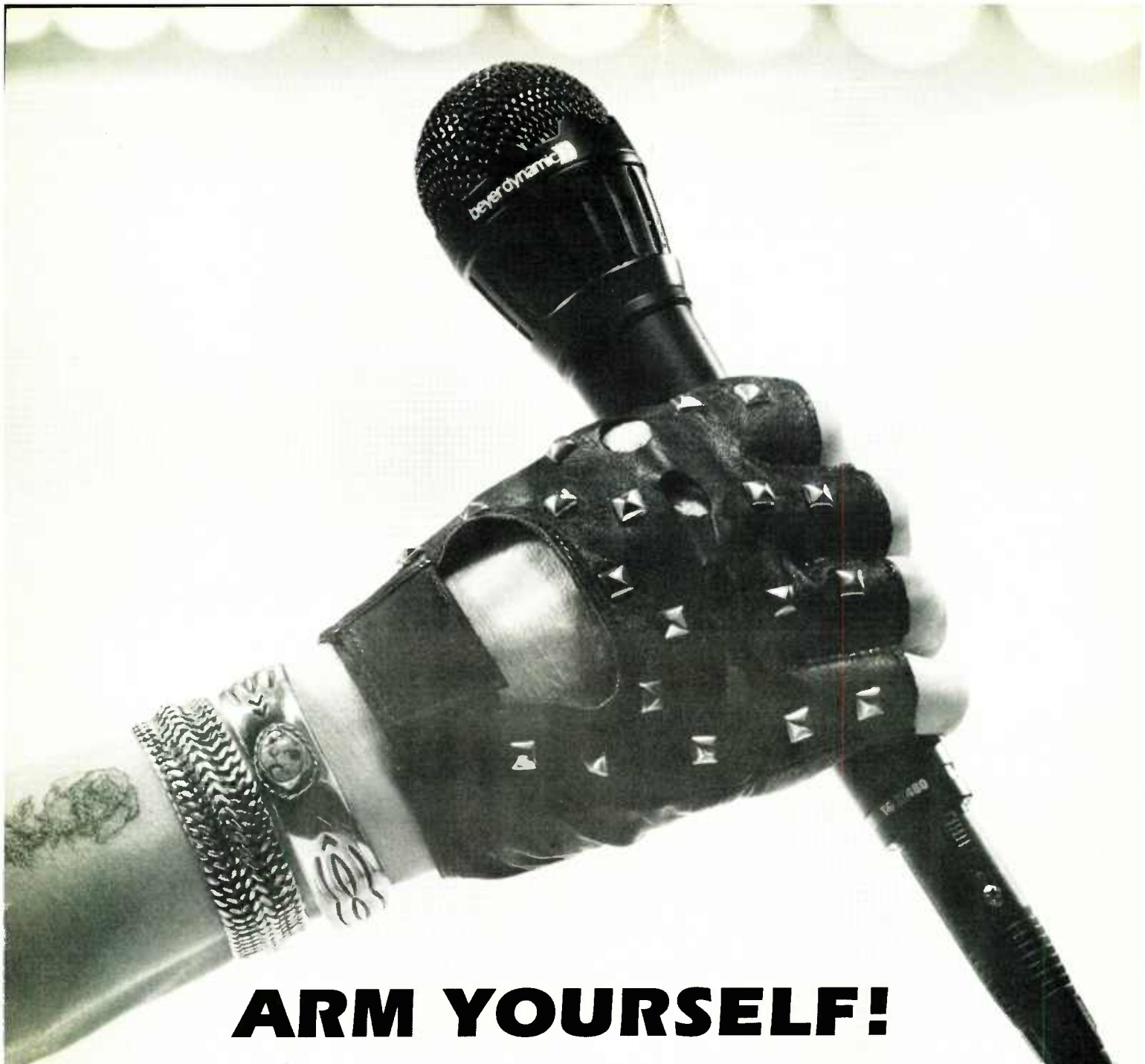
6464 Sunset Blvd., The Penthouse, Hollywood, CA,  
U.S.A. 90028 (213) 467-6800

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

440 Laurier Ave. W., Suite 200, Ottawa, Ontario  
Canada K1R 7X6 (613) 782-2231

451 St. Jean St., Montreal, Quebec,  
Canada H2Y 2R5 (514) 845-4141



## ARM YOURSELF!

### The new TG-X. More than high output, high performance.

Step up to TG-X. Grab the power. Hear the incredibly big, natural sound. Feel the solid precision engineering. Then get ready to dominate any stage with a mic that was born to rock.

TG-X mics were created to put you out front at the highest volume levels. With the most advanced technology available in a road mic.

So you get a sound that's aggressive, but extremely clear, with more detail. A sound that is distinctively Beyer. Give TG-X a sound check at your local Beyer TourGroup dealer and hear the difference.

The TG-X Series from Beyer. When you need more than just volume.

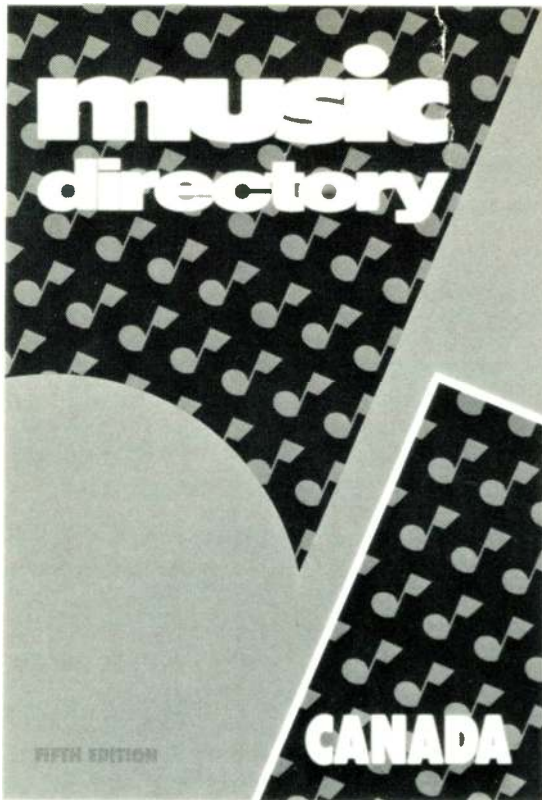


**TourGroup**

**beyerdynamic** ))))

**ELNOVA**

325 Rue Clement, ouest / LASALLE, Quebec / H8R 4B4  
Telephone (514) 364 2118 / Facsimile (514) 364 0791



# IN A WORLD FULL OF CHAOS

## MDC IS ORGANIZED

**MUSIC DIRECTORY CANADA IS A DREAM COME TRUE. WITH OVER 6,000 NAMES AND ADDRESSES OF ALL KINDS OF MUSIC BIZ PEOPLE AND PLACES.**

- 1** These days, the Canadian Music Industry is SO BIG, SO SPREAD OUT, SO CONFUSING that finding the contact, product or service you need can be a NIGHTMARE!
- 2** COMING SOON—to save the world from music industry muddle—bigger and better than ever before—the all new, all improved, all inclusive: MUSIC DIRECTORY CANADA (5th edition).
- 3** It's the only resource you'll need to keep tabs on the who, what, when and where of the music business in Canada.
- 4** More than 6,000 listings, clearly organized into over 60 categories, cover every aspect of the biz. It's easy to use and completely updated AND still a terrific deal at just \$26.95 plus \$3 shipping and handling.
- 5** Don't wait for copies to reach the stores—order your copy of the new Music Directory Canada NOW and be prepared to take on the music industry in the '90s. Use the handy order form below or call us at (416) 485-1049 and use your credit card.



### **NO MORE MUDDLE FOR ME! PLEASE ORDER MY NEW MUSIC DIRECTORY CANADA.**

I would like to reserve \_\_\_ copies of the Music Directory Canada, 5th edition, at \$29.95 each (including shipping and handling).

- I am enclosing a cheque/money order for \$ \_\_\_\_\_  
 Please charge my:  VISA  MasterCard  American Express

Card No: \_\_\_\_\_ Expiry Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Prov/State \_\_\_\_\_ Code \_\_\_\_\_ Telephone ( ) \_\_\_\_\_

Complete and return to: CM BOOKS, 3284 Yonge St., Toronto, ON, M4N 3M7 (416) 485-1049, FAX (416) 485-8924

## 32 COVER STORY: COLIN JAMES THE KID'S HOT! by Richard Chycki

Recorded in Memphis with The Memphis Horns, Sudden Stop, Colin's new album, is an explosive piece of work. To Canada's growing list of international megastars, get ready to add the name Colin James.

## FEATURES

### 38 PRAIRIE OYSTER by Nick Krewen

Meanwhile, over in Nashville, Prairie Oyster were making an album with producer Steve Berlin (Los Lobos). Different Kind of Fire should establish Prairie Oyster as the country band of the nineties.

### 40 THE SHUFFLE DEMONS by Howard Druckman

Not content to play jazz for small gatherings of 'aficionados,' The Shuffle Demons have grabbed a rarely recognized concept called 'marketing' and are using it to bring their music to a wider audience, in the process opening doors for other jazz artists.

### 44 PUBLISHERS' FORUM by David Henman

The song is king. No one, including A&R reps, spends more time listening to songs than publishers. Here's what they have to say about your songwriting skills and publishing deals.

### 47 GUITAR SURVEY: SELECTED CANADIAN GUITARISTS TELL WHAT THEY USE AND WHY by Michael McClosky

From plug-in-and-go guitar/amplifier combos to elaborate, MIDI-programmable rack-and-foot pedal setups, here's a candid look at Canadian guitarists and their gear.

## DEPARTMENTS

- 7 **Inside CM...**East Coast Music Conference
- 10 **Feedback...**Adrian's Back; more classical music please; Rik Emmett update; Craig Anderton writes; and more.
- 15 **First Takes...**Guitar Warz '90—Edmonton does it again; The Music Game; Children's Entertainment grows; and more.
- 20 **Product Reports...**Fender Super Chorus; Jay Warner's How To Have Your Song Published; Ken Smith five-string bass; Yamaha SY77; Rexx preamps; and more.
- 24 **Centrestage...**Marc Jordan; Sue Medley; Morgan Davis; Look People.
- 67 **Product News...**Rockman headphone amp; Electro-Voice monitor; Conn Trumpet; Sabian cymbals; Technics digital pianos; and more.
- 71 **Classified.**
- 73 **Marketplace.**
- 74 **Showcase...**Jackson Delta; Rio; Glory Chain.

## COLUMNS

- 26 **Guitar...**Richard Chycki (Winter Rose).
- 27 **Keyboards...**Bill King.
- 28 **Bass...**Adrian Davison.
- 30 **Percussion...**Ernie do Forno.
- 53 **Vocals...**Diane Yampolsky.
- 54 **Brass...**Mitchell Kitz.
- 55 **Woodwinds...**Johnny Ferreira (Colin James).
- 56 **MIDI...**Don Breithaupt.
- 57 **Live Sound...**Tony Scolieri.
- 58 **Recording...**Brad Murphy.
- 61 **Business...**David Henman.



Johnny Ferreira  
Colin James and Keith Richards.



Shuffle Demons



Prairie Oyster

# SHURE PROLOGUE MICROPHONES: THE FIRST SERIOUS STEP TOWARD STARDOM



## RESPONSIVE PERFORMANCE

Distinctively clear and alive sound. Unidirectional pickup pattern and consistent frequency response minimizes audio problems. Excellent vocal intelligibility—equally satisfying for instrumental use. Built-in on/off switch. Effective shock mounting. Pop filters. And more.

## SELECTION

Choice of high or low impedance Dynamics, or a battery-powered electret Condenser. For hand or stand.

## EXCELLENT RELIABILITY

Ruggedly constructed all-metal die-cast case. They stand-up remarkably well to heat and humidity. Rigid quality control . . . and it's not a "throwaway unit" . . . it can be serviced and repaired

## A SURPRISING PRICE

Truly affordable by musicians who are just launching their careers. Feature for feature, they represent an outstanding value when compared to competitively priced units.



**10** Probe style  
Very low in cost  
80 to 10 KHz.

**12** Ball design—better  
for hand held use.  
80 to 10 KHz.

**14** Non-glare finish.  
Broader response:  
40 to 13 KHz.

**16** Top of the line  
Condenser. Smooth,  
and flat. 50-15KHz.

## PROLOGUE MICROPHONES . . . by



A.C. SIMMONDS & SONS LTD., 975 DILLINGHAM RD., PICKERING, ON L1W 3B2

# CANADIAN MUSICIAN

EDITOR  
David Henman

ART DIRECTOR  
Christopher Offen

CONTRIBUTING WRITERS  
Don Breithaupt, Richard Chycki, Adrian Davison,  
Howard Druckman, Ernie do Forno,  
Dave Freeman, Bill King, Mitchell Kitz,  
Nick Krewen, Brad Murphy, Michael McClosky,  
Ellie O'Day, Tony Scolieri, Diane Yampolsky

PRODUCTION ASSISTANT  
Scott Lonergan

ART ASSISTANTS  
Lisa Forbes  
Darren Macartney  
Ed Valesquez

PUBLISHER  
Jim Norris

BUSINESS MANAGER  
Maureen Jack

ADVERTISING REPRESENTATIVE  
Jeff Stiles

SPECIAL PROJECTS COORDINATOR  
Penny Campbell

PRODUCTION MANAGER  
Katherine Whitney

ADVERTISING COORDINATOR  
Lori Pangelley

ADMINISTRATIVE ASSISTANT  
Robyn Lisa Burn

ACCOUNTING ASSISTANT  
Allan Templeton

### 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 Robyn Lisa Burn 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 \$16.00, 2 years \$28.00, 3 years \$38.00, 5 years \$56.00 Outside Canada: 1 year \$21.00, 2 years \$38.00, 3 years \$53.00, 5 years \$81.00 Single copies \$2.95. 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.

# Schmoozing On The East Coast

**P**artytown, Nova Scotia. Halifax that is. The scene of the 1990 Maritime Music Awards and the East Coast Music conference, now all of two years old. Five days of seminars, a production workshop, showcases of the best Maritime talent, and the awards show itself.

This first hand look at the problems facing regional musicians was quite revealing. Lack of media support is one obvious problem. More attention is almost always paid to international celebrities than to "local heroes." The trick here is to give them a story or an angle. Press coverage, like anything else in this industry, is not automatic or forthcoming, no matter who you are or what you do.

Quite often musicians and artists in regional areas feel alienated, isolated and convinced that the problems they face are somehow unique. This is rarely the case. It is a universal truth, for example, that cover bands make money and original bands don't. (In Los Angeles, you have to pay to play!).

I left Halifax twenty years ago, when the other three original members of April Wine and I (see photo) headed west to Montreal in search of fame, fortune and the big E chord. Now, as then, the Maritime region is a hotbed for talent. I've rarely seen a guitarist as powerful or as exciting as Ritchie Oakley, for example. Why, then, have so few Mari-

time artists achieved international or even national success?

Many Maritime musicians and artists are, of course, happy to stay right where they are. This is one of the most beautiful and peaceful areas in the world, and the people are of the "salt-of-the-earth" variety, so that attitude is not too difficult to understand. But what of the others?

I have some observations on the art of making it, inspired by the countless submissions I get for our Showcase department, and triggered by my visit to the East Coast.

- What happens after that first try? Of the hundreds of tapes I receive for Showcase, only a handful of artists ever send a second, third, fourth or fifth tape. Do most artists only give it one shot, and then give up?

- Are you sure you're ready? I know you're in a hurry for success. Welcome to the club! But these things take time—who knows how much?

Don't send out a demo that you *hope* someone will hear something in, when deep down you know it's not happening.

- Industry people constantly stress the importance of good songs. And yet, it can't be stressed enough. In the hundreds of tapes I receive for Showcase, that's the one element that is invariably lacking. (See *Advice from Publishers*, this issue.)

- Beware the "if onlys." You know: "If only we had a manager." "If only we had an agent." "If only we had a record deal." "If only we had money." You'll get all those things, but not by sitting around wishing. Nor will it happen by luck. Luck is what happens when preparation meets opportunity.

- If what you are doing isn't fulfilling *without* the trappings and advantages of success, what makes you think it will be any more so if you do succeed? No one ever said it would be easy, but it should at least be fun. Very few people get paid to do something they enjoy doing.

- The three elements of success are conviction, teamwork and perseverance. If you can conceive it and you can believe it, you can do it. But you can't do it alone.

## *Meanwhile, Back at the Crazy Horse...*

To all the people I met and spoke with and partied with during my visit "back home," I had a terrific time and will be looking forward to returning next year. I saw an industry in the formative stages, an industry with phenomenal growth potential. Everyone who was there will, in later years, remember fondly these first awkward steps.

And to all of the incredibly talented musicians I met or saw, I wish you the best. Go all the way.

*David Henman*

David Henman  
Editor



Three of the four original members of April Wine, re-united for the first time at the Maritime Music Awards. (L to R) Myles Goodwyn, David Henman, Jim Henman. (Missing: Ritchie Henman)

PHOTO: TONY CALDWELL

**in a world full**

**music  
directory**

**CANADA**

**MDC IS ORGANIZED**



# of chaos

## MUSIC DIRECTORY CANADA IS A DREAM COME TRUE. WITH OVER 6,000 NAMES AND ADDRESSES OF ALL KINDS OF MUSIC BIZ PEOPLE & PLACES.

- 1** These days, the Canadian Music Industry is SO BIG, SO SPREAD OUT, SO CONFUSING that finding the right contact, product or service you need can be a NIGHTMARE!
- 2** RIGHT HERE, RIGHT NOW—and bigger and better than ever before—the all new, all inclusive and greatly improved: MUSIC DIRECTORY CANADA (5th edition)
- 3** The only resource you need to keep tabs on the who, what, where and when of the music business in Canada.
- 4** Over 6,000 listings in over 60 categories, covering all facets of the music business. Easy to use alphabetically and geographically depending on the category. A real bargain at \$29.95.
- 5** GET IN TOUCH WITH THE '90s. Get your hands on a copy of Music Directory Canada today! Mail in or FAX us the coupon below or call (416) 485-1049. It couldn't be easier.



### MUSIC DIRECTORY CANADA ORDER FORM

Send me \_\_\_\_\_ copies of Music Directory Canada (fifth edition), at \$29.95 each.  
(Including shipping and handling.)

- I am enclosing a cheque/money order for \$ \_\_\_\_\_  
 Charge to my:  VISA  MasterCard  American Express

Card No. \_\_\_\_\_ Expiry Date \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Prov/State \_\_\_\_\_ Code \_\_\_\_\_ Telephone Number ( ) \_\_\_\_\_

COMPLETE AND RETURN TO: CM BOOKS, 3284 YONGE ST., TORONTO, ONTARIO M4N 3M7 OR FAX (416) 485-8924

# TORONTO RECORDING WORKSHOP

**T**he Toronto Recording Workshop believes that sound engineering is best learned through direct hands-on training in a fully-equipped, working studio.

**R**ecording engineering, at the Workshop, is taught in our in-house, 24-track studio. Our programme includes MIDI/sampling and computer-related technology. We offer three month certificate programmes and job placement assistance. Call for our free brochure.

**W**e have three exciting new courses available:  
"Making Music Make \$en\$e" - conducted by a top Toronto entertainment attorney and artist manager and focusses on important music business elements such as contracts/copyrights/publishing/merchandising.  
"An Introduction to Recording"  
"Production & Mixing Techniques"

Call today for registration details!

TRW

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

## FEEDBACK

### Kind Words

**I**'ve just re-subscribed to *Canadian Musician*, and after reading your June, 1990 issue, I felt compelled to write in. I would just like to say that in my view, CM is one of the very few useful and inspirational magazines for aspiring musicians who think that they, also, have something to give to the industry and the public. Thank you for being such dedicated, serious professionals regarding the work that you do.  
Paul Primak  
Montreal, PQ

### Yo, Adrian!

**I** just wanted to let you know that I really like your magazine. I have been picking it up for a couple of years now. I am a bass player and I always like reading what other players advise me to practice to become a better player. Since the beginning of the year I've been following the two hand tapping exercises, and I was really getting a good understanding of it when I saw it wasn't there this time. What happened? It was a real challenge for me and I was very much looking forward to another lesson. (It's like reading a book and losing the last couple of pages!) There are a lot of bass and guitar players in my music class and even the guitar players were trying to play the exercises. Please don't cancel this series, we really think it is something new and interesting. I hope that this letter makes a difference and you decide to put it back in.

Thanks for listening, and keep up the great work!  
Geoff Parker  
Toronto, ON

*Adrian's back-Ed.*



Adrian Davison (R) with wife/manager Kim and CM Editor David Henman at the Canadian Musician booth at Make Music Expo.

### Small But Friendly

**I** really enjoy reading *Canadian Musician*. As you're no doubt aware, the USA is relatively ethnocentric and I always find it interesting to read about the music scenes in other countries. Obviously the smaller size of the Canadian music industry poses some problems, but I also get more of a feeling of a fellowship from your pages than I do from music magazines on this side of the border; this might be one of the benefits of a smaller scene.

Craig Anderton  
Editor  
*Electronic Musician*

### Helpful Columns

**I** would like to express my gratitude to CM for publishing the sound Reinforcement column.

I began my sound engineering career eleven years ago using your column as my guide. Not having a professional engineer to apprentice under, I mastered my craft through hands-on experience combined with tips and insights from the sound reinforcement column.

The Sound Reinforcement column is still the first one I turn to when I receive my copy of CM. I urge you to maintain the strength and integrity of the column for all the current, aspiring and future sound engineers.

Richard Boffo  
Boffo Systems  
Etobicoke, ON

# WE ONLY MAKE PROMISES WE CAN KEEP.

For many years, a great percentage of our consumers have been very insistent that we (Peavey) "get into the keyboard business..." From our vantage point, it seemed that the major competitors in the synthesizer market seemed to be changing models virtually every year! To an observer—at that time—of the electronic keyboard market, it seemed rather apparent that this industry segment had evolved a "vicious cycle of obsolescence" that seemed to rob players of an adequate "service life" for the products they bought. For the player to get the new "trick sounds," he was forced to buy the "latest and greatest" keyboard with the aforementioned "obsolescence cycle" happening every fifteen to eighteen months...a short time indeed for a major purchase such as an electronic keyboard!

I always told people that unless (and until) we (Peavey) could come up with something "truly different" and something that would solve the rapidly increasing "cycle of obsolescence," we would continue to opt out of the chaotic synthesizer "fractus."

Then, in 1987 we began researching the possibility of a software-based system as opposed to the conventional (then and now) hardware-based synths whose basic operating systems are "fixed" in custom LSI chips.... Our "software-based synthesis" would actually change the entire operating system as opposed to simply changing patches and modifying some parameters through software.... Our approach utilized a system of "phase modulation," and at long last, we proved that this system does, in fact, break the "vicious cycle of obsolescence" that created a lose/win situation:

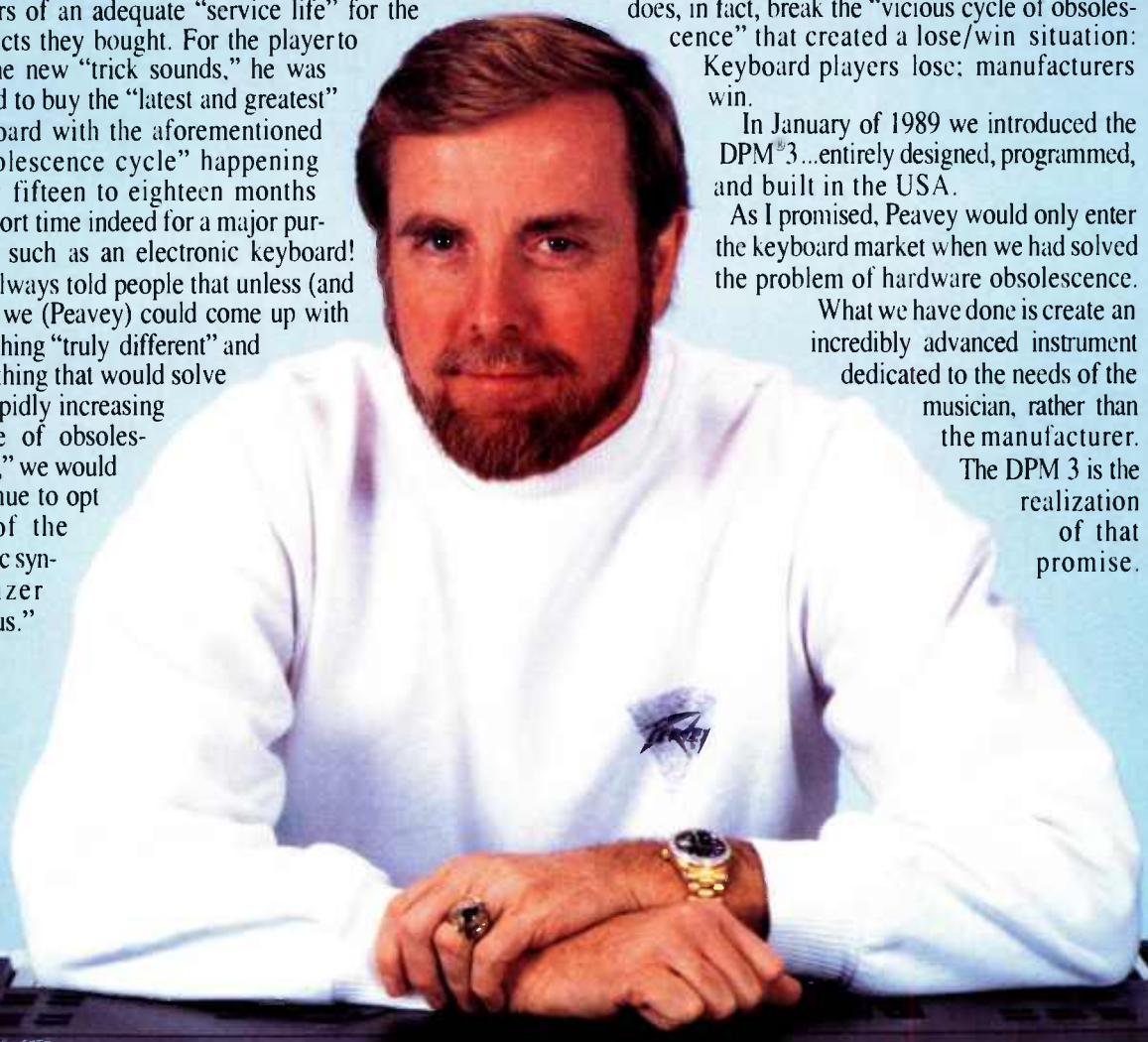
Keyboard players lose; manufacturers win.

In January of 1989 we introduced the DPM<sup>®</sup>3...entirely designed, programmed, and built in the USA.

As I promised, Peavey would only enter the keyboard market when we had solved the problem of hardware obsolescence.

What we have done is create an incredibly advanced instrument dedicated to the needs of the musician, rather than the manufacturer.

The DPM 3 is the realization of that promise.



Hartley Peavey  
CEO Peavey Electronics

**PEAVEY** DPM<sup>™</sup> 3

# 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

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  
416-451-2804

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

## FEEDBACK

### Rik Emmett, Where Are You?

I thoroughly enjoy your magazine. Unfortunately it's only bi-monthly and the wait between issues is long. Canadian music has always been a major part of what I listen to. From my first concert seeing Triumph, Rik Emmett has been the main influence on my guitar playing. I know there are a lot of people, including myself, who love his new music, but haven't heard where his band is headed. Are you planning an interview soon, and is there an address we could write to him? Thanks again for a first class magazine.

Dave Collier  
London, ON

*We contacted Ross Munro, Rik's manager, who told us: "We expect to have an album out in July, and we have been looking at live dates for Canada. At present we're headlining a few outdoor dates in the U.S." You can write to Rik c/o Random Entertainment Group, 3100 Ridgeway Dr., #26, Mississauga, ON L5L 5M5-Ed.*



Rik Emmett

### A Classic Situation

I have just recently subscribed to your magazine and on the whole would like to commend *Canadian Musician*. I enjoy the analysis of new products on the market and the profiles on Canadian musicians. One other helpful service is the Reader Service Card, which enables the reader to obtain further information about a product or service for free, and gives the companies a great chance to do some valuable advertising.

However, it seems that the magazine covers mainly Canadian rock musicians and not all genres of Canadian music. I myself play various instruments, from electric guitar (rock) to cello (classical) and would like to see more in your magazine concerning Canadian composers and performers on the classical circuit, as well as the great job you do on the rock/pop scene.

It may be an interesting idea to put this letter in the "Feedback" section of your magazine to see if it will encourage other readers to express their interest in the whole Canadian music scene. Keep up the good work!

John Hooper  
Vernon, BC

*There are always lots of articles on rock, as well as country, jazz, folk, etc. What about it, readers? Do you want to see more articles on classical music? - Ed.*

### It Was Our Pleasure, Kirk

The band and I would like to express our appreciation for your review of our demo tape (Showcase, April issue). We all subscribe to *CM* and are flattered that you would write an article on us. We also feel that you present a very positive attitude towards all aspects of Canadian music, and we wish you continued success. Keep up the good work!

Kirk Devereux  
The Stray

# CANADIAN MUSICIAN

presents

## Songwriting SEMINAR '90

• **Get the inside information on SONGWRITING,** the art and the business, in a one day seminar/workshop featuring some of the music industry's top songwriters, publishers, A&R reps, music lawyers, producers and artist management representatives.

• **Get the facts on:**

**The Craft of Songwriting**

**How to Write Great Songs • Putting Together a Demo**

**The Business of Songwriting**

**Getting Songs Published • How to Make Money Songwriting**

• **Bring your demo tape**

and it could be one of a few selected to be critiqued by panelists. All tapes submitted will be forwarded to a group of leading music publishers.

A reception following the day's events will give attendees the opportunity to meet panelists and network with fellow songwriters.

**Registration Fee: \$75**

**Registration Deadline: October 15, 1990**

Early registration is advised since attendance is limited.

**Sunday, November 11, 1990**

**The Tudor Room / Royal York Hotel, Toronto**

**9 a.m. - 5 p.m.**

**Please register me for Songwriting Seminar '90.**

Enclosed is my payment for \_\_\_\_\_ ticket(s). Please send me the details.

NAME: \_\_\_\_\_

COMPANY: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

PROV: \_\_\_\_\_ CODE: \_\_\_\_\_ PHONE: ( ) \_\_\_\_\_

Cheque or money order made payable to: Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7

Credit card holders can register by phone or fax: (416) 485-8284, FAX (416) 485-8924

VISA  MASTERCARD  AMEX

Signature \_\_\_\_\_ Expiry Date \_\_\_\_\_

For more information, contact Penny Campbell (416) 485-8284, FAX 485-8924.

# Guitar Warz '90 Series

**B**obby Cameron (sitting, in photo), of Edmonton walked away with first prize in the Guitar Warz '90 final showdown, broadcast live from MuchMusic's Toronto studio. The runner-up was Aldo Vaccaro of Ontario.

The competition, now in its second year, was sponsored by Fender, Canadian Musician and Labatts Blue, and organized by PromoCo., who are currently staging Vocal Warz '90, to be followed by Band Warz '90. For more info, contact: PromoCo., 1505 West 2nd Ave., Vancouver, BC V6H 3Y4 (604) 734-5945.



Guitar Warz '90 winner Bobby Cameron (centre).

PHOTO: PATRICIA GREER

## Compilation Compact Disc Series

**T**he Recording Industry Sourcebook, Ascona Communications' American music industry directory, is now accepting demo tapes from unsigned and signed bands and artists to be considered for the *Big Bang* compilation compact disc series. Each compilation disc in the series will feature the song of choice from fifteen select bands or artists and will include their picture and full biographies in the discs' liner notes. The discs will be sent to over 600 major and independent label A&R, management companies, industry trade shows and radio stations across the U.S., creating an avenue for airplay, representation and potential label signings. Three compilation discs will be

released twice a year in the following categories: "Hard Rock," "Pop," and "Alternative Rock" (other categories to follow). Demo tapes should be 1/4" audio cassette tapes and should include no more than five songs; accompanying information must include name of band, contact, address, phone, name of promoter (if any) and any other pertinent background or promotional information. Bands should also specify the category for which they want to be considered. Demo tapes should be sent to The Big Bang, c/o The Recording Industry Sourcebook, 8800 Venice Blvd., Los Angeles, CA 90034. For more information, call (213) 841-2702.

## Foundations Forum '90

**A**n opportunity for the hard rock and heavy metal community to get together, exchange ideas and present new artists and music, Foundations Forum '90 will take place September 13, 14 & 15 at The Sheraton Plaza La Reina Hotel at the Los Angeles International Airport. Included will be workshops, seminars, band showcases and panel discussions. For more information, contact: Metal Rage '90, 717 Finley Ave., #9 & 10, Ajax, ON L1S 3T1 (416) 686-7554, FAX (416) 428-7193.

## Band Warz '90

**T**he search for Canada's best new original band will take place from September to November 1990. Over \$175,000 in cash and prizes will be awarded, including a record deal with MCA Records Canada.

Sponsored by Labatt's Blue this major event will span over one hundred and sixty performances in over thirty Canadian cities, culminating with a ninety-minute national final simulcast on television and FM radio.

For more information, contact: PromoCo., 200-1505 W. 2nd Ave., Vancouver, BC V6H 3Y4 (604) 734-5945.

## The Music Game

**E**ndorsed by musicians like Liona Boyd and Oscar Peterson, the Music Game encourages the joy of learning music, making it easy to understand music and get involved. This board game is designed to support existing music text and educational materials, and is suited for two to six players, eight years old to adult.

For more information, contact: Pete Dodd, Crescendo Management Inc., 238 Davenport Rd., PO Box 388, Toronto, ON M5R 1S6 (416) 960-5400.

## Greg Torrington Appointed A&R for WEA

**W**EA Music of Canada has announced the appointment of Greg Torrington as A&R Manager, effective May 28th, 1990.

Greg joins WEA from CHEZ-FM in Ottawa, where he had been Music Director for over ten years. For more information, contact: WEA Music of Canada, Ltd., 1810 Birchmount Rd., Scarborough, ON M1P 2J1 (416) 291-2515.

# SOME BREAKTHROUGHS ARE



Super TD. Take a look. See what most professional VHF systems will look like in the years to come.

Why? Because others will try to match Super TD's breakthrough wireless performance by focusing on the obvious things.

Like its optional Active FM antennas, another Samson first in wireless that increases effective transmission range by 25%.



# MORE OBVIOUS THAN OTHERS.



But the real reasons why Super TD consistently outperforms everything in sight is the technology you *can't* see.

Look inside the receiver. Examine our new cavity-tuned design. It delivers twice the sensitivity and four times the dynamic headroom as the current industry leader — the Samson Concert TD system.

Notice Super TD's professional \*dbx Noise Reduction. It's responsible

for the exceptional sound quality that matches the best reception in wireless.

Consider the *system*. Super TD's powerful hand held transmitter features an unmatched selection of popular mic elements. The sleek, dynamic TX-3 Eurostyle belt pack sets its own performance standards for the future.

Super TD. No matter how you look at it, it still adds up to the very best in VHF wireless.

**SAMSON®**

**WE ARE THE WIRELESS FUTURE®**

**omnimedia** corporation

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

\*dbx is a registered trademark of Carillon Electronics Corporation ©1990 Samson Technologies Corp

## Warner/Chappell Acquisitions



Anthony Vanderburgh, Anthony and Peter Davis (First Offence), and Wain Rutledge.

**W**arner/Chappell Music Canada has announced the signing of dance/rap producers Peter and Anthony Davis, and songwriter/producers Wain Rutledge and Anthony Vanderburgh.

Brothers Peter and Anthony Davis, also known as First Offense Productions, are the co-writers and producers of the platinum plus debut album by Maestro Fresh Wes.

Songwriter/producers Rutledge and

Vanderburgh have a studio in the heart of Kensington Market in Toronto. Wain is currently writing with Michael Hanson, and Tony Kenny of The Razorbacks. Anthony is currently co-producing independent artist Mark Kelso with Mark Berry at Number 9 Studio in Toronto. For further information, contact: Warner/Chappell Music Canada Ltd., 85 Scarsdale Rd., #101, Don Mills, ON M3B 2R2 (416) 445-3131.

## Music Directory Canada Fifth Edition

**T**he fifth edition of *Music Directory Canada* has arrived, with more than six thousand listings organized into over sixty categories, covering every aspect of the music business. If you need the names, addresses and phone numbers of A&R reps, booking agents, managers, entertainment lawyers, publishers, producers, recording studios, record companies, sound and lighting companies or virtually anything else, this is the 'bible'.

For more information, contact: CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-1049, FAX (416) 485-8924.

## Compact Disc Compilation Series Time Sharing for New Talent

**V**elvet Records will provide an opportunity for artists without a record deal to showcase their music on a compilation CD that will be promoted to radio stations, record companies and publishing companies across Canada and the U.S. Over the long term, Velvet hopes to expand into a full-fledged record company, nurturing new talent encountered during the compilation series, according to producer George Semkiw.

For more information, contact: Mark McLay or George Semkiw, 205A Lakeshore Rd. E., Mississauga, ON L5G 1G2 (416) 891-3314.



Approved for Foreign Students

## Our Graduates Work

A practical education in audio and video recording arts and sciences for anyone who takes recording seriously.

## Institute of Audio-Video Engineering

1831 Hyperion Ave., (CM) Hollywood, CA 90027

Call Toll-Free: National 1-800-551-8877

State 1-800-972-1414 Local (213) 666-2380

Telex 910 240-4388 IAVE HLWD

Accredited by The National Association of Trade & Technical Schools.

## MUSIC MINUS ONE



MMO makes the most unique cassettes in the world, *music minus the solo melody part*. With these tapes providing the background music you can play your instrument surrounded by a full symphony orchestra, sit in on a rock session, or join a jazz combo with the hippest cats on basin street.

Write for your free catalogue to:  
MMO/MAYFAIR MUSIC  
2600 John St., Unit #209  
Markham, ON L3R 2W4

# SHAKE



GUITAR COURTESY OF JOHN BRIDE

**KEVIN KELLY  
PHOTOGRAPHY**

(416) 340-6377, 89 McCAUL ST., SUITE 922,  
TORONTO, ONTARIO CANADA M5T 2X3

## Jay Warner's *How To Have Your Hit Song Published*

by Marilyn Rivers

Initially published in 1980, Jay Warner's *How To Have Your Hit Song Published* received rave reviews, and for good reason. It's like a bible for the American songwriter: as illuminating in some respects as it is boring in others.

Although Canadian songwriters will do well to absorb the revelations hidden within its pages, we should remember this is not the last word for us. Things are slightly different here, and it is not the author's intention to cover the disparities.

Jay's writing jumps from the mundane to the exciting without warning and with no change in tone. At times it's downright difficult to catch those sensational little tidbits of industry advice obscured in technical references.

Sure to be of assistance is a list of questions to ask managers, producers, A&R people and artists. Accompanied by a sample form to help organize the information received, it could be a valuable business tool in the right hands.

One of the most illuminating chapters discusses how to present a song—a common denominator applicable on both sides of the border. Step by step, Jay leads us through the agonizing ordeal of attempting to create a studio effect on demo tapes recorded at home.

The lengthy appendices listing American record labels, artists/managers, record producers and music publishers might also come in handy if a writer is intent on selling his/her material south of the border.

In the author's final note, Jay confides his hope that *How To Have Your Hit Song Published* will both enlighten and motivate songwriters. If we make it to the final chapter, there is no doubt he will succeed. But this is not easy reading, and best recommended to songwriters serious about their careers.

For more information, contact: Hal Leonard Publishing Corp., 7777 Bluemond Rd., P.O. Box 13819, Milwaukee, WI 53213 (414) 774-3630.

Marilyn Rivers is a songwriter and freelance journalist.

## Yamaha SY77

by Johnny Rogers

Not too long ago, I was invited to a 'sneak preview' of the new Yamaha SY77.

I was asked to take one home with me to basically live with it for a while. It's not like I had to fly down to Las Vegas and marry the thing, just "feel her out" a bit.

Despite the fact that it's one of the heaviest boards I ever had to lug up a flight of stairs, it had some very groundbreaking features. As a songwriter, I realize its immense potential as a writing tool.

The SY77 combines two tone generating systems—AFM (advanced frequency modulation) and AWM2 (second generation advanced wave memory)—giving you real sample playbacks and the ability to use those samples to modulate AFM sounds, opening up a whole new can of worms for creating and controlling new voices.

The machine also offers a 16-track sequencer with built-in drums, with the possibility of up to 99 different patterns. This was one of the first features I was attracted to. I found myself spending hours creating patterns and overdubbing bass and key lines. It was so inspirational that I think I wrote about six or seven new tunes, not getting to bed until five or six in the morning. (Thanks Yamaha.)

And since our band is off the road and writing, the timing couldn't have been more perfect. (Thanks, Yamaha.)

The internal voices are also very striking. Especially the "soon to be trademark" SY voices.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311.

Johnny Rogers plays keyboards with WEA recording artists Brighton Rock.

## Peavey Data Bass Combo Amp

by Dave Freeman

A compact combo amp with a 15" Black Widow speaker, the Peavey Data is simple and innocent looking. The tendency is to assume that this combo amp is no different than other manufacturers' poor attempts. After all, how could something barely large enough to house the speaker be any better? I hit the power switch.

Well surprise, surprise! This deceptive little combo amp (18.5" x 21" x 14") delivers 450 watts RMS @ 4 ohms with a solid, punchy sound. Setting the pre and post-gain controls on 5 resulted in a very loud volume. The speaker delivered the goods with no evidence of distortion or break-up, even under my low D note "this will kill for sure" test. The resonance from the low D was handled very well. A good slap tone was easily obtained by engaging the bright gain switch and leaving the graphic equalization flat. The sound has punch, with a clear high end.

The front panel contains exactly what you need and nothing else: high and low inputs for passive/active instruments, a bright gain push switch (+8db @ 2k), pre and post volume controls, a 7-band graphic EQ, low (+/-15db @ 80Hz) and high (+/-15db @ 8KHz) shelving

controls and two effect loops - one for low level and one for line level effects. The rear panel has an on/off switch, a removable AC cord, a fuse holder and a balanced XLR output. The output is missing a ground lift, which would be useful.

This amp required little EQ alteration. I found it had a good sound with a flat EQ and the bright switch engaged. This resulted in a good finger/slap sound. The most important test for an amp is the flat EQ sound. This amp passes the test completely. The bright switch compensates for the natural high end roll off of the 15" speaker and merely returns it to a relatively flat response. However, the EQ section is elaborate enough to suit all tone shaping requirements.

Overall, this combo amp sounds good and does what it should. It's a good design, especially its compactness. Small with maximum benefit is where it's at, and this is it.

For more information, contact: Peavey, 711 A Street, PO Box 2898, Meridian, MS 39302 (601) 483-5372.

Dave Freeman is a freelance bassist in Toronto.

# Hartke Bass Cabinets

by Dave Freeman

The Hartke 410B-XL consists of four 10" Hartke aluminum cone drivers and has a power handling of 240 watts. The cabinet construction is solid, and features include a kick-proof metal grill, recessed handles, interlocking stackable corners, a carpet-type covering and a weight of 87 lbs. The sound characteristics of the cabinet are unlike conventional paper cone speakers. The cabinet exhibits a full sound, with a round-tight bottom end and a brilliant high end. There is good definition and clarity, as the sound lacks enhancement. This is a good full range cabinet.

The Hartke 115B-XL consists of a 15" Hartke aluminum cone driver with a power handling of 180 watts. The construction features are the same as the 410B-XL. This cabinet exhibits a solid

bottom end and a surprisingly good high end. It has a full, clear sound not heard from paper cone 15" speakers, and does so with a weight of only 66 lbs. I recommend the 115B-XL for those wanting the bottom end fullness of a 15" speaker.

The Hartke 410B-XL and the 115B-XL can be used separately or combined, without being bi-amped. Although Hartke recommends not exceeding the power ratings, the ratings are conservative. I found the cabinets handle a large clean power input. These are well-designed products, covered by a generous three-year warranty.

For more information, contact: Samson Technologies Corp., 485-19 South Broadway, Hicksville, NY 11801 (516) 932-3810.

# Rexx 600 Series Preamps

by Richard Chycki

George Krampera is the president of Rexx Acoustics. When I first met him he was modifying an amp "in the field" for a customer. I have never seen such a deep commitment to customer satisfaction before. Score +1000 points here even before we look at his product.

Rexx is attacking the guitar amplifier market with their 600 series preamps. The 602 (the 1602 is the powered version with 150 watts of MOSFET power) is a dual-channel preamp for clean and overdrive tones. The overdrive section features a ton of pull shift and boost switches to really custom tailor the EQ of the overdrive. An immense amount of gain is available—even low output pickups will produce plenty of overdrive. To offset any generated noise, there is a special noise reduction circuit that analyses the noise level in the front end and reacts accordingly.

The clean channel is pretty stock. Low, mid, hi and bright switch controls offer a substantial meat and potatoes clean tone.

The 601 is a single channel version with increased control versatility. Massive amounts of gain are again possible with the corresponding noise reduction circuitry. A complete pre-overdrive EQ

system is available to tailor the signal that is to be distorted—this voicing circuitry is very versatile. A post-overdrive EQ expands the tonal possibilities even further, including a low-pass filter function which can subtly shave a little edge off a spiky sound or act as a rough and ready speaker simulator.

It's possible to stack several units together using a unique patching system on the rear of the units.

And so, the acid test - the sound. These preamps are real jewels. They have the capability to deliver a thousand different beautiful tones with bell-like clarity. But be warned! Preamps with such in-depth control versatility, especially the 601, also have the ability to generate some pretty nasty sounds if not properly adjusted. A little learning time will go a long way in the disappointment prevention area.

Rexx equipment is well thought out, both ergonomically and sonically. The sound is there, the customer service is definitely there and it's a Canadian company. Thanks to Rexx man Mike Hough for all the toy-testing. Hats off to Rexx.

For more information, contact: Rexx Acoustics Inc., PO Box 2040, 3 Industrial Pl., Canmore, AB T0L 0M0 (403) 678-4452.

## Mandolin Brothers



### Lowden Guitars

Lowden Guitars, hand made in Ireland of all solid woods, feature gold plated tuners, bone nut and bone split saddle (for better intonation), pinless bridge, wood bindings and deluxe hard shell case.

Before you purchase any professional acoustic guitar, try a LOWDEN at the world's most comfortable and complete guitar shop: Mandolin Brothers, Ltd.

Available by mail order, or at our showroom.

WE SHIP WORLDWIDE

FREE CATALOG (718) 981-3226

629 Forest Avenue, Staten Island, NY 10310

### Some Straight Talk About The MUSIC BUSINESS

You won't find a more brutally honest and sincere book on the business of music. From the start, Mona Coxson warns her readers about unethical booking agents, dishonest personal managers, and small-time recording personnel who promise the moon and stars one night and go out of business the next.

To survive in this unique and competitive industry, you must learn as much as you can about the music business...starting with *Some Straight Talk About The Music Business*. The essential handbook to a long, rewarding career in the music business.

Order your copy today!

Send \$19.95 plus \$2.00 postage & handling to: CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 or call (416) 485-1049. VISA, MC or Am/Ex accepted.

I'm doing some  
housecleaning  
in the back  
of your mind...



**H**il! It's me, your conscience. Between old phone numbers, song lyrics, and lame excuses, there's a lot of clean up to do!

But there are also great things back here. Look! A desire to help out a friend, a wish to give time to a worthy cause, the intention to help your community and your neighbours—and more!

Let's move this stuff up to the *front* of your mind and use it to change the world. Helping causes we care about will be a breeze without all the clutter, so let's get to it!

Oh, and by the way, that little widget you can't find is in the back of your top dresser drawer...



Imagine is a national program to encourage giving and volunteering.

## PRODUCT REPORTS

# Fender Power Chorus

by Richard Chycki

**F**ender has long been known for building reliable tube and solid state combos. The Power Chorus has been designed to bridge the tube/solid state gap by incorporating some patented circuitry at an economical price.

Tube Emulation is the term given to the overdrive system in use here. Whether or not it actually simulates a tube distorting is questionable, but the tone character is very smooth and satisfying nonetheless. The contour control is worthy of special note. This control, combined with the tilt switch, allows for some wild EQ curves. You can really suck the mids out of your sound for a pretty killer stack copy. Mid-boost and footswitchable gain round out the overdrive section.

The clean channel is one of the best I've heard—super high headroom. A

Fender Twin rip all the way, and deadly.

The chorus utilizes two VCOs to modulate the analog delay line for a deeper, more random effect. Other features in this combo include two low damping power amps (65 very loud watts each), two effects loops (one mono, one stereo) and an easy-connect matrix footswitch.

So how does it sound? Great! A rackmount version would be cool, and I'm pretty confident that a consumer would be willing to pay a few extra bucks for a DSP in the amp that would offer digital chorus and stereo, non-springy, digital reverb.

Thumbs up all the way.

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

Richard Chycki plays guitar in Winter Rose. A

# Ken Smith Custom V Bass

by Dave Freeman

**W**hen I auditioned the Ken Smith five-string bass, two features were immediately noticeable: The bass reproduced all the notes on the low B string evenly, cleanly and with distinction; and the bass is a neck-thru-body design with a difference—it has a heel-less cutaway. There wasn't the familiar smashing of the hand into a heel, as my fingers explored the neck.

There were other impressive features, such as a custom quick-release bridge, custom wound humbucking pickups, an active/passive preamp (switchable), a 24-fret ebony fingerboard, custom tuning machines and a graphite inlay, which adds strength to the neck, evens the tone and helps eliminate dead spots.

The preamp has a master volume control with push/pull for active or passive mode, individual bass and treble controls on a concentric pot (+/-15db) and a balance control. The pickups are located at the centre and near the bridge of the bass body. This allows space for slap/pull playing. The placement is also a

natural position for finger playing.

Playing this bass was an experience. It was very comfortable and well balanced when played sitting or standing. The neck is thin and fast. The string spacing allowed room for slap/pull playing, but was still narrow enough for finger playing—not too wide, not too narrow, but just right. It's obvious this bass was well designed and planned. Virtually everything on the bass is custom. This indicates a high level of seriousness by Ken Smith. When pre-fab components won't do, you get your own designs made to spec.

I said I would never own a five-string bass unless it had a great sound, including the low B string; played very well, the type of bass that almost plays by itself; was well crafted; and had all the custom features, down to the last detail, that I or anyone else would want.

The Ken Smith Custom V bass is a winner (and so are his bass strings), so I bought one.

For more information, contact: Ken Smith Basses, Ltd., 37 W. 20th St., #603, New York, NY 10011 (212) 463-8783.

# GET YOUR NAME ON THE COVER OF CANADIAN



# MUSICIAN

Subscribe to Canada's only magazine for musicians and we'll put your name on the cover of each and every issue. Delivered right to your door! Full of fabulous features on Canada's most successful and musically interesting performers.

CM has special departments devoted to showcasing new talent; focussing on industry pet peeves and coming trends; new products and how they stand up against rigorous hands-on application. Plus a host of columns that have made CM so popular over the years...songwriting, arranging, lighting, woodwinds, brass, percussion, guitar, bass, keyboards, business, vocals, live sound, imaging, MIDI.....

Canadian Musician has the most up-to-date information on musical instruments and equipment; all the latest news on who's who, what's what and where it's at; and practical ideas and experience shared by some of Canada's top performers and technicians.

Share the spotlight with Canada's number one music celebrities and get your name on the cover of Canadian Musician today! \$16 covers you for a whole year.



## GET ME ON THE COVER OF CANADIAN MUSICIAN!

Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 Prov/State \_\_\_\_\_ Code \_\_\_\_\_  
 Enclosed is my cheque or money order for \$ \_\_\_\_\_  
 Charge to my:  VISA  MasterCard  American Express  
 Card no. \_\_\_\_\_  
 Signature \_\_\_\_\_  
 Expiry Date \_\_\_\_\_

Please check one:

Inside Canada

1 yr./\$16  2 yrs./\$28  3 yrs./\$38  5 yrs./\$56

Outside Canada

1 yr./\$21  2 yrs./\$38  3 yrs./\$53  5 yrs./\$81

Complete and mail today to:

**CANADIAN  
MUSICIAN**

3284 Yonge St.,  
Toronto, ON M4N 3M7

CREDIT CARD HOLDERS CALL (416) 485-8284 OR FAX (416) 485-8924

by Howard Druckman

# CENTRESTAGE

## How Prepared Should You Be Before You Go Into The Studio?



*Sue Medley*

### Marc Jordan

Seasoned, L.A.-based songwriter and performer (and former Torontonians) Marc Jordan has most recently released *Cow*, a radio-ready pop album (on BMG) whose title is an acronym for Conserve Our World.

"I write mostly on machines now," says Jordan, "on a Macintosh or a Linn 9000 (drum machine). So when I go into the studio, I program everything first, then lay that down and replace it with people, one thing at a time: the drums, the piano and so on. That's just because I write with machines in mind, and it seems to work out that way. With this album, I tried cutting live stuff and it didn't really work that well.

"But when I used to write just on guitar, I did exactly the opposite. I would go in with musicians, go over the stuff first, write the charts out, and then let it happen. It depends on what you're doing.

"Even with the machines, sometimes things will happen, too. The drummer might change something, and you'll go, 'Wow, that does sound better than what I had.' And the guitar parts are never in stone, because you can't really put that down on the Linn or the Mac."

### Sue Medley

Sue Medley's eponymous debut album (on PolyGram) of strong and occasionally conscientious pop has established her as a presence with a future on the national scene.

"I like to be as prepared as possible before we go into the studio, which means we demo the songs a couple of times, and really take a good look at the arrangements to make sure everything is as much in place as it can be. Then, when you get in the studio, that leaves room for putting the icing on the cake.

"I work with my guitar player, Robbie Steininger, who has a demo facility with some really good gear. The two of us will go in, do the pre-production, and go into the studio with our stuff pretty well prepared.

"The musicians I went in with were ones I'd never worked with before, so they listened to the demos and gave me their interpretations of it. I made sure that they knew that they had room to breathe here, and that it wasn't written in stone. Their technique and style did come through, but there were only very minor adjustments in arrangements, here and there: 'The chorus is too long.' 'Well, we'll cut that in half.' 'I think we should put this verse after the bridge'...and so on."

### Mark Jordan





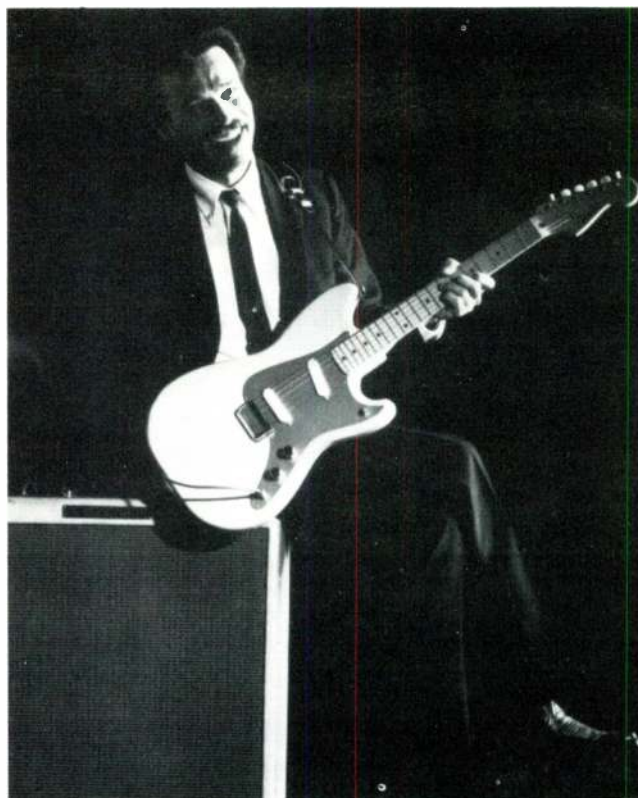
## Morgan Davis

Veteran Toronto blues/roots guitar ace Morgan Davis' recently released self-titled LP is his first major-label-distributed product (Stony Plain via WEA) after a dozen years as a top draw on the Canadian club circuit.

"I think you should do as much pre-production as possible before going into the studio," says Davis, "because it's free. If you get into the studio and start arranging songs, most of the time you'll end up going on a wild goose chase. You should have a real sense of direction—not just for arranging, but for sound ideas and all kinds of things.

"What I consider pre-production is real page one stuff: deciding what songs you're going to do, deciding how you're going to play the songs in terms of arrangements and solos, and that sort of thing. The more of that that you can get done in pre-production, the less time you'll spend actually paying to do it while the meter's running in the studio.

"As far as that being a deterrent to spontaneity, that depends on how you arrange the session. If you're of a mind to play a song fifteen or twenty times to get it right, I feel that you lose something from it. The way to get the freshness is to do the song once or twice. If you ain't got it, move along maybe come back to it another time. Pre-production should start months ahead of time."



*Morgan Davis*

## Look People



## Look People

Look People are a zany gang of expert Toronto musicians who put the "fun" back into "funk". Their tight arrangements and impeccable chops have lately been captured on their first LP, *Small Fish, Big Pond* (on the independent Quantum label).

"There's no doubt in my mind that you should be prepared for all the basic stuff when you go into the recording studio," says Look People's singer, lyricist and conceptualist Jaymz Bee. "If you have an overall feel and know how you're going to approach the recording, the quicker you get all the basics down, the more time you'll have for the fine detail. Recording the basics quickly and confidently will give you a live feel, and spending as much time as you can afford on the details will ensure that the music will warrant repeated listenings.

"Even though we were very prepared when we went into Kensington Sound Studios, we weren't afraid to make some changes in arrangements or tempo, just on impulse. As long as we go in and we know what we're going to do, and the way we're going to record—which instruments in which order—we're not afraid to change. Knowing the basics of the stuff is important, but being open to change keeps it fresh."

# Tech Tips for Guitarists

## The Preamp Explosion



Richard Chycki is lead guitarist and songwriter for Toronto-based band Winter Rose, and also sessions with a number of different acts.

by Richard Chycki

**T** wasn't too long ago that you space-aged mortals seeking a more modular approach to guitar amplification raised a furled Cro-Magnon brow. After all, we already have a guitar amp. What do we need a preamp for? As players we are called upon to deliver a plethora of contemporary riffs and styles, and our equipment should respond to these needs on command. Indeed, carrying a half dozen (or more) different amps is one answer, albeit an expensive and cumbersome one.

Enter the preamp: convenient, cost effective and versatile, very versatile. The mass proliferation of preamps on the market is a clear indication that they can serve us well. In the spirit of MUSICANADA '90, the recent trade show in Toronto, let's get our hands dirty and dig through the heap o' preamps.

Tubes are commonplace in rackmount preamps. The Chandler Tube Driver is no exception. It sports a single 12AX7 tube for overdrive. An unusual bonus is the continuously variable bias control that gives the Tube Driver the ability to yield compressed British tones, tight American tones, and everything in between. Overall, it is a good sounding basic preamp.

Hiwatt has entered the preamp race with their series 2000 Model PRE-1. Three 12AX7 tubes give the PRE-1 plenty of grit and grunge. Footswitch selection between two gain settings and a stereo return effects loop round it out. A simple but effective configuration.

Unquestionably the king of stacks, Marshall has seen the proverbial light and met the preamp demand with the Model 9001. The three distinct channels have been designed to copy the infamous JTM45 and JCM800 lead tones as well as offer a new unique, high-gain sound. There is plenty of EQ versatility available, as well as a stereo effects loop with a fabulous blend control. This is a very flexible tube preamp that sounds cool. Jim Marshall definitely has good taste. (And good ears!)

These days a Los Angeles session player without a 'Boogie' is next to unthinkable. The Mesa-Boogie Quad Preamp is a consummate example of the healthy state of preamp technology. Boasting two separate preamps that are not unlike the Boogie MKIII amp, the Quad offers unrivalled gain and tone control in a well-designed ergonomic package. It's a veritable smorgasbord of extremely usable sounds. Other goodies

include: stereo level-switchable effects loop, two 5-band graphic EQs and separate channel inputs. Killer.

Since limitless versatility (with great sound, of course) may play a significant role in our preamp selection, programmability and MIDI control could be of interest to us. Keep in mind that the preamps that have been mentioned so far could easily have their footswitch functions MIDI-automated with an inexpensive MIDI control device like the Scholz MIDI Octopus.

Most of us are no doubt familiar with the sound and style of Alex Lifeson from Rush. Gallien-Krueger plays a part in his sound. The 100MPL preamp is GK's latest entry into preampland. Let's talk features: separate 4-band and 7-band graphic EQs, noise reduction, clean and lead voicings, three effects loops, 100 presets, real-time MIDI control and more. All this stuff is programmable, to boot. If the GK tone and mega-flexibility are high on your list, this preamp is definitely worth of consideration.

Kasha amplifiers are well known for their Quick-Mod amplifier add-on systems. Their Rockmod III MIDI preamp is the pinnacle of digitally-controlled tube technology. There is tons of programmability here, with the passive and 7-band graphic EQs, three channels and a full effects mixing facility. With 144 presets at our fingertips, the Rockmod III may be a good choice for us hard core 'tube heads' who need instant MIDI access to everything.

Last, but not least, is the classic of MIDI preamps: the ADA MP-1. It was the first successful MIDI programmable preamp that blended both a low and high bias tube network with a pristine, compressed solid-state section. This combination allows the user to recall virtually any tone from memory. From clean Rockman to Fenderish bluesy to death Marshall, the MP-1 does it all. In addition, a thick analog chorus and a selectable effects loop (too bad it is only mono) are neat luxuries. But it is the cannonading sound of this monster that has made it such a long-lived success.

It is gratifying to know that so many manufacturers are in tune with our widely varying needs; so many different preamps are now available. If modular is what we need, the preamp may be the way to go.

# The Modern Keyboard Evolution

## Broken Keys, Bruised Knees and The Sound of "Cheese"

by Bill King

**I**t's amazing to see the advances in digital and analog technology over the past five years, but not too long ago these accomplishments were only dreams.

When I began working as a pianist I was confronted with a startling reality. Eighty per cent of the pianos I had to play were either badly out of tune or damaged. So, I started bringing a tuning hammer to gigs. The best I could usually do was pull the mid-register in tune with itself. I envied guitarists with their cool-looking hollow bodies, bass players who could cram a double bass into a Volvo and drummers who could fit a thousand pieces of hardware in the rear of a station wagon.

I apprenticed in a sixteen-piece swing band working between Louisville, Kentucky, Indianapolis, Indiana and Cincinnati, Ohio. We spent our weekends playing Stan Kenton and Bill Holman charts for debutantes and country club divas. The pianos in these situations were usually superior to the banana crates provided by VFW and American Legion halls. Most of those were missing somewhere between five and fifty keys. Beyond being a challenge, those evenings would take their toll on my emotional and mental stability.

In 1964 I took an interest in rock and joined a twelve-piece band. The band owned a Wurlitzer electric piano like the one Ray Charles played on his hit "What I'd Say". With four horns, two guitars, rhythm section and four amplified singers, the Wurlitzer could barely muster a whisper. The steely ping of metal tuning forks popping from the soundboard was a common occurrence during each performance. I was used to the weight of a grand piano under my fingertips and found it difficult to hold back when we hit a groove. The Wurlitzer was an instrument that required restraint and a light delicate touch.

The only alternative at the time was to hot-wire one of the smaller recreational organs with the multicoloured buttons. These organs emitted a limited number of cheesy sounds. They were satisfactory on songs like "Money", "Louie Louie" and "Woolly Bully", but sounded dreadful on Booker T. and the MG's classic Hammond B-3 side, "Green Onions".

My next keyboard was introduced

during the first round of the British invasion. The Beatles were outfitted with an unusual looking line of guitar and bass amplifiers produced by the Vox company. Vox also made an organ I first saw played on television by the organist with the Dave Clark Five. It was a bright red portable with shimmering black and white keys. The very thought of such an instrument sent me flying to the nearest music store for a demonstration. Well, it looked like a dream but sounded like a flock of snoring sheep. It was an excellent instrument for band photos but little else.

Shortly after Vox came on the scene, Farfisa introduced a portable organ. Although the Farfisa suffered some of the same inequities soundwise that plagued Vox, it had a couple of presets that were passable. It was durable and hip enough to last through the psychedelic sixties and a portion of the fusion seventies, until the impact of synthetic technology was felt.

Around the same time the Hohner Clavinet C caught my attention. NRBQ founder and keyboardist Terry Adams had purchased one and raved about its sound. After one demonstration I was sold. I'd never heard a sound quite like the Clavinet before. It would eventually expand the role of keyboard in many bands. It had the ability to match the guitar stroke for stroke with its percussive attack. Sound was achieved through the plucking of strings. The hammers were equipped with tiny rubber inserts which pulled the strings when played. The first recording I recall hearing it on was Sam and Dave's big hit, "I Thank You". Stevie Wonder featured it on his monumental recording, "Superstition". The Commodores placed it at the center of their smash instrumental hit, "Machine Gun," and Bob Marley gave it a special role by placing it between the bass and drums and broadening the rhythm section. The Clavinet had a long run with its popularity extending well into the eighties, eventually becoming a preset on most digital and analog keyboards.

The Fender Rhodes and Hammond B-3 were my personal favourites. I've owned so many versions of the Rhodes over the years, I tend to forget what I did with them. Joe Zawinul, Chick Corea and Herbie Hancock perhaps under-

stood the instrument best. Each figured out ways to bypass the technical deficiencies of the unit. The way they employed the Rhodes in the studio and in live performance revolutionized the instrument. Fusion jazz was born with the Rhodes in mind. It was perfect for Corea's riveting compositions and Hancock's silky funk grooves. The Rhodes made it possible to relax and enjoy steady club work.

The B-3 was the limousine of keyboards. It was also the quickest way to collect workman's compensation when transporting it. At various times during the sixties and seventies I either owned or was supplied with a Hammond B- or C-3. During the height of its popularity, the streets of lower Manhattan were livened by the sounds of the Vanilla Fudge, The Vagrants, The Young Rascals, The Rich Kids, Emerson, Lake and Palmer, Procol Harum, The Electric Flag, Steve Miller and others, who used the Hammond as the focal point of their bands. It still sounds great.

I've saved my favourite nightmare until last - the Yamaha CP-70 electric grand. During the early eighties I did some roadwork with Ronnie Hawkins. The Hawks came with a beat up CP-70. I think Ron acquired it in trade for a couple of spare bus tires. None of the latches secured, so when it was moved for setup it often landed somewhere between the kneecap and foot. One evening in Nashville, after summoning a local technician earlier in the day to ready the keyboard for performance, I broke twelve strings. I worked my way around the problem by playing a lot of Jerry Lee Lewis on top and walking bass on the bottom. During the proceedings, country star Tanya Tucker sat in with her back-up band. I can still see the expression of utter disbelief on her pianist's face when he ran his fingers up the keyboard. It was as if someone had removed the engine block and decided to pedal. We had a tremendous laugh. I thought to myself, "could this be a portable version of the pianos I encountered at the VFW halls?" Not really. The CP-70, when maintained, was an efficient bridge between old and new technology. But I loved them all.

*Jazz pianist Bill King is the editor of The Jazz Report and has an album called Magnolia Nights on Penta.*

# Drumset Reading 101

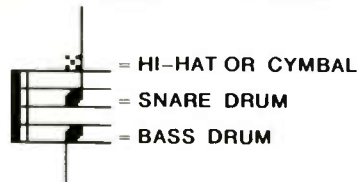
You don't have to know how to read music to play drums. But even the best non-reading drummers often regret not learning to read music. The purpose of this article is to help drummers become musically literate.

*Ernie do Forno teaches drums in Toronto and is the author of Total Drums.*

## QUARTER NOTES

QUARTER NOTE = 1 BEAT LONG

COUNT AND PLAY ON "1", "2", "3", "4"



## QUARTER NOTE RESTS

SAME VALUE BUT NOTHING IS PLAYED



SET YOUR METRONOME AT 80 B.P.M. (BEATS PER MINUTE). EACH CLICK IS EQUAL TO A QUARTER NOTE. GRADUALLY WORK UP TO 120 B.P.M.

COUNT AND PLAY EACH ONE EIGHT TIMES

1      2      3      4

1.

2.

= 80 TO 120

1      2      3      4

3.

4.

## EIGHTH NOTES

EIGHTH NOTES LOOK LIKE QUARTER NOTES WITH A FLAG ADDED TO ITS STEM.

TWO OR MORE EIGHTH NOTES ARE JOINED TOGETHER BY A BEAM.

ONE EIGHTH NOTE REST LOOKS LIKE THE NUMBER ( 7 ).

EIGHTH NOTES ARE COUNTED ( 1, &, 2, &, 3, &, 4, & )



EIGHTH NOTES ARE HALF BEAT LONG.

TWO EIGHTH NOTES ARE EQUAL TO ONE BEAT.

## PLAY AND COUNT THE FOLLOWING EXERCISE

ALTERNATE HANDS. INSIDE BRACKETS ( ) IS COUNTED BUT NOT PLAYED (ON SNARE ONLY).

1 (&) 2 (&) 3 (&) 4 (&) 1 & 2 & 3 & 4 & (1) & (2) & (3) & (4) & 1 & (2) & 3 (&) 4 (&)





# Super sonic performers.

Super sonic power. Super sonic punch. Fender's new BXR™ bass components will kick your sound into an entirely new dimension of versatility, clarity, presence and depth.

The BXR Dual Bass 400 head is one hardworking, dependable package with two 200W amplifiers inside. Bi-amp them or gang them up for warp-drive mono action. Sophisticated features like an 11-band Graphic EQ and Deltacomp™ compression let you zero in on a killer array of super bass sounds.

Thrust those incredible sounds out front with Fender BXR speaker enclosures: the BXR Spectrum™, BXR 115 and BXR 410. Each one's a super

sonic performer on its own. And when you add on the Dual 400 head, you've got an unbeatable supersystem.

Hear the excitement of BXR at your Fender dealer. And while you're there, check out our new Power Jazz® Bass—the perfect partner for BXR bass components.

For more information on BXR bass components send \$2.00 for 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.

**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

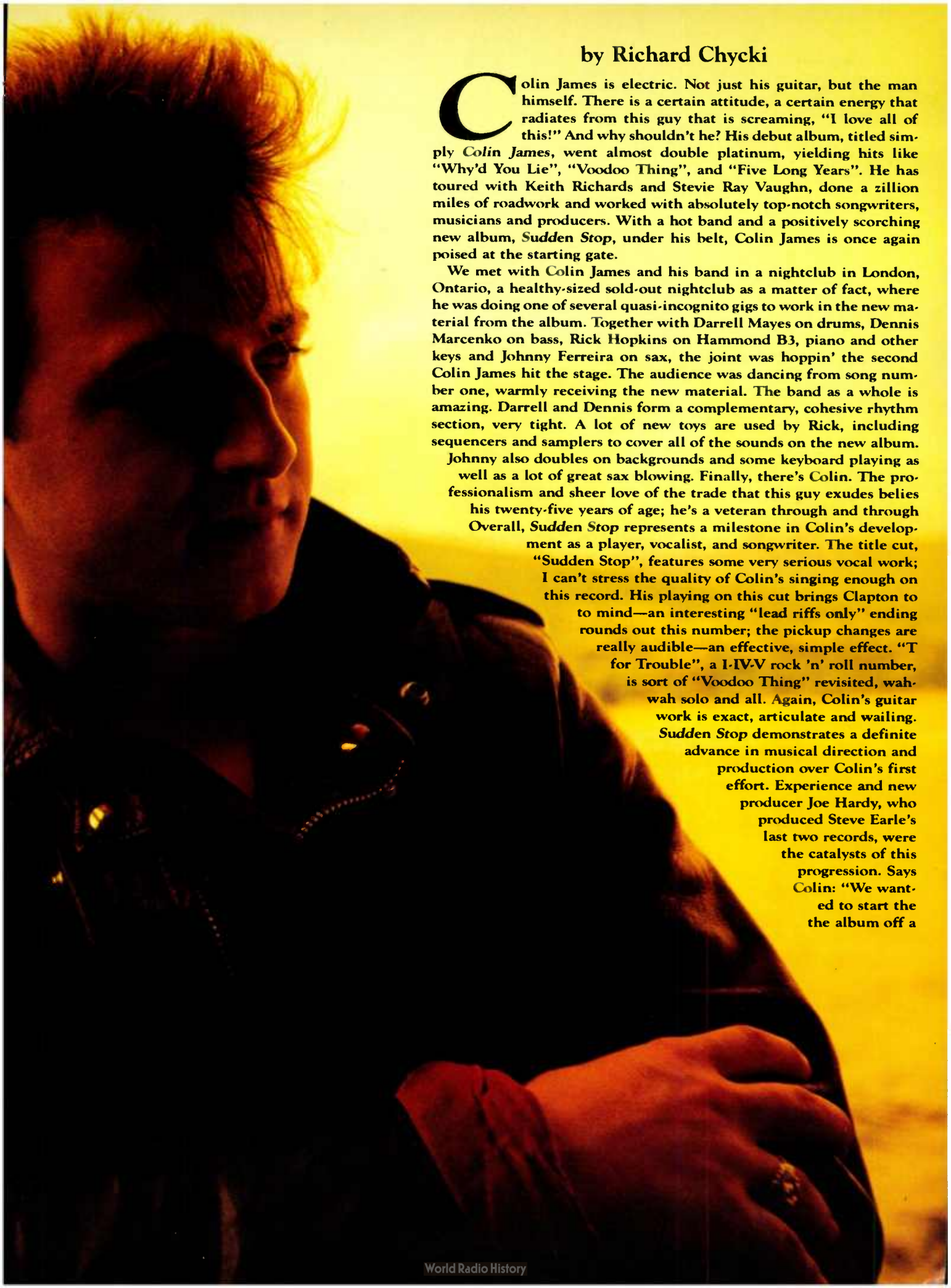
World Radio History

Fender®

We  
Make  
History

PHOTO: KEVIN KELLY

**COLLIN  
JAMES:  
Ready  
for the  
World**



by Richard Chycki

**C**olin James is electric. Not just his guitar, but the man himself. There is a certain attitude, a certain energy that radiates from this guy that is screaming, "I love all of this!" And why shouldn't he? His debut album, titled simply *Colin James*, went almost double platinum, yielding hits like "Why'd You Lie", "Voodoo Thing", and "Five Long Years". He has toured with Keith Richards and Stevie Ray Vaughn, done a zillion miles of roadwork and worked with absolutely top-notch songwriters, musicians and producers. With a hot band and a positively scorching new album, *Sudden Stop*, under his belt, Colin James is once again poised at the starting gate.

We met with Colin James and his band in a nightclub in London, Ontario, a healthy-sized sold-out nightclub as a matter of fact, where he was doing one of several quasi-incognito gigs to work in the new material from the album. Together with Darrell Mayes on drums, Dennis Marcenko on bass, Rick Hopkins on Hammond B3, piano and other keys and Johnny Ferreira on sax, the joint was hoppin' the second Colin James hit the stage. The audience was dancing from song number one, warmly receiving the new material. The band as a whole is amazing. Darrell and Dennis form a complementary, cohesive rhythm section, very tight. A lot of new toys are used by Rick, including sequencers and samplers to cover all of the sounds on the new album.

Johnny also doubles on backgrounds and some keyboard playing as well as a lot of great sax blowing. Finally, there's Colin. The professionalism and sheer love of the trade that this guy exudes belies his twenty-five years of age; he's a veteran through and through. Overall, *Sudden Stop* represents a milestone in Colin's develop-

ment as a player, vocalist, and songwriter. The title cut, "Sudden Stop", features some very serious vocal work; I can't stress the quality of Colin's singing enough on this record. His playing on this cut brings Clapton to mind—an interesting "lead riffs only" ending rounds out this number; the pickup changes are really audible—an effective, simple effect. "T for Trouble", a I-IV-V rock 'n' roll number, is sort of "Voodoo Thing" revisited, wah-wah solo and all. Again, Colin's guitar work is exact, articulate and wailing.

*Sudden Stop* demonstrates a definite advance in musical direction and production over Colin's first effort. Experience and new producer Joe Hardy, who produced Steve Earle's last two records, were the catalysts of this progression. Says Colin: "We wanted to start the album off a

# DENNIS CHAMBERS

Regal Tip Sticks

**Dennis' incredible jazz-funk drumming is responsible for his growing reputation as one of the most outrageous young drummers around. Yet, no matter how nasty his groove is, this "bad" player always grabs hold of some good wood.**

*"I've played just about every stick there is, but for me, Regal Tips work the best. They always feel great and they last. That's why I believe in them."*

## 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



# COLIN JAMES

little differently. Joe and I came up with the idea of having this real old, grungy track start off the album and then have it explode. We took an old Supro (steel-top guitar) and Joe Hardy miked up the room so it was real phasey sounding; he even miked my foot tapping. Then we used this machine that takes scratches off of records, but when you're done you're also left with another record full of scratches. So we left that in the trash can for about four days to really rough it up some and then we overdubbed that onto the intro."

The intro to *Sudden Stop* is only a small example of the careful thought that went into its making. On first listen, the cut after the intro, "Just Came Back", is an extremely stimulating experience. The overall production is absolutely HUGE, raw at times but always perfectly controlled.

"The last record had three producers—Bob Rock, Danny Kortchmar and Tom Dowd," Colin explains. "Although all three are excellent producers, there may have been too many chefs with too many hands in the pot. This record has the continuity of production that the last one lacked. That's where Joe Hardy really excelled. I finally found a guy that I really enjoy working with and I can trust because he does it all himself—from mixing to running the tape machine to setting up microphones."

Joe Hardy did the majority of his wizardry at Ardent Studios in Memphis, Tennessee. Contributing to the overall massive sound of this record are the bed tracks, recorded at Little Mountain Sound in Vancouver. Naturally, the ubiquitous "drum room of death", made famous by countless Bob Rock/Bruce Fairbairn productions, was used to record the drums, with the assistance of resident drum engineer Ken Lomas.

Colin applauds Joe Hardy's technological know-how: "Joe is a computer whiz, on the SSL console and on the Fairlight. Plus he's got an incredible sense of humour that makes for a great working environment. We ended up doing pre-production three times—once on our own, once in Vancouver and then one more time in Memphis. We didn't really do any major changes. Joe wanted to slow me down in a few spots 'cause I get a little speedy sometimes (laughs). We then recorded all the beds live off the floor and did overdubs later. I ended up keeping a chunk of the original tracks I laid down with the band. Did I mention Joe's sense of humour? We nicknamed him 'layer of the purple

worm.' He's such a howl. One day he brought in a huge poster of 'Penises of the Animal Kingdom', everything from hyenas to blue whales. Whatta guy!"

A very generous handful of Memphis musicians contributed to the making of *Sudden Stop*. The song "Show Me" features Bobby Whitlock on piano. He is the player that recorded the legendary piano track for "Layla" by Derek and the Dominoes with Eric Clapton. The Duncan sisters are a hot local Memphis team that lent their vocal talents for background work, as they have for Otis Redding in the past.

Colin was particularly appreciative towards the Memphis Horns, Andrew Love and Wayne Jackson, for appearing on his record. "These guys played alongside so many greats—Robert Cray, Otis Redding and even U2. They're in their fifties and they're so, so seasoned. They know what to play and when to play it. Plus the guys are really open to suggestions. Andrew and Wayne played on the original version of 'When a Man Loves a Woman'. Check this out—they're in the studio playing the song and Wayne says, 'I've heard this before.' We all cracked up and said, 'Yeah, of course you have. You played on it twenty year ago.' It shows you just how much these guys have really done. They're legends and now they're playing on *Sudden Stop*!"

Johnny Ferreira got a real charge playing with the Memphis Horns. Live, the responsibility becomes his to reproduce all that has been recorded. Not an easy task, according to Colin. Hence, they have resorted to judicious use of samplers and sequencers.

"We ended up sampling some of the real thick horn parts that the Memphis Horns and Johnny laid down, only the parts that Johnny would need eight horns to play", Colin explains. "Anyway, we don't sequence the parts or anything; Johnny plays them live on his Korg M1 so the feel is always there. We're also trying something new for us. We have some sequences running in a few songs; they're just pretty simple 'chug-chug' parts to help move the song along and fatten things up a bit. I'm not really into using sequencing but if you use it sparsely, I think it's OK."

Although we discussed a lot of the production aspects of *Sudden Stop*, we also touched upon the subject of the material itself. Happily, Colin James is very adamant about good,





RIK'S REXX RIG

REXX

## ...NEW CAREER...NEW GEAR

Rik Emmett has a new solo career...and the most versatile, powerful, compact and portable amplification system he could find. REXX Acoustics is a brand new company with big sound ideas that are taking off. Rik's going with REXX, because REXX delivers.

**The Model 1602 Guitar Head:** A switchable dual channel, single rack space, high-efficiency 150 watt amplifier with a clear, punchy clean channel and a distortion channel that varies from the warmest edge settings, through the traditional British tube sounds, all the way to the heaviest, thickest, richest textures you could ever want to create.

**Couple that with:**  
**The Model 601 Guitar Pre-Amp:** A single channel pre-amp with a pre-in and post-distortion E.Q. featuring the exclusive REXX input/output switching system that patches it into any amp, combo or rack system, and delivers an incredibly versatile, natural sounding distortion that's controlled from your guitar's volume.

**Also shown:**  
**The Model 5004 Four Rack Space Sleeve:** (extra space for EFX), and the **Model 5112 Guitar Speaker Cabinet:** A powerful single twelve that delivers a killer 4 x 12 sound (you gotta hear it to believe it!).



REXX ACOUSTICS INC.  
 Canmore, Alberta, Canada T0L 0M0  
 (403) 678-4452 FAX: (403) 678-4520

# MOONSTRUNG



J. D'ADDARIO & COMPANY presents D'ADDARIO STRINGS  
featuring XL NICKEL WOUND, PHOSPHOR BRONZE, XLS STAINLESS STEEL, PRO-ARTE, CHROMES  
produced by: STATE OF THE ART MACHINERY  
music by: THE WORLD'S GREATEST ROCK, JAZZ, COUNTRY & CLASSICAL STARS

**RATED XL**

For a FREE poster of this ad write to: Moonstrung Poster  
J. D'Addario & Co. (Canada) Ltd., 50 W. Wilmot St., Unit 13,  
Richmond Hill, ON L4B 1M5 (416) 889-0116

**D'Addario**<sup>®</sup>

# COLIN JAMES

soulful songs. They are his number one priority. "A lot of people consider big drums archaic or something. Listen to all the people that have got into lighter sounding drums and piccolo snares," Colin comments. "I just don't agree. It's the music that makes something sound dinosaur. The songs are so important.

"I had writing involvement on five cuts, including my first single, 'Just Came Back'," Colin says. "The other songs were by and large penned by Jerry Williams. He has written material for Eric Clapton, Bonnie Raitt, Robert Plant, and the T-Birds. I met Jerry last year at the Austin River Fest in Austin, Texas. He is such a prolific writer and his songs are super soulful. He has over five hours of his music on tape and it is the kind of music that I can really, really feel. I just became a disciple of his. Jerry also sang backups on 'Show Me.'" Colin adds, "Bill Carter and his wife Ruth Ellsworth also did some co-writing with me. They've done stuff with Stevie Ray (Vaughn)."

Colin James has some pretty impressive guitar tones both on the album and live. I was fortunate enough to sit in on a soundcheck and see what makes Colin James' rig tick. Talking to his guitar tech, Darrell Gilmour, also helped. Darrell began working with Colin in March 1989, just after the Keith Richards tour.

Colin's guitars consist of two 1962 re-issue Fender Stratocasters; one is Sherwood Green and the other is Teal Blue. Apparently Fender USA has been very, very helpful in supplying Colin with what he needs. There are several other Strats that are set up in a D tuning to accommodate some of the material on the new album. His strings are usually Ernie Balls, but sometimes Fenders, gauged .010, .013, .016, .028, .038, .052. Colin also has two vintage early '60s Danelectro Silvertones he uses exclusively for slide work.

For the album, Colin used one of Billy Gibbons' (ZZ Top) ancient Marshalls—"a funky thing with no shell and tubes sticking out all over the place"—for several cuts. The rest were done with the same amps he uses live. The first amp is a Howard Dumble Steel String Singer 150. According to Colin it is "very loud, super clean, has a great bottom end and is very expensive." This amp drives a single Dumble 4 X 12 cabinet loaded with Electro-Voice drivers. Colin's other amp is a one hundred-watt Ju-

bilee series Marshall (one of the silver ones). This amp drives another Dumble 4 X 12 cabinet loaded with Celestion Sidewinders.

Other goodies include Nady 650 series wireless units, an Ibanez TS9 Screamer and another brand new Ibanez pedal, Boss DS-1 distortion pedal, a Rat R2DU rackmount dual distortion system, a Boss CE-1 chorus pedal, and a Dunlop Jimi Hendrix model wah pedal. Stage reverb is courtesy of the Yamaha FX 500 multiprocessor.

So what's in the cards for Colin James?

"I have a few low key club dates that I'm doing right now to work in

the material from the new album", Colin answers. "After that, I am doing some promotional work in London, England and at the IMMC (International Music and Media Conference) show in Amsterdam.

"As far as playing goes, I think we're going to do as many clubs in America as we can to really dig in there, rather than relying on tour supports. But we'll be happy to do a tour support if the right one comes along. I'm really enthusiastic about the record, and about everything in general."

(Richard Chycki plays guitar for Winter Rose.)

CM

**STEVIE RAY VAUGHAN & GHS STRINGS PERFECTLY MATCHED**

**F**or Stevie Ray, it's GHS Nickel Rockers – pure nickel rollerwound strings, in heavy gauges, tuned low.

For your perfect match, choose from a variety of metals and gauges that won't quit!

GHS Strings – in sets and singles.

**ghs strings**  
The String Specialists

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



It's virtually unheard of: A Toronto-based country band gets picked up by a major Nashville-based multi-national label, given a moderate budget, and then is allowed to record an album at not only their choice location, but with minimal and distanced input from the people that put them there in the first place.

"RCA made it very easy for us," acknowledges Russell deCarle, vocalist/bassist and co-founder of Prairie Oyster, who after fourteen years of grinding it out on the circuit, and networking across the nation, has a recording contract that in the control-dominated music industry circles was only thought to be mythological.

"They basically told us to make the record we wanted to make."

The record—*Different Kind of Fire*—has been winning rave reviews throughout Canada since its release, and the Oysters' unique brand of "tonk 'n' twang" is set for a U.S. release later this year. Chances are that the album's impact south of the border will be watched rather closely by everyone, especially in light of the fact that no Nashville song catalogue was pushed upon them, nor was the standard practice of providing 'music city' musicians for the recording sessions.

"We're one of the few self-contained country bands on any label," deCarle proudly declares. "We play

all our own instruments and wrote all our own songs on *Different Kind of Fire*, which is a rarity."

Formed in the mid-seventies by deCarle, guitarist Keith Glass and pedal steel specialist Denis Delorme, the band petered out in '78 before reforming with the original triumvirate and keyboardist/songwriter Joan Besen and mandolin/fiddle player John P. Allen.

Drummer Bruce Moffet was added in 1986, a year after *Oyster Tracks* was released independently through Stony Plain Records. On the strength of that album, Prairie Oyster was rewarded with a Best Country Group Juno for two years in succession, but a major label commitment continued to elude them.

"If there was any advantage to the amount of time between albums," says deCarle. "It's that we got to perform the songs live, and we had done quite a bit of work on their arrangements by the time we were ready to record the new album."

That opportunity came in 1988, when Prairie Oyster raised enough money to head down to QEW to Hamilton's Grant Avenue Studio, accompanied by an American musical heavyweight.

"We recorded a four-song demo at Grant Avenue with our old friend Steve Berlin of Los Lobos," said deCarle. "The tape found its way to (RCA senior vice-president) Joe Galante's desk."

After hearing the tape, which included "Lonely You, Lonely Me" and "Goodbye, So Long, Hello" (co-written with Willie P. Bennett), Galante was impressed enough to fly up to Toronto on November 5, 1988, to watch the band perform a showcase gig at The Horseshoe.

"He basically signed us on the spot," recalls deCarle. "And his exact instructions were, 'Make me a record like the demo.'"

After a six-month delay to work out the fine details of the contract, Prairie Oyster returned to Grant Avenue with Steve Berlin and began recording *Different Kind of Fire*.

And if the fairytale components behind the band obtaining its record deal were unobstructed, engineer Bob Doidge relates that the recording process was as smooth as peanut butter.

"The whole process took about 18-20 days," reports Doidge, who also acts as proprietor of Grant Avenue. "The basic tracks were done live off the floor, and everything—with rare exceptions—was completed in one or two takes.

"Both Russ and Keith are also really fast with their overdubs. They're the type of guys that if you're recording them, you better have a sound on them real quick, because the take you're doing is likely to be the best."

Doidge revealed that his secret to getting the best sound on *Different*

# PRAIRIE OYSTER:

by Nick Krewen

## COUNTRY PEARL OF THE '90s

*Kind of Fire* was "trying not to set the mics so close. We always kept things back a little bit."

He also reveals that vintage vocal mics resulted in a different vocal flavour.

"The album was tubed to death," says Doidge, "But it was great. They were all state-of-the-art '40s Drawmer microphones, and we fed them through a tube compressor. Russ' voice was just magical."

Doidge also praised Steve Berlin as a producer who didn't tinker for tinkering's sake.

"Steve's a really straight-ahead guy," says Doidge. "You know exactly what he's up to. There are no surprises. But what really impressed me is that he didn't do anything to change the band."

"Prairie Oyster has always been a great band as they sat, and he let them sit. It's rare that you find a whole band where there's no weak element. Steve just fine-tuned what was there."

Bob Doidge said the Prairie Oyster experience "made music fun," while deCarle admits that both Berlin and Doidge "were like family."

The good vibes behind the session not only leak out into the grooves, but attracted major support from RCA Nashville.

"We're basically RCA Nashville's priority for 1990," says deCarle. "It doesn't happen too often, but they're

such a focused company and they sign so few acts that they really get behind you. They've done it recently with K.T. Oslin and last year with Clint Black."

Just back from a western tour with slingshot superstar Black, the Oysters are preparing for a tour of fairs and festivals across Canada during the summer before swinging south.

And RCA Nashville has already released the video for "Goodbye, So Long, Hello."

"The video has been out since January 3," said deCarle, "It's already appeared on The Nashville Net-

work, so we won't be total strangers when our album is released."

As satisfied as deCarle is with Prairie Oyster's leaps and bounds, he admits it wouldn't be the end of the world if the group were still searching for a contract.

"We considered ourselves to be real successful even before all this," he said. "We're making a living doing what we want, and it's something we'd be doing even if things didn't work out for a major."

"Lucky for us, the timing seems right."

CM

### PRAIRIE OYSTER EQUIPMENT

**BRUCE MOFFET** Ayotte Custom drums, Sabian cymbals, Remo Whitecoat heads and PureCussion Rims.

**RUSSELL deCARLE** Fender Jazz bass, Peavey Dyna-bass, Peavey Mega bass amp, Peavey single 15" speaker cabinet. (On *Different Kind of Fire* deCarle also utilized a Guild acoustic bass and a Neumann tube microphone.)

**JOAN BESEN** Korg SG1 electric piano, Korg CX3 organ, Casio MT40 mini-keyboard for the accordion sounds, Peavey KB300 keyboard amp. (At Grant Avenue studio, she used a Yamaha 12-ft

grand piano.)

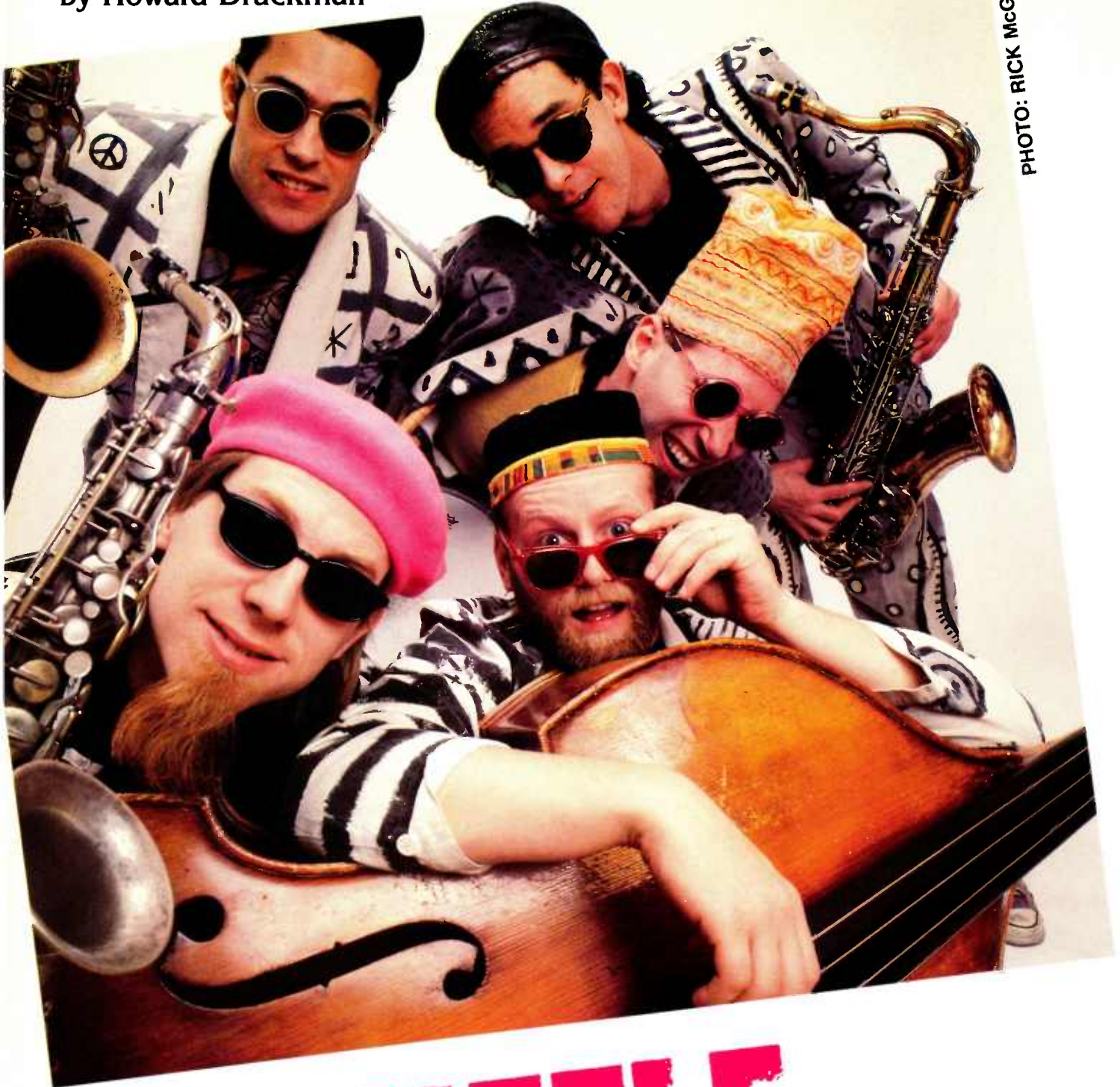
**KEITH GLASS** Takamine acoustic six-string, Gibson J140 acoustic, Yamaha acoustic, Fender Telecaster, Peavey 'strat', Peavey 'tele', Peavey Stereo Chorus 212 amplifier. (For the solo in "Goodbye, So Long, Hello," Glass used a Fender six-string bass.)

**JOHN P. ALLEN** Custom-made violin, Gibson mandolin, Takamine acoustic guitar, Peavey Vegas amplifier.

**DENIS DELORME** Emmons doubleneck pedal steel guitar, Peavey Session amp, Bosstone Fuzztone, Dobro resonator guitar.

by Howard Druckman

PHOTO: RICK MCGINNIS



# The SHUFFLE DEMONS

# WINNING AT YOUR OWN GAME

**S**huffle Demon World Headquarters is a modest, pleasantly dishevelled downtown Toronto office full of funky old furniture, photographs, T-shirts, saxophone cases, calendars, schedules, records, tapes and CDs. Demon bandleader, manager and alto and baritone sax player Richard Underhill is fielding a trans-atlantic call from promoter Sergio Tessara, who's trying to secure a major label Demon distribution deal in his native Italy.

And why not? The Demons' first two albums, *Streetniks* and *Bop Rap* (the latter on Stony Plain, distributed by WEA) have sold about 20,000 units combined—impressive numbers for any jazz or indie band in Canada. Their videos for “Spadina Bus” and “Out Of My House, Roach” gained regular rotation on MuchMusic, and their tunes enjoy similar nationwide exposure on campus/community radio and on the CBC. The Demons have crossed this land several times, and single-handedly toured Europe—twice. (They even managed to play

East Berlin before the wall came down.)

Not bad for an independent Canadian jazz band. Astounding, for one that plays mostly originals, in an improvisational style, with a distinctly fun-loving attitude. Through clever marketing, strong visual presentation, and top-flight musical chops, The Demons have broken out of Canada's criminally neglected jazz scene and into the “alternative” fringes of the much broader pop marketplace.

Because they started off busking on street corners five years ago, The Demons know how to draw a crowd. By adopting a cartoonish look and mixing their core of bop with novelties (“Tequila”), rap (“Spadina Bus”), and other genres (“Demon Reggae”), they allow an entry point for listeners who don't know Thelonius Monk from a hole in the wall. Few other Canadian jazz bands can regularly draw five hundred people to a local club date.

“If you want people to see you, then you have to work at it,” says Underhill. “There's times when you really need

to play ‘Tequila’ in order for the next tune to be effective. Certain elements of the audience have to feel comfortable, and there's a time to let them feel like there's a home base they can come back to. Then you can jump off and really explore some uncharted waters, and they'll have the confidence in you to follow. There are certain compromises, but in the end we still get to do the kind of music we want. And we get more people out to see it, and hopefully influence them some.”

The Demons are flexible enough to play to a hall full of rockers or a club full of jazz *aficionados*—though the purists among them might consider their compromise a kind of indignity.

“But why shouldn't a jazz act take advantage of everything the music industry can offer?,” asks new Demon bassist George Koller, who replaced Jim Vivian about a year ago. (At the same time, tenor and baritone sax man Pery White replaced Mike Murley. The splits were amicable; Vivian is playing sessions for the Unity label,

*continued*

## SHUFFLE DEMON EQUIPMENT SPECS

**RICHARD UNDERHILL**—I play a Selmer Super Sax alto 1932 vintage, which I traded my soprano sax for on a whim at a jam session (a jazz thing to do, I guess). My mouthpiece, which I borrowed from my friend Gary five years ago, is a Wolfe Tayne #7. Originally, my ligature was a home-made piece of velcro, but I now use a Rovner.

My other horns include: a 1928 Selmer (low Bb) baritone (which, coincidentally, I traded my tenor sax for via the Buy & Sell) with a Berg Larsen mouthpiece; an old King Saxello, with a Selmer 8\* metal Mouthpiece; and a Paul Lukeman autographed beer can (soprano) saxophone (the Lukophone) which, much to the chagrin of the inventor, I occasionally light on fire. On all my horns, I use Rico “normale” #4 reeds or whatever's inexpensive and available. Remember, plastic reeds are environmentally unfriendly.

**PERRY WHITE**—I play a late '40s Selmer Balanced Action tenor with an Otto

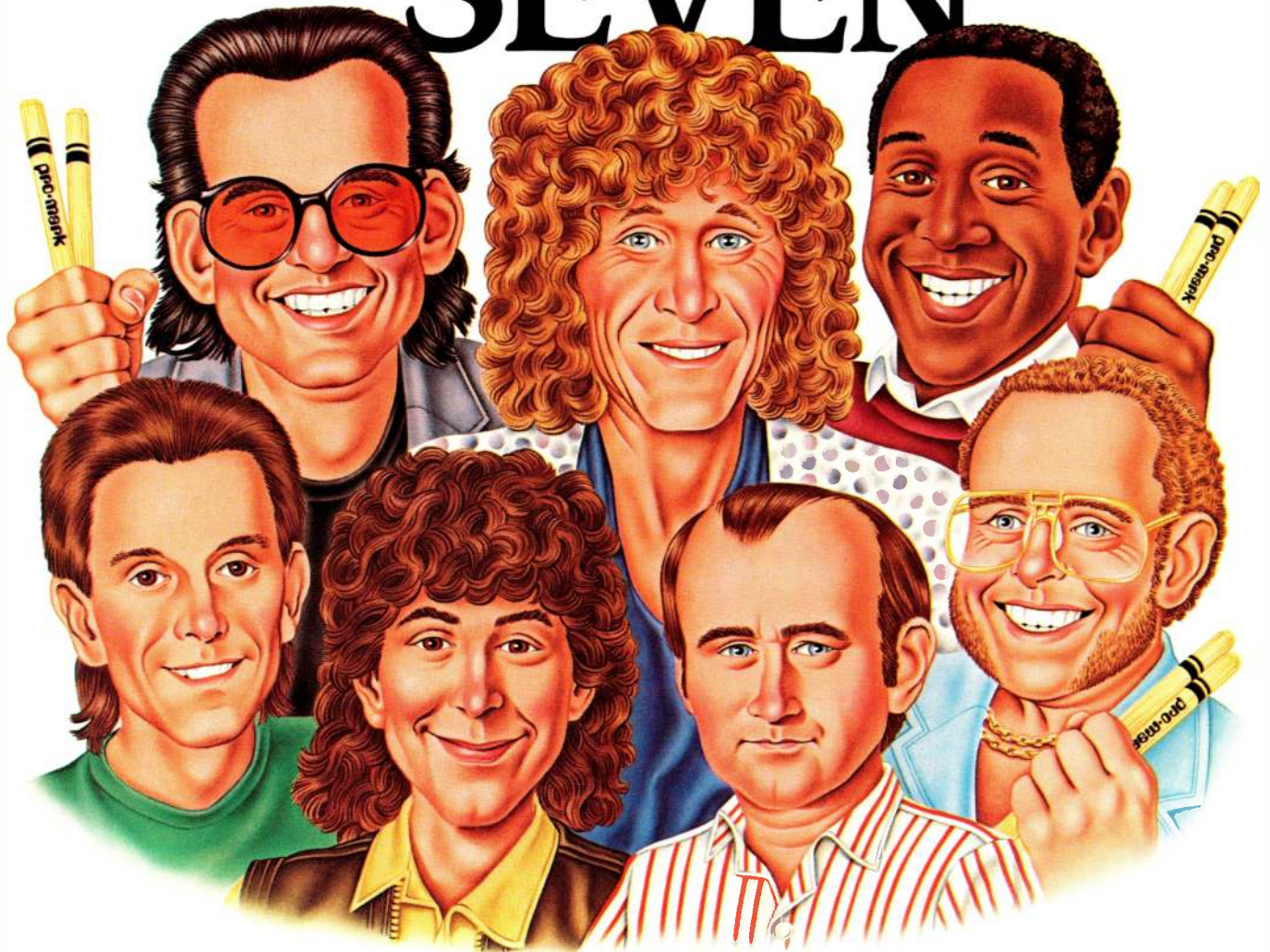
Link 10 star metal mouthpiece and LaVoz medium hard cane reeds. When the Demons aren't on the road I play a Selmer early '60s Low A baritone with a rubber Otto Link 8 star and Rico Royale #5 reeds (on the road I use Rich's bari).

**DAVID PARKER**—I play a Selmer super balanced action tenor circa 1952. I use an Otto Link metal 8 mouthpiece, with Bari plastic reeds (hard). (Remember, save the marsh lands, use plastic reeds). My neck strap is customized with gaffers tape to give extra neck support. I have a really old silver Conn baritone which I just picked up (I can barely lift it, but I love the sound of it). I also play a Selmer Mark VI soprano, which has reworked left hand palm keys, but the price was right and, once again, I like the sound of it. I also play a 1928 Wilhelm Duerer fecit fiddle and I use a fiberglass bow which I traded my flute for with my friend Peter.

**GEORGE KOLLER**—I use a Gotz German-made acoustic bass, and Kuhn and Thomastic Spirocore strings. When not using my acoustic, I play a Fender Special Edition fretless bass, with Blue Steel medium light strings. I use various small amplifiers for stage monitors, but generally just go through the PA. I depend on the sound man's imagination to help take me into my altered states of improvising consciousness, so that I'm inspired to move my left foot onto the switch that ignites the smoke show (just kidding).

**STICH WYNSTON**—I play Gretsch drums, a four-piece jazz kit, old Zildjian cymbals, one ride and high hat only. You can make a lot of music on a small drum kit. But, when the opportunity arises, I like to play a variety of percussion instruments, including dumbek, gongs, bells, wind-chimes, triangle, goat nails, castanets, etc. I like to use every available sound in my environment (e.g: the floor, the ceiling, the plumbing, other Demons, etc..).

# THE MAGNIFICENT SEVEN



*Liberty DeVitto*

LIBERTY DEVITTO

*Tommy Aldridge*

TOMMY ALDRIDGE

*Billy Cobham*

BILLY COBHAM

*Carl Palmer*

CARL PALMER

*Simon Phillips*

SIMON PHILLIPS

*Phil Collins*

PHIL COLLINS

*Ed Shaughnessy*

ED SHAUGHNESSY

They're the Magnificent Seven. These world-famous jazz and rock drummers could choose anyone to make their drumsticks. They chose Pro-Mark. Their signatures say it all!

Pro-Mark's Autograph Series drumsticks are sold in the best music stores worldwide... and with no price increase! If unavailable at your favorite music store, call the Pro-Mark Drummer's Hotline free at 1-800-668-1920.

The Magnificent Seven...  
Our reputation is in their hands. And yours!



The World's Class Drumsticks

Distributed by: NOMAD Cases, 13250 Crowland Ave., RR #1, Welland, Ontario 1-416-384-2321

World Radio History



# SHUFFLE DEMONS

and Murley has released a solo album. Tenor player Dave Parker and drummer Stitch Wynston remain stalwart Demons.)

"Why not go after MuchMusic, media and all of that?," Koller asks. "A lot of jazz acts don't pursue that. I think The Demons indirectly help 'pure' jazz. What we do opens doors."

The Demons' approach has also opened up their cash flow. One 1988 report claimed that their annual gross income is a "modest six-figure sum." "But I have a modest five-figure debt that I'm carrying!" Underhill laughs. "We do make some money, but when it gets percolated through—like spending \$20,000 or so for our new album—we end up in debt."

That new album—*What Do You Want?*—is a double-length mix of previously unrecorded live tracks (cut at Toronto's Clinton Tavern) and studio sessions (laid down at Hamilton's Grant Avenue Studio), and it's being released only on cassette and CD. The tunes vary from hearty, humorous vocal rap ("Pavin' My Road") to largely improvisational bop ("Mr. Suso") to the lowdown blues ("Sometimes You

Feel Like That"). It's a little more polished than before, and the live recording shows how much The Demons have learned about mic technique since they moved from street corner to club stage.

"We used group and overhead mics as well as our individual ones," says Underhill. "So we got more of a group sound, instead of that boxy, defined sound that you often get from miking the bell of the horn. The problem with radio mics is that often you'll be trying stuff off-mic that you don't want picked up. And when you want to play loud or head for that high note, you've got to back away."

The Demons hew closely to their improvisational skills, developed over years of playing together. Their tunes are loosely arranged, but every player gets a chance to stretch out on his vintage Selmer, whether alone or in combination with other players. The band members keep their chops up with outside projects (Wynston drummed on Jane Siberry's last album; Underhill has an improv duo with trombonist Tom Walsh called *Comprovisé*). And their abilities have

been nurtured by writing together.

"Someone will bring in a tune they've really worked on," says Underhill. "So you want to be respectful. But you also want to inject your own stuff into it. I prefer when more people participate in the writing experience. The more good ideas that meet, the stronger the tune can be."

On tour, with the quintet travelling for hours at a time in their van, or fooling around during sound check, there are ample opportunities for composition. Removed from the expectations of their hometown audience, the Demons can afford more casual experimentation—like rehearsing a brand-new tune in sound check and playing it onstage that night.

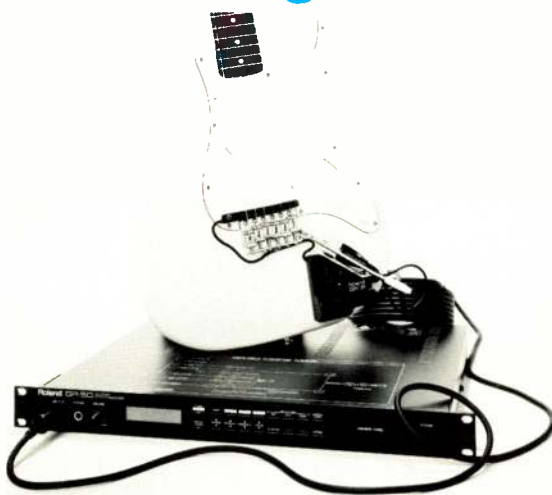
"We feel comfortable enough together to break our own rules," says Underhill. "Surprisingly enough, when we're improvising, we don't land on each other's toes. We know that when we go out on the tightrope and somebody happens to fall, it's just another bit of inspiration we can work with."

"That's what makes it real for me," says Underhill, summarizing The Demon approach. "When I hear music that's heavily MIDI-oriented, I know there aren't going to be any funky notes."

"And that," he laughs, "is the thing I live for!"

CM

To make it...  
you need the right connections.



Fast Tracking

Easy to use

Multi-timbral

L/A Sound Source

Optional Sound Library

Affordable

The GR-50 Guitar Synthesizer

Roland

for more info write or fax us at: 13880 Mayfield Place, Richmond, B.C. V6V 2E4 FAX: (604) 270-6552



# GUITARISTS IN CANADA

By Michael McClosky

## WHAT THEY USE AND WHY



Classical guitarist Norbert Kraft

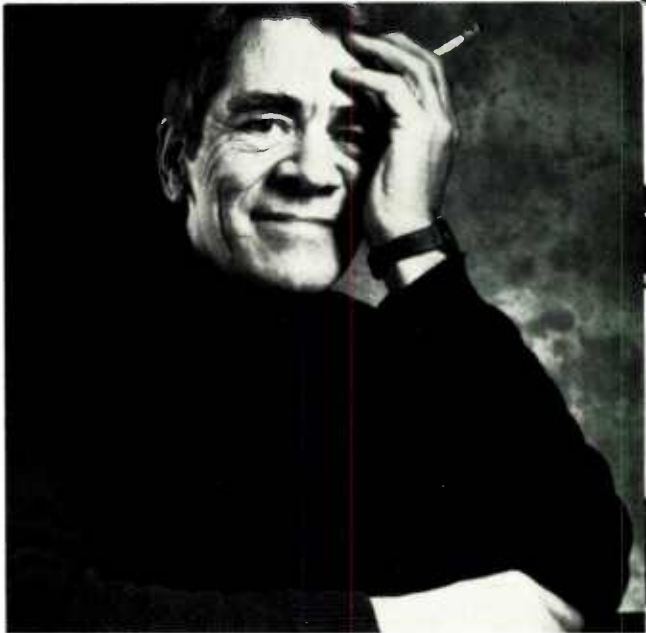


PHOTO: TIM BICKERT

Jazz guitarist Ed Bickert

It's been a long time since guitar players first "plugged in", thereby changing the course of music history. But even more surprising than the way things have changed is the way things have stayed the same. Guitarists have always maintained a uniquely personal approach to their instruments. Unlike keyboardists, who have often changed their entire setups with each new advance in technology, guitarists have remained close to the traditions of their instrument, making a change only when it suits their individual needs. Sure, there are players out there who keep up with every "flavour-of-the-month" in new gear, but the Fender Stratocaster, a guitar designed in 1954, is hardly obsolete. Everything a guitar player uses, from guitars to effects to amplification, is subject to his or her own ideas of feel, sound and convenience.

### ■ THE APPROPRIATE AXE ■

No instrumentalist has a wider range of

instruments to choose from than the guitarist. Acoustic, electric, solid-body, semi-hollow—the choices are compounded by the fact that in the right player's hands, no guitar ever really goes out of style.

For some players, their style dictates their choice of instrument.

"My first electric guitar was a Telecaster," says Luba's Jeff Smallwood. "I bought it new and I didn't know it at the time, but it was a real dog—it came out of the case howling! It had a stiff feeling and it didn't have much sustain. But I didn't know that so I took it home and played on it like that. And as a result, I developed a real staccato style of playing. I thought that's how it worked.

"Over the years, I bought new guitars and I played all kinds—Les Pauls, Strats—but I always came back to the Telecasters. If a guitar is not a little bit of a struggle to play, it just doesn't sound like me!"

From the "If-it-ain't-broke-don't-fix-

it" school, there's jazz legend Ed Bickert. "I bought my Telecaster new in about '65 or '66, for practical reasons. You don't get feedback problems, it doesn't get damaged in travel, and it's simple to operate, which kind of suits me because I'm not into complicated machines. It's not the ideal jazz guitar, but it works!"

The "one-guitar-that-works" theory is also subscribed to by Frank Marino. "Mainly I'm using a Gibson SG, the old SG Les Pauls that were made in '61. They have a specific feel to the neck, which is something I like, but they don't stay in tune very well."

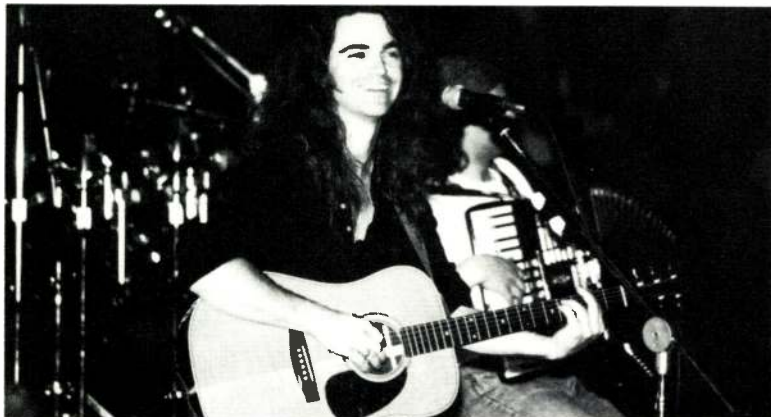
In an effort to improve the situation, Frank turned to Joe Kovacic, the man behind Lado guitars.

"He had never made SGs. The Lado guitars are based on a bolt-on neck, 'Strat'-style. But I had said to him, well I would like to have SGs—that type of body shape, and that type of neck.

*continued*

# GUITARISTS...

PHOTO: MARKO SHARK



Jeff Smallwood (Luba)



Frank Marino

PHOTO: KEITH MARKEY



Rik Emmett



A selection of Fender Stratocasters and Telecasters

"So he made me these two guitars, and I've honestly come to like them quite a bit. One of them, with Bill Lawrence pickups in it, has addressed a problem that was bothering me for a long time. I'm a bass pickup player—I like to play my leads on the rhythm pickup. The problem on my old SGs was that on the bass pickup it was too bassy, and on the treble pickup it was too trebly. I would roll off the bass on my amp to get a good sound with the bass pickup and when I switched to the treble pickup in the middle of a lead, all the bottom would drop out. For some reason, on the Lado, I can play on the bass pickup and set everything up for that nice sweet, round tone, and then go to the treble pickup and it sounds exactly like the bass pickup, but brighter."

"So I don't know. I might just start playing it a lot more, live."

You can have a main axe and turn to a variety of other guitars to vary your sound.

Rik Emmett, in the studio recently to record his solo debut album, found himself employing practically his entire guitar collection in an effort to create unique sounds.

"Primarily I use a Yamaha RGX 1220 that was made for me, but is relatively stock. I put EMG pickups in it and it also has an EMG SPC control; and it has a boost in it as well.

"I also use a Les Paul Custom, a Fender Strat Plus with the Lace Sensor pickups in it, and a Steinberger with the Trans-trem.

"In the studio I used a Yamaha AE-2000, which is sort of like an old Gibson Super 400-type idea. Live, there's problems because it howls and screams, you know, it doesn't give much mercy in a live, high-volume situation; but in the studio it's great. I love playing those kind of guitars.

"I still use my Framus Akkerman. It's like a semi-acoustic arch-top guitar with a short scale-length, and I have a couple of Teles that I like. One is like an Esquire

that someone has since stuck a pickup in the front end of. It's one of those brown sunburst ones with a rosewood board. I also have a Tele from about '66 or '67, a maple neck one.

"I have about 40 guitars that at different times I might use for specialty things—everything from slide guitars to Dobros to old jazz arch-tops."

Rik has found that the recording studio offers opportunities to use his guitars in unexpected ways.

"Sometimes guitars will really surprise you in the studio. A good example of that is that a lot of the guitars on the *Who's Next* album were done on Gretsch guitars, which are acoustic-electrics, and Pete Townsend used them for heavy power chords.

"On my new record I did the same kind of thing—I used a jazz guitar to do power chord kinds of things. I miked it acoustically so you'd get that kind of snap of the pick on the strings, and then run the amp off in another room to get

# IN CANADA

PHOTO: MARKO SHARK



Joe Kovacic of Lado Guitars with CM contributing writer Rich Chycki (Winter Rose)



Marshall's new 900 series of combos and stacks.



Rexx 1602 and 601 preamps with 1150 power amp and speaker cabinet



Honeymoon Suite's Derry Greban about to touch down on the fret board on his Kramer axe. (Note tire tracks...)

the power, then run another line that was giving us the direct signal and then mix those all together to create a guitar sound that I hope is one that people will think is unique."

Classical guitarist Norbert Kraft has pursued a highly personal path towards finding the ultimate instrument for his music.

"In my student days I was playing on junky guitars—Mexican guitars and stuff—and actually made one, mostly to find out what's inside; and it turned out that the one I made was actually better than the kind of student guitar that I was playing on.

"The first real instrument that I had was a Ramirez that I bought from my teacher. It was regrettably run over by a car, as was I, and was subsequently repaired by John Larrivee, but it just didn't seem to have the same sound afterwards. I was comparing it to the guitars that Larrivee was producing at the time—this was the late '60s - and his guitars had a

more open, bigger sound.

"So I switched at that point and was playing Larrivees for a number of years. And then in about '76 I went to Chicago and over the course of two trips I brought back two Brazilian Rosewood Ramirezes. And that kind of initially opened my ears to a powerful instrument that also had subtlety and beauty of sound."

This led Norbert to search for even more power and projection. "I went to Yamaha, and found that they had a guitar that they were waiting for me to try out. At first I hated it. I recognized immediately that it had about twice the volume of the Ramirez and was twice as easy to play, but its voice was not as rich. Technically it was perfect, it was absolutely in tune, it was powerful, and it was dynamic in a way that I've never seen a guitar even since be dynamic. But it was lacking in the kind of sustain that you need to play really expressively and romantically, and I found myself having to change my repertoire to suit it.

"When I was in Spain in 1985 for the Segovia Competition, I travelled around and literally visited about 25 or 30 builders, and played their instruments. One of the builders, Paulino Bernabe, had a spruce guitar—I'd been playing cedar and had no intention of changing—and it was just an exquisite guitar. You'd play notes on it anywhere and the notes would resonate and seem to even grow in volume and character. So I had to buy it and bring it home.

"It's year by year getting warmer and more dimensional, so that's sort of my main guitar now."

## ■ AMPLIFIERS ■

### ■ THE POWER OF TRADITION ■

Every top player seems to be in agreement that the old tube amps are still the standard against which all amps, tube or solid state, must be judged. What differs among players are their methods of achieving that coveted sound in a rig that is also flexible and reliable.

"When I record I don't use any of the

# GUITARISTS

## THE ULTIMATE SINGER'S COMPANION

Improve your vocal skills and expand your repertoire by singing along with professionally recorded background tracks of the world's most popular songs. More than 2400 titles available. Cassette and CD Singing Machine models start at under \$100.



THE SINGING MACHINE™

THE SINGING MACHINE™

THE SINGING MACHINE™

THE SINGING MACHINE  
3447 Kennedy Rd., Unit 9,  
Scarborough, ON M1V 3S1  
(416) 754-SING FAX: (416) 297-1824

stuff that I use live," says Frank Marino. "I use a Marshall head and a 4 x 12 cabinet and that's all I use and it's all I've ever used to record with.

"My live setup is really designed to simulate my recorded sound. And I cannot simulate my recorded sound with the amp that I record with! Now, the setup I've been using for a quite a long time is a tube preamp built and modified by a guy named Richard Onslow. With that I use an Ashley MOSFET power amplifier. I was using an actual tube power amp for a long time, but it became extremely impractical to keep on carting this thing around, because it was so big, and it got so hot that tubes would blow up and fall out of the amp.

"I did some testing between the MOSFET power amp and the tube power amp, still using the tube preamp, and I really didn't find an appreciable difference in sound."

On the road with Luba, Jeff Smallwood is using two brand new Fender Twin Reverbs.

"I do all my own dynamics on stage, and that's why I use two amps. Each amp has two sounds. They're channel-switchable and I have a pedal with four buttons so that I can switch between amps and switch between channels. On one amp I have a reasonably soft crunchy sound and a pretty loud crunchy sound, and on the other amp I've got a real loud solo sound which is kind of dirty and a real loud solo sound which is clean. So really one amp is the solo amp and the other amp is the rhythm amp."

Rik Emmett, who also favours Marshall and Fender amps for studio work, is using solid-state components by Rexx Acoustics of Alberta in his live rig.

"I have a bunch of model 1602 units, and 601 units. The 1602 is a dual-channel and the 601 is a single-channel unit. They're all stock construction. I haven't had anything fancy done with them.

"The Rexx stuff, to me, is sort of state-of-the-art solid-state. They make what I consider to be the best effort towards having really high gain stages at the input stage, and a fair amount of flexibility in terms of tone construction.

"I think that generally my impression of solid-state versus tube is the same as everybody else's. Solid-state tends to be a little bit soft on the front end, it doesn't give you that sort of transparent top end, that treble, that especially a Marshall will give you.

"But, on the upside, solid-state is really, really reliable. You hardly ever blow it up. Marshalls blow up with regularity."

### ■ EFFECTIVE EFFECTS ■

It is in the area of effect processing that guitarists have shown the widest range of



CANADA'S ONLY RETAIL MUSIC WAREHOUSE

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

## NOW OPEN

- Canada's Largest Selection of Band Instruments & Accessories
- Canada's Largest Selection of Band Methods & Scores
- Canada's Largest Repair Shop & Rental Outlet of Band Instruments

ALL UNDER ONE ROOF AT THE

**Cosmo Music Warehouse  
BAND CENTRE**

(416) 770-5222  
(416) 324-2818  
(TORONTO LINE)

112 NEWKIRK RD. N.  
RICHMOND HILL, ONT  
CANADA L4C 3G3

9201 YONGE ST.  
RICHMOND HILL  
ONTARIO, CANADA  
L4C 6Z2  
(416) 889-6382  
(416) 324-2616  
TORONTO LINE



CHECK OUT OUR  
NEW CLEARANCE  
CENTRE AT  
OUR YONGE ST.  
LOCATION

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

LOTS OF FREE PARKING

experimentation. But in every approach, from plug-in-and-go to elaborate rack systems, the goal is still the same: to *enhance* the sound of the guitar, *not* to *change* it. Fuzztones, for the most part, are out. Players prefer the distortion characteristics of an overdriven amp or preamp. The popular effects, apart from the time-honoured wah-wah pedal, are time delay effects: reverb, chorus and delay. What differs from player to player are their means of connecting and switching the effects that they choose to employ.

"I finally got tired of things screwing up on me," says Honeymoon Suite's Derry Grehan, "like homemade pedal boards with frayed cords and things like that.

"So we were recording the last album in Los Angeles, and around the corner was Bob Bradshaw's place, so I decided to spend a little more money and get something that was going to work for me. It's basically just a pedal board and a patchbay, and he puts the whole rack together for you, according to your specifications. In my case it's a pretty small rack, because I don't use a lot of effects. But it's like a fifteen-button floorboard with LEDs, and in my rack I've got (Yamaha) SPX 90s, DDLs, other echo units and a Nady wireless transmitter. And he puts that all in a rack and wires it up.

"But the beauty of it is that I've been using it for about three or four years and it's never screwed up on me once. It's real easy to plug in and it always works. That's peace of mind for me because I can't stand when my stuff doesn't work."

Frank Marino had the most elaborate setup of anyone we talked to. "I have a loop in my preamp that has a stereo return. What I do is send the out from the preamp into a 12-into-6 matrix mixer, where any one of the twelve can go into any one of the six. And in that mixer, I route some of my effects in series and then go back to the preamp; and then I also split off and go through a couple of things in parallel, then go back to the mixer and back to the preamp, 'cause I found that some things sound a lot better and work a lot better in series than they do in parallel, and vice-versa.

"The things that I use in series are a Korg digital delay, an SPX 90 which I usually use only for the chorus program, and that all comes back stereo and goes to the preamp in stereo. Any reverb that I use, I'll put in parallel. When the SPX outputs come back, they go through two channels of the mixer and then out of the two outputs of the mixer back to the preamps. But they also get sent over to the reverb, in parallel, which gets mixed to the same outputs that go back to the preamp. And the reason that I do this is that I find it greatly aids the noise factor of the reverb. If you use the reverb in parallel, it's as good a quality reverb live as using the studio sort of effects.

**APPEARING  
NOW  
FROM  
Technics**



**FOUR NEW  
DIGITAL PIANOS**  
Starting from \$2195 M.S.L.

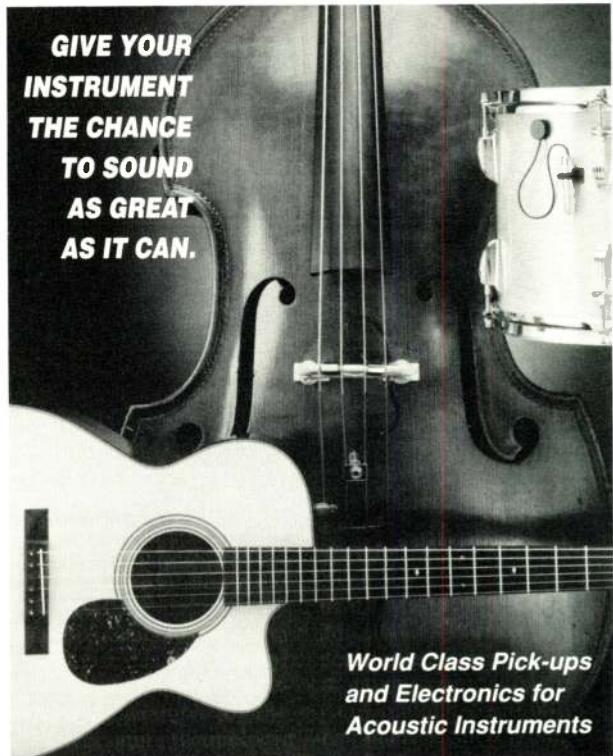


**SNEAK PREVIEW!  
AT A  
TECHNICS  
DEALER NEAR YOU**

**A Presentation of  
Technics**  
MUSIC · CANADA · LTD.  
A Division of  
GREAT WEST MUSIC (1987) LTD

For a dealer nearest you, write: Technics, 3331 Jacombs Road, Richmond, BC V6V 1Z6

**GIVE YOUR  
INSTRUMENT  
THE CHANCE  
TO SOUND  
AS GREAT  
AS IT CAN.**

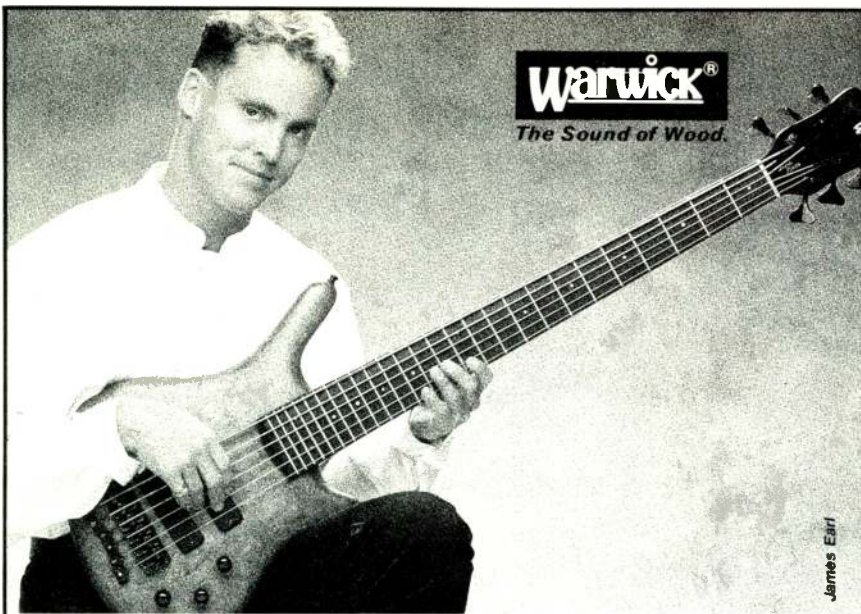


**World Class Pick-ups  
and Electronics for  
Acoustic Instruments**

**EXCLUSIVE CANADIAN DISTRIBUTION:  
WES-CAN MUSIC SUPPLIES  
2314-124th STREET  
WHITE ROCK, B.C. V4A 3M8  
Tel. (604) 538-6666 FAX (538-9414)**

**FISHMAN**  
TRANSDUCERS

# GUITARISTS



## Available exclusively at all Long & McQuade Stores:

925 Bloor St. W., Toronto, Ont. (416) 588-7886  
 828 Wilson Ave., Downsview, Ont. (416) 690-1625  
 1311 Tecumseh Rd. E., Windsor, Ont. (519) 252-3442  
 757 Corydon Ave., Winnipeg, Man. (204) 284-8992  
 445 Simcoe St. S., Oshawa, Ont. (416) 686-0663  
 10204-107th Ave., Edmonton, Alta. (403) 423-4448  
 1664 West 4th Ave., Vancouver, B.C. (604) 734-4886

2812 Quadra St., Victoria, B.C. (604) 384-3622  
 8790-120th St., Surrey, B.C. (604) 594-9421  
 1505-17th Ave. S.W., Calgary, Alta. (403) 244-5555  
 2424 Dewdney Ave., Regina, Sask. (306) 569-8501  
 437-2nd Ave. N., Saskatoon, Sask. (306) 664-1966  
 1744 Midland Ave., Scarborough, Ont. (416) 751-9709



PAUL GRAHAM  
 GS212 DOYLE AMP RACK

## DOYLE CUSTOM ENCLOSURES

As well as being a serious musician it is Paul Graham's job to be an expert on guitar amplification and monitoring systems. (Steve's Music Toronto.) When it came time for Paul to choose his own personal system he chose a **Doyle GS212** cab and amp rack.

If you listen and look closely at every speaker cabinet available, I am confident you'll make the same decision.

Sincerely yours,

Gerard Doyle  
 President

Steve's Music (Toronto) 416-593-8888  
 12th Fret (Toronto) 416-694-8162  
 Music Plex (Brampton) 416-455-2222  
 Palmer Audio (Guelph) 519-821-4455  
 Doyle Custom Enclosures  
 (Factory) 416-755-9101

"Other than that, there's a Roland Chorus/Echo unit stuck in there in parallel which I might turn on once in the night."

On the other end of the spectrum, Ed Bickert uses no effects at all, and Jeff Smallwood's signal goes to a 1961 Vox wah-wah pedal, and then straight into his Twin Reverbs.

"Sometimes," says Jeff, "I'll use an Ibanez DM1000 digital delay, because it's kind of dirty sounding. It's not very high-tech, and it's got just a little distortion in the delay that makes it sound a little warmer. I'm not a fanatic for older equipment, but there's just some character in it that I can't seem to get out of new stuff."

### ■ A CAUTION FOR THE FUTURE ■

As guitar technology catches up with keyboard technology, will guitarists maintain the identity of their sound?

Frank Marino sounds a cautionary note for the modern player. "A lot of guitar players feel sort of left behind the keyboard players, because keyboard players have all these things, and now they're making MIDI-programmable guitar preamps. I'm afraid, though, that what's going to happen to the guitarist's approach to his equipment is the same thing that's happened to the guitarist's approach to his playing. I hate to sound like an old fart, but it used to be that guitarists were into their playing for the feel of what they played, and then it became paramount to be absolutely, technically perfect. And what's come out of it is that the priority was put far too much on that, at the risk of losing everything else.

"As the guitarist begins looking for the perfection of the amplifier through devices such as MIDI, programmable EQs and programmable channels, that's going to take on the same proportion of problems. You're going to see guitarists making minute changes in their settings for virtually ever line. If the sound is there, if it's round and it's thick and it gives the music texture, I don't think you have to be plugging things in and changing things all night long. I think there's a danger that that might end up happening. It might become normal. That's why I stay away from that. I'd rather have an amp with a treble control and a bass control than an amp with fifty million buttons. Because if you give me fifty million buttons, I'm sure gonna find a way to use 'em all!"

In the years to come, guitarists will be faced with a mind-boggling assortment of new options, but if we stay true to our individuality, if we remember to be players instead of programmers, we can have the best of both worlds.

**CM**



# Secrets of a Good Performance

by Diana Yampolsky

**P**roper voice development must follow very specific criteria. By that I mean a certain structure, set of standards or sequence of steps we use to build sound properly. Just as a ballet dancer must use certain muscles, movement and thinking for her dance, so a singer must be just as specific in the mechanical production of sound.

Since most people approach singing in a haphazard or incorrect way, many problems result; and while outlining the proper design for the physical mechanics of singing, I would like also to clarify what is by far the most common problem among singers—over-dependence on the vocal cords for sound production.

Initially any note that is being sung must have its start at the vocal cords. You can consider it like strumming the strings of a guitar. The vocal cord is "strummed" by the voice and the sound begins. Unfortunately, the way most singers continue the sound of that note is to go to the vocal cords and "strum" them again and again and again. This not only limits their power, range and tonal quality but could damage their vocal cords, depending of course on how much they work on their voice.

The proper way to use the voice is to lift the sound using the facial muscles in conjunction with the abdominals once the initial "strum" of the note has been made on the vocal cords. So, as the abdominals and facial muscles lift the sound, it is pushed up to and across the upper palate and projected outward, delivering the singer's message to their audience.

The diaphragm must act as a support or foundation for the voice, just as a house needs its foundation. Many singers confuse this with relying excessively on it, or "singing from the diaphragm," which is totally false and will result again in excessive use of the vocal cords and poor quality sound production. Once the diaphragm is used in conjunction with the facial muscles, the sound can be lifted properly and projected outward without any strain on the vocal cords. For rock or heavy metal singers this is especially important, since the demands of their style of music on the vocal cords

are greater than any other.

Another major area is the proper development and use of the abdominal muscles. Most people have poorly-developed abdominals (not just singers, either), and for singers this can limit their progress as much as under-developed vocal cords. Exercises such as situps, using a slant board (doing situps on an inclined surface), various types of calisthenics or even yoga can develop these muscles, but there's more to it than that. You must know how to use these muscles properly in singing. Just knowing the theory about it is not enough, either. To use the dancing analogy again, the dancer can exercise until she is in top physical condition, listen to the best coach and read the best books available, but it doesn't mean she will be able to dance. So it is with the singer. Until singers understand what is required of their physical equipment and has muscles that can anticipate those demands, they must practice putting everything into play. It's like having all the pieces of a puzzle and knowing where they go; you still have to physically put those pieces into place before the picture is complete.

By the way, as a footnote I personally feel that instruction in breathing in singing is totally unnecessary, since proper breathing will naturally follow proper use of the musculature. So develop the muscles and use them properly, and proper breathing will be there.

I can't stress this point enough. Proper, powerful singing is a complex and abstract procedure at best, but you can make significant gains in your ability if you use your muscles in symphony with each other. In other words, once the musculature can support the demanding activity required and the singer is aware of the professional standards required to use those muscles properly, he or she must incorporate all of this simultaneously by lifting, placing, projecting and delivering the message to their audience.

*Diana Yampolsky, director of the Royans School for the Musical Performing Arts, has perfected a vocal technique which has enabled many singers to reach a semi-professional or professional level.*

FOR CRYING OUT LOUD,  
GET AHEAD

*Game*

LOUDSPEAKERS

EQUITY  
SOUND  
INVESTMENTS

629 Eastern Avenue.  
Unit 2, Toronto, ON  
M4M 1E4  
(416) 465 4888

## Some Straight Talk About The MUSIC BUSINESS

You won't find a more brutally honest and sincere book on the business of music. From the start, Mona Coxson warns her readers about unethical booking agents, dishonest personal managers, and small-time recording personnel who promise the moon and stars one night and go out of business the next. To survive in this unique and competitive industry, you must learn as much as you can about the music business...starting with **Some Straight Talk About The Music Business**. The essential handbook to a long, rewarding career in the music business. Order your copy today!

Send \$19.95 plus \$2.00 postage & handling to: CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 or call (416) 485-1049. VISA, MC or Am/Ex accepted.

NOW OVER 3500 SONGS!

**YOU SING THE HITS**



### PROFESSIONAL BACKGROUND TRACKS

to just about every great song of today, the '60s, '70s & '80s, Country, Pops, Standards. Over 2000 songs from Tiffany to Randy Travis. Recorded on BASF chrome cassettes with removable vocals plus lyrics and Stereo background tracks.

Write for your free catalogue and name of nearest dealer.

Mayfair Music Publications Inc., Unit 209,  
2600 John St., Markham, ON L3R 2W4

## Brass Takes In The Studio

by Mitchell Kitz

All of us brass players, no matter what tradition we subscribe to, grow up working on technique and tone dedicated to live acoustic performance. Never did our forefathers tell us that a lot of our playing would not be for approving throngs of money-tossing patrons, but for magnetic tape that applauds for no one. The recording studio has been home to many brass players for decades, but still it has an aura of mystery and menace for players unfamiliar with the studio environment.

In these days of near-perfect sampling and MIDI, why would anyone give the call to a brass player?

Some producers appreciate the human 'feel' of a real brass player. Also, many characteristic articulations and effects that are common to brass instruments are very difficult to program and even more difficult to sample. It is important to keep this in mind when doing a session. Many producers want punch and energy in the live brass parts, and are willing to sacrifice precision and intonation to achieve it. It is most impor-

tant to always be open to what is expected from you for the recording.

There are elements of successful studio playing that you, the brass player, should keep in mind when recording.

The first thing is to get used to hearing your sound coming back to you in the headphones. Some players pull one of the headphone speakers off their ear so that they can still hear acoustically. I do not condone this technique, because as a producer I feel that you should hear your sound as it blends with the music, the way it goes down to tape.

You will have to develop a whole new sense of balance through the headphones as you place your sound in the mix. Trombone players may be able to hear a subdued trumpet section, and trumpet players will finally be able to hear something else! As long as you keep your ears open, and mentally adjust, things will go smoothly.

A big adjustment (and sometimes a shock) is to hear your sound so direct and full. I personally feel that this is something that can be taken advantage

of by brass players. You can easily colour your tone and create wonderful, subtle shadings that would not go far past your bell in a live situation. Some great examples of this are Miles Davis' recordings with the Harmon mute.

All engineers would agree with me that a good studio brass player needs to play with consistent volume and in a relatively steady position. It makes the engineers work difficult if he/she is constantly adjusting recording levels and microphones.

By combining these ideas with a relaxed, calm approach to the music you will be able to leave behind a legacy of solid recording work. I believe that the recording studio presents a world of recording possibilities, and that the potential for self-expression and enjoyment is bound only by the limits of your imagination.

*Mitchell Kitz is a trombonist/producer/recording artist. He leads his own project, Primitive Fire, whose dark music combines electronic and acoustic instruments in a unique style.*

### 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

## How to get more people to listen to you.



PREZMITH ENGINEERING 50 CARROLL ST., STE. #304, TORONTO M4M 3G3 (416) 461-4891

# Johnny Ferreira: Colin James' Horn "Section"

by David Henman

Although he started out on an accordion (his father's idea), playing at weddings, family gatherings and restaurant gigs, Johnny Ferreira discovered at seventeen that he liked the sound of the saxophone. "I was hearing sax all the time on FM radio," says Ferreira from his room at The Mayflower Hotel in New York city. "I thought: That's it, that's the voice I like. I rented a tenor sax from Long & McQuade in Vancouver when they were still renting horns.

"They sold me an awful student model King for two or three hundred bucks. That lasted me a summer or two. Then high school was over and I said, Hey, I'm not going to be a carpenter!" Ferreira's music teacher brought him a Selmer Mark VII back from a trip to France. "This was the first year they came out and all the other sax players hated them because they were new and the Mark VI was the standard. I was always into rock, so I got more of a rock sound from the Mark VII; the other guys were mostly playing jazz. I still have it.

"Doug Johnson (Loverboy) recently sold me his early sixties Mark VI. It's a beautiful horn."

Ferreira started out learning by ear, copping licks from The Average White Band ("Pick Up The Pieces"), Tower of Power and so on, although he did enroll in a two-week summertime band course "because, I mean, I didn't even know how to put it together. I put it together wrong the first time, if you can believe that. I went there to learn about reeds, why you have to lick your reed and get it wet, how you put it on the mouthpiece...the basics. Sax is so easy to finger that in a couple of days you've got all the notes down. Then the hard part comes, of course, of trying not to sound like a sick duck. That takes a couple of years."

Ferreira's teacher was "from the classical end of things. He'd sit in with the Vancouver Symphony. He played alto. His quartet did a lunch hour thing at our high school, and I thought they were great so I got his phone number. It took him about six months to 'unteach' me the bad habits I had picked up learning on my own, embouchure stuff—sax is a funny animal, you know—things that I don't even think about now, like breathing, where your air comes from, how your lips should be placed, fingering

things, exercises...basic stuff that you sort of stumble over when you're by yourself."

After a year in college in the late seventies Ferreira put a band together with a few mates. "We had so much work that September rolled around and none of us went back to college." He got into doing session work with "everybody from D.O.A. to the Headpins to Annette Ducharme," as well as playing in a band called Pointed Sticks, whose manager was Steve Macklam.

Macklam became Colin James' personal manager, and job one was to put a band together around him. At the time Colin was Billy Cowsill's guitar player. (Remember The Cowsills?) Johnny and Colin started showing up at each other's gigs and becoming "musical friends."

One of the high points of working with Colin has been going to Memphis to record *Sudden Stop*, the new album, where Johnny had the opportunity of working with The Memphis Horns: Andrew Love (tenor sax) and Wayne Jackson (trumpet). "These guys are on half of everybody's record collections. They've played with The Doobie Brothers, The Fabulous Thunderbirds, Joe Cocker, Otis Redding, Aretha Franklin...it just never stops. They were in Redding's band, played on Aretha's 'Respect', and now perform with The Robert Cray Band semi-regularly."

Did they pass on any advice? "First thing," relates Ferreira, "no vibrato. In a section, it makes for more complicated intonation problems—you can get a more uniform sound with no vibrato. With those guys it was the basic stuff—not too much harmony, just double up; octaves, the odd harmony—real meat-

and-potatoes simplicity, which works in rock."

In order to perform these parts live, Johnny "got the tracks from our master tape onto a DAT tape and made samples out of the horn sounds, so in other words I've got access to the horn sounds—I can replay them on the keyboard; I can play those horn lines like we played them in the studio, with those sounds."

Johnny uses a Nady wireless system with a Shure mic. His main horn is his early sixties Selmer Mark VI. He got his mouthpiece from Dave Guardala, a well-known custom mouthpiece maker from New York. ("He made Michael Brecker's mouthpiece.") Johnny's is a Michael Brecker model: "It's a very wide, open mouthpiece—very bright—great for the kind of playing I do, R&B and rock. It's great for the studio. It's great for those romantic lows as well as those wailing, screaming notes on top. He sent me a reed with the mouthpiece. Nobody ever does that. He explained about reeds to me, and told me this one worked best with his mouthpiece. It's a Vandoren Jazz Cut. A lot of rock and jazz players have shied away from Vandoren because they were a classical-oriented reed. Vandoren probably knew this and made a Jazz Cut, which is a thinner cut. You don't have to shave off the tips or monkey with it. Classical players sit down and literally make their own reeds; they get a chunk of cane and start whittling away."

Listen to Johnny's playing on *Sudden Stop*, the new Colin James album on Virgin or, even better, see them live when they tour Canada this year.



Johnny Ferreira (L) and Colin James.

## MIDI Songwriting Made Difficult

by Don Breithaupt

Any keyboard player or MIDI studio owner will tell you, there's not much they miss about the old days. Playing a gig meant hauling a hefty B3 or Fender Rhodes up a flight of stairs. Recording meant paying someone else to record an arrangement you couldn't test until you got into the studio. Monophonic synthesizers walked the earth, playing the one-note samba.

As you know, keyboard polyphony, portability and affordability, as well as home recording technology, have come a long way since those dark days. By now, many people have forgotten how they wrote songs before they could move sections around at will or transpose the whole tune with the touch of a mouse. It's kind of...easy now, isn't it?

Well, no, it's not. No matter how easy it has become to put together something that sounds like a record, writing songs hasn't gotten any easier. In fact, with all the tricks we have at our disposal—tricks that would have seemed impossible only ten years ago—writing songs may have actually gotten harder. Why?

Because the limitations of the old days had one advantage: they encouraged people to differentiate between recording artists based on the songs they recorded, not on their recording budgets. Back then, it was easier to focus on the song itself. But enough philosophizing.

- When you're sequencing your new song (half-finished or not), try starting with a scratch piano track and arranging around it. Building the whole track from a heartfelt single performance encourages you to maintain dynamics. Songs that start from a one-bar loop tend to stay at one dynamic level simply because you're competing with a constant bed throughout. If you're lucky, your one-bar loop turns into *Rhythm Nation*. If you're not, everyone says, "Hey. A one-bar loop."

Also, staying true to your piano track will steer you away from the cut-and-paste mentality that computer compositions often exhibit. When you're done, you can probably erase or mute the piano track. It has served its purpose.

- If the piano-first method doesn't feel

natural, go ahead—arrange everything your usual way. But before you decide you're finished, assign everything but the drums to one all-purpose sound. In the absence of sparkling, competing timbres, you will be left with what you wrote, not what you bought. You may find that you were creating those winning moments (i.e. your big chorus) with patch changes, fancy sequencing or sheer density. How about a change in vocal range, a melodic twist or a lyric that crystallizes the whole song instead?

- One last thought: even if MIDI block-by-block song construction remains your chosen method, try the acid test when you're through. Open a file. Set the click to the same tempo as your new song. Put your melody on one track. Put your bassline, pared down to its basic harmonic rhythm, on another. Now ask yourself: Do the pulse, melody and root motion sound like music? If not, your equipment has fooled you. You wouldn't have made the same mistake sitting at a piano or playing one patch on your controller.

### 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 • Techniques 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, 5787 Marine Dr., Burnaby, BC V5J 3H1 (604) 430-4092

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

## ALAIN CARON AND



HAMILTON: (416)522-1582 Fax: (416)528-5667

(01)33-56-21-48-48  
FRANCE:

## GUITARS

MONTREAL: (514)281-9820 Fax:(514)281-1884

# A Look At The Options

by Tony Scolieri

**W**ell you finally did it! After a long, painstaking search, you've got 'the band' together. You've spent months writing, recording, rehearsing and eating pizza in order to get sharp and tight. And to top it all off, you've even got your first gig! But now an unexpected problem has reared its ugly head: You need a PA! The club you're booked in doesn't have a house PA, and the DJ system can't be used. Believe me, this is a common situation. Well, regardless, you'll have to deal with this problem, so here are your options and their results.

## Option One: Buy A PA

If you don't know much about PA systems, you should learn. Do this with all of your options, but especially if you're going to go this route, because as the saying goes, "Let the buyer beware." Research the market, know what is available and at what price range; compare products and servicing. Buying a PA isn't a good move if you're on a shoe string budget, because it gets expensive, and if you try to save money by purchasing "cheap stuff" you are in for trouble. A good PA system is costly, more than I care to mention. Even if you decide to split the cost among the band members, who knows what may happen a year down the road when the band splits up or members change. God forbid.

Also, PA equipment is no exception to technical upgrading. Changes and improvements in products occur every year, so it's possible that the PA you

bought three years ago is just not cutting it anymore. Servicing is also a problem. Chances are your PA will go through a lot of abuse, especially if you're gigging enough to justify buying one, so make sure that when your amp goes DC or a horn blows in your speaker cabinet, there's no problem getting them fixed.

## Option Two: Rent a PA

Now this is a very good idea, especially if you're new to the PA world. If you are new and don't have time to learn, then I hope you have a friend or a friend of a friend who can give you good advice and accompany you to the rental outfit. The beauty of renting, of course, is that you can get a system for your gigs without having to fork out a lot of money. But as usual, you get what you pay for.

To keep your rental cost within reason, rental outfits have to stock used and sometimes low-end gear, but if you go to bigger rental places the selection is usually better. Keep in mind that when you do rent, YOU are responsible for all damages, YOU have to pick it up and bring it back on time, YOU have to transport it, YOU have to operate it, etc. I used to work in the rental department of a major music store and I seldom saw customers who were still all smiles when they returned the equipment.

## Option Three: Hire A PA Company

Now imagine this: All those problems listed in options one and two are totally eliminated. "What?" you say, "Can it be

possible?" The answer is obvious. Just hire someone else to deal with those problems. That's the job of a sound company. A sound company is hired to provide, deliver, setup, operate, teardown and return a PA system. You never have to touch the PA or worry about how to get a good mix. Of course, if you hire a sound company, this means having to pay for the service as well as the gear. It's like hiring roadies, a sound tech and the equipment all in one shot; so it's more expensive than renting, but the results are worth it. The gear you get is usually better since most sound companies tend to use only high-end gear. You get a professional sound man operating the system as well, so if there is a problem, he can fix it before the show starts and can get the best sound possible out of the system. Just as you should learn about PA systems before taking an option, you should research sound companies, too. Reputation, equipment and price should all be considered. If you have a friend who knows his stuff, ask him to help you choose a company. Sound companies rent out their equipment and usually have better gear than regular outlets.

So examine each option carefully; each has its pros and cons. Look at what's best for your needs, your budget and your sanity!

*Tony Scolieri is an employee of Master Plan Productions in Toronto, which has done work for Beatlemania, Louisa Florio, Frozen Ghost, Tony Springer and MuchMusic (Test Pattern).*

**GET  
THE  
GOODS**



For more information on products or services advertised in this issue, use the reader service card opposite page 55.

## BRASILLIA



The Ultra Thin Stone Pick Handcrafted from the Finest Brazilian Agate  
Guaranteed From Edge Wear

Gives a tone with **incredible presence** and richness not obtainable from conventional flexible picks. The ultimate sound for the rock and jazz guitarist. Thin and comfortable to hold. Made in popular shapes and sizes.

Order by size number. Wholesale lots available. List-\$8.00 U.S per pick. Includes tax and shipping.

Send check or money order to: Brasillia, Dept. G, 826-39th Avenue,  
San Francisco, CA 94121.

Retail enquiries welcome. Call (415) 386-0166

# The Four-Track Studio

## Part Three: The Mixdown

by Brad Murphy

This is the most critical stage of the recording process. It is the final blend of all the pre-planned work you have done. I visualize the mix as a three-dimensional multi-coloured jigsaw puzzle, where all the pieces must be fit or blended together in one sound scape. As well as combining reds and blues to get purples, there are hills, plateaus and valleys of sound. I only mention this because sometimes if you have a visual perspective of what you are hearing, it will change your whole attitude and give you more ways of approaching this process.

When mixing, your reference is your monitors. Knowing your monitors and the peculiarities of the acoustics in your room is critical. Most of us can't afford to have to our listening space computer tuned. For this reason we must, through trial and error, learn to compensate for the room resonances, standing waves and coloured monitors. It is very helpful to play many records and tapes over your system and try to assimilate that sound. Another helper is a car stereo or other listening places you might have where you are very familiar with the sound. This may seem fairly primitive, but I know top flight professionals who still give a mix the acid test over their car hi-fi. If it sounds good in one or two different settings, chances are it will sound good on the A & R rep's setup.

It is also valuable to use headphones when mixing. They are helpful in determining stereo placement of an instrument and the stereo placement of any processing. It has been my experience that effects such as reverb or echo always sound more present in the phones than over monitor speakers. This can be compensated for by a little over-emphasis.

On my four-channel mixer, I have one stereo auxiliary send for effects. With this I can send to one stereo effect or two mono effects and return them to the auxiliary receive. What I did at one time was to set up two effects that worked well together and panned one hard left and one hard right. The instrument that worked well with the left effect I would pan right, and vice versa. The vocal went in the centre with perhaps a touch of both effects on it. This gave the program a broad, full sound. Don't forget that if you have insert points on your mixer

you can insert EQ, echo or compression on any track. Effects done this way will only appear in mono over top of the instrument you are processing.

A better system is to rent a small six or eight-channel stereo mixer. Now you use your regular effects send on each channel of the four-track mixer for one or two effects, and add more. This is done, assuming you have this facility, by

***"Producing a quality four-track recording is entirely dependent on keeping a high standard of quality control throughout the entire process. Each link in the chain must be as strong as the next."***

using the 'tape out' port on each channel of the four-track mixer. Each track can be sent to its own separate processor and then returned in stereo to the outboard mixer. The stereo output of this mixer is then returned to an auxiliary receive on the four-track mixer. In this way any track can have its own stereo effect in the mix.

Before the actual mix, it is a good idea to check your tracks for unwanted noises. If these can possibly be wiped, do it now. The less you have to do during the mix the better. Never listen to anyone who says, "we'll fix it in the mix." You will be so busy fixing that you won't have time to build anything.

I usually start my mix by finding the best compression levels for the drum-bass track. If anything needs a little EQ I will fine tune that, too. I try to make the drums sound as clear, bright, present and spacious as possible. This really adds to the depth of the mix. From there it is a matter of experimentation with levels, EQ and effects on the additional tracks. You're only as limited as your imagination and persistence. Practice your mix a few times and become familiar with any fader riding, EQ changes and effects switching. Sometimes if you have recorded two or three different instruments at different places on one track, it is necessary to change a pan, an EQ, a level or an effect in mid song and then back again. This kind of juggling can get pretty tricky. A small map some-

times helps, but usually it must be memorized, because by the time you have read the next cue you missed the one before. There is only so far you can take this. In my experience the best mix is a simple one. If you have planned well you should be able to put all your faders to unity gain and, with the exception of a few small adjustments, let the song mix itself.

Over-production can kill your mix as easily as poor recording techniques or a poor musical performance. Try to keep things simple and to the point. A song, if it is good, will stand on its own merit. Save all the elaborate extras for when you get your record deal or publishing contract and you can use a larger format studio. Even then you may trash a lot of extras. Less is more.

### Summary

Producing a quality four-track recording is entirely dependent on keeping a high standard of quality control throughout the entire process. Each link in the chain must be as strong as the next. Always check yourself every step of the way to make sure that you aren't overlooking something. It is easy, for example, to overlook bad pitching on a vocal track because you are so wrapped up in the singer's delivery, or to miss a noise or glitch when you are concentrating on the signal processing. It is very important to be in tune with all aspects of the recording as it is happening. As I mentioned earlier, quality is always better than quantity. Buying good equipment one piece at a time to suit budget will allow you to accumulate an impressive collection of gear and to learn how to use it. If you are running this as a business, this gradual approach will keep you afloat, where those who outlay too much cash initially and are not competent with all this equipment will not survive.

Success in the music business requires a lot of persistence. If you are beginning, you will take a lot of hard knocks and make a lot of mistakes. If you want your product to be competitive, keep your wits about you, be creative and remember that experience is a good teacher. To learn is to do.

*Producer/engineer/musician/songwriter  
Brad Murphy works out of Rainbow Recording Studios in Niagara Falls, Ontario.*



**The ALL vocal and instrumentation range of stage and studio professional microphones from Sennheiser.**

**Available from Long & McQuade and other selected dealers across Canada.**

Long & McQuade  
Toronto  
(416) 588-7886

Long & McQuade  
Winnipeg  
(204) 284-8992

Long & McQuade  
Vancouver  
(604) 734-4886

Long & McQuade  
Calgary  
(403) 244-5555

Long & McQuade  
Regina  
(306) 569-8501

Long & McQuade  
Saskatoon  
(306) 664-1966

Long & McQuade  
Scarborough  
(416) 751-9709

Long & McQuade  
Downsview  
(416) 630-1625

Long & McQuade  
Oshawa  
(416) 686-0663

Long & McQuade  
Victoria  
(604) 384-3622

Long & McQuade  
Windsor  
(519) 252-3442

Long & McQuade  
Edmonton  
(403) 423-4448

Long & McQuade  
Surrey  
(604) 594-9421



All enquiries, contact: Sennheiser Canada (Inc.), PRO Division  
221 Labrosse Ave., Pointe Claire H9R 1A3 Tel. (514) 426-3010 FAX (514) 426-2979

# B8 PRO. NEW FROM SABIAN. HEAR THE DIFFERENCE.



Deen Castronovo  
Bad English

Rob Affuso  
Skid Row

Steve Adler  
Guns N' Roses

**W**hen you're buying cymbals you think sound, appearance, price.

Price? OK, maybe it's not your main consideration, but when it's time to buy, price can mean a lot.

Sound and appearance? You never discount these.

New B8 Pro is the answer.

Great sound, brilliant finish and a winning price, all in a complete range of Euro-style bronze cymbals . . . cymbals that mean what they say: B8 Pro!

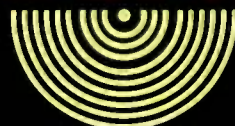
From SABIAN. Not surprising when you remember that SABIAN has been meeting the expectations of such noted drummers as Deen Castronovo (Bad English), Rob Affuso (Skid Row), and Steve Adler (Guns N' Roses) for years.

SABIAN B8 Pro -

Great new cymbals.

And just what you'd expect from SABIAN.

## SABIAN



*Cymbal Makers*

### HEAR THE DIFFERENCE.

#### Europe

Ghistelles

6322 Route DeLevens

06670 Roquette Sur Var

France

Telephone: 33-93-08-93-17

Fax: 33-93-08-46-30

#### North America

Meductic, New Brunswick

Canada E0H 1L0

Telephone: (506) 272-2019

Fax: (506) 328-9697

Telex: 014-27541



# Ten Reasons To Attend Seminars

by David Henman

**H**alifax, Nova Scotia, recently played host to the 1990 Maritime Music Awards and East Coast Music Conference, a five-day event packed with forums, seminars, a production workshop, showcases, a high school band competition and, of course, the awards ceremony. This was the second year for this gathering, (tirelessly and superbly organized by the best ally a Maritime musician could have, Rob Cohn.) There was only one element missing—Maritime musicians.

Granted, this event was only in its second year—you have to crawl before you can walk. And media support was conspicuous by its almost complete absence. Nonetheless, for those musicians who, for whatever reasons, did not attend, as well as for all musicians across the country who have never invested the time and money to attend such a conference, this column is intended to convince you of the importance of these gatherings to your career.

These types of events are held in various regions across the country, right out to Vancouver's West Coast Music Conference, now in its seventh year. Sometimes, like these examples, they are part of building and strengthening the foundations of the industry in your region. Sometimes they are specific events in areas such as songwriting, demo production and marketing. In all cases, however, they provide a myriad of opportunities that would normally be difficult to access.

Here, then, are ten reasons to attend seminars:

1. The most important reason, of course, is to hear the words of the speakers and panelists. These are the experts, the people with the experience, the knowledge and a unique overview of the industry. The information you can pick up from these people, who are almost always *donating* their time, is invaluable to the furthering of your music career. As well, there is the opportunity to pose your own questions to these panelists, either during or after the seminars.

Speakers at the Maritime Music Conference included such people as Sam Sniderman (Sam The Record Man), Myles Goodwyn (April Wine), Kevin MacMichael (Cutting Crew), Pat Kilbride (Ian Hunter), Charlie Coolie (Manteca), Keith Sharp (*Music Ex-*



Sam "the Record Man" Sniderman, one of several speakers at the East Coast Music Conference.

*press*), A&R reps Doug Chappell (Virgin), Max Hutchison (A&M) and John Alexander (MCA), lawyers Len Glickman and Edmond Chaisson, booking agent Doug Kirby (CTI), Terry David Mulligan (MuchMusic) and many others, including yours truly.

2. *Meeting* these and other important and influential people is also invaluable to your career. How often have you heard the expression, "It's not who you are, but who you know"? Although we tend towards cynicism and bitterness during the hard times, there are a lot of wonderful, interesting people in the Canadian music industry. Generally, by the second encounter, you will find yourself on a first-name basis with these folk. Imagine how much easier it is to send a demo tape to someone you've met.

3. It shouldn't be necessary to stress the importance of meeting other musicians at these gatherings. Believe it, there is

strength in numbers. Individually, we are all struggling artists; collectively, we are an industry.

4. The value of networking should also go without saying. The more contacts you can make, the easier it becomes to operate within the industry, to get information, to meet new people or to be aware of things that may be beneficial to you.

5. At these conferences there are lots of opportunities to exchange ideas, information and the lessons of experience with people you meet.

6. The opportunity for self-promotion should not be under-estimated. After all, don't you want the music industry to know who you are? Isn't that the idea? Get your face out there, and maintain a high profile. When Woody Allen said, "Eighty per cent of life is showing up," he was guilty of understatement. Be a visible part of the industry that you hope will pay your rent.

7. These events also serve as a motivational tool. The kind of energy and enthusiasm that you will encounter can't help but fire your own passion.

8. All of this can only serve to broaden your perspective and expand your thinking, so that you begin to think on a national or international scale rather than a regional one. Eventually it becomes essential that you think of yourself as a world-class performer as opposed to a local musician.

9. Usually there are social events, scheduled around the actual business meetings, which give everyone a chance to relax, let their hair down, talk more shop and get to know each other on a more social level. This is another opportunity to meet and get acquainted with the people who can help to make you or your band a household name.

10. If you have to travel to one of these conferences, you will be able to visit local attractions, do some shopping, visit a few music stores, check out local acts and venues and perhaps even arrange bookings for your own act.

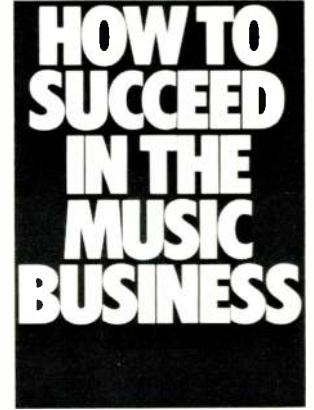
There is, however, nothing that you can read, see or hear that will provide as powerful an argument as actually attending one of these gatherings. Having experienced one first-hand, you will find it easy to come up with your own reasons why these functions are not to be missed.

# THE MUSIC BOOKSTORE

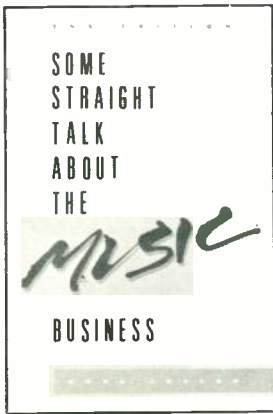
Gives you MIDI tips,  
Rock Riffs, and facts  
about the music biz that  
you can't afford to miss.  
**GET IN ON IT!**



MS007



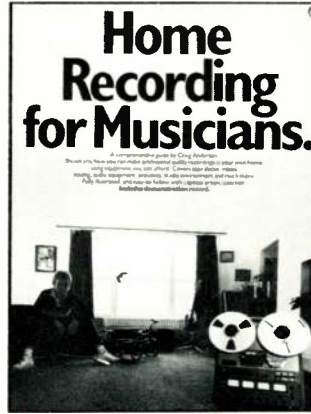
MS005



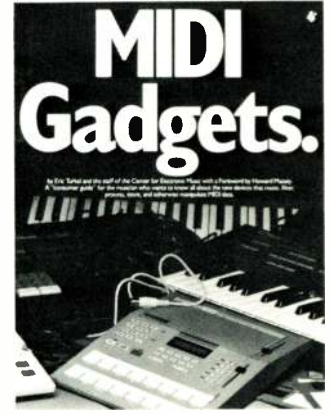
CM002



MS009



MS001



MS010

**Home Recording for Musicians—MS001**

by Craig Anderton. How to make pro-quality demos at home using affordable equipment—covers equipment, theory and practicalities. 182 pages, \$19.95.

**The Musician's Guide To Home Recording—MS002**

by Peter McIan and Larry Wichman. Learn to record great demos with the instructional guide no musician should be without. 320 pages, \$24.95.

**Recording Production Techniques for Musicians—MS003**

by Bruce Nazzari. A complete overview of modern-day multitrack record production. Includes diagrams, illustrations and figures for budgets. 96 pages, \$18.95.

**The Songwriter's and Musician's Guide to Making Great Demos—MS004**

by Harvey Rachtin. How to make and market demos, from choosing the right songs to submitting them for best results. 96 pages, \$16.95.

**How To Succeed in the Music Business—MS005**

by Allan Dunn and John Underwood. Guide for the aspiring or established professional musician—updated edition. 88 pages, \$12.95.

**Some Straight Talk About The Music Business—CM002**

by Mona Coxson. Second edition of the Canadian bestseller on establishing a lasting career in the music business. Includes appendix of recommended reading and resources. 208 pages, \$19.95.

**Music in Advertising—MS007**

by Fred Miller. A look behind the scenes at how jingles are written, sold and recorded at major advertising agencies. 104 pages, \$12.95.

**The MIDI Home Studio—MS008**

by Howard Massey. A step-by-step guide to how to use MIDI in a home studio environment with over fifty easy-to-follow illustrations. 96 pages, \$18.95.

**MIDI for Musicians—MS009**

by Craig Anderton. Takes the mystery out of MIDI with easy-to-understand diagrams and illustrations that explain the use of MIDI in making music. 120 pages, \$18.95.

**MIDI Gadgets—MS010**

by Eric Turkel and the staff of CEM. A "consumer guide" to devices that route, filter, process, store and otherwise manipulate MIDI data. 56 pages, \$11.95.

**MIDI for Guitarists—MS011**

by Marty Cutler and Bob Ward. A guide to the new devices that allow a guitarist to control MIDI equipment. 128 pages with soundsheet, \$18.95.

**Guitar Gadgets—MS012**

by Craig Anderton. The guitarist's guide to electronic gadgets. Includes demonstration record. 192 pages, \$18.95.

**Music Directory Canada—CM001**

Fifth edition of the most comprehensive and up-to-date Canadian music industry guide on the market. Over 50 categories plus appendix, \$26.95.



## THE MUSIC BOOK STORE ORDER FORM

Please send me the following books (Enter quantity in appropriate box)

- |                                |                                |                                |                                |                                |                                |                                |
|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|
| <input type="checkbox"/> MS001 | <input type="checkbox"/> MS002 | <input type="checkbox"/> MS003 | <input type="checkbox"/> MS004 | <input type="checkbox"/> MS005 | <input type="checkbox"/> MS007 | <input type="checkbox"/> MS008 |
| <input type="checkbox"/> MS009 | <input type="checkbox"/> MS010 | <input type="checkbox"/> MS011 | <input type="checkbox"/> MS012 | <input type="checkbox"/> CM001 | <input type="checkbox"/> CM002 |                                |

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 Prov/State \_\_\_\_\_ Code \_\_\_\_\_  
 Telephone ( ) \_\_\_\_\_

Total Amount Payable \$ \_\_\_\_\_  
 Add 10% shipping/handling (\$2.00 minimum) \_\_\_\_\_  
 Enclosed is my cheque for \$ \_\_\_\_\_  
 Charge to my:  VISA  MasterCard  American Express  
 Card No. \_\_\_\_\_ Expiry Date \_\_\_\_\_  
 Signature \_\_\_\_\_

Credit Card Holders Call: (416) 485-1049 to Order By Phone!

Complete & mail to: CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 Please allow 6-8 weeks for delivery. \* Please make cheques payable to CM Books.

PLEASE SEND ME A FREE COMPLETE LISTING OF ALL TITLES AVAILABLE

## Innovative Snare Replacement



**I**MPAC is a new snare replacement mountable on all conventional fourteen-inch snare drums using the drum's existing hardware. The compact assembly allows each helical wire to be self supporting and pre-adjusted under equal and optimal tension. The design

eliminates choking, buzzing and snare slap, increasing the drum's power and sensitivity to all areas of the drum head.

For more information, contact: Scorpion Products, 195 Clearview Ave., #716, Ottawa, ON K1Z 6S1 (613) 728-0880.

## Rockman Headphone Amplifiers

**T**he **Guitar Ace** combines classic Rockman clean and distortion sounds with a new distortion lead voice by Tom Scholz. The **Bass Ace** packs all the punch of the original Bass Rockman into a dynamic new package. Both feature an auxiliary input for playing along with tapes and drum machines.

For more information, contact: Scholz Research and Development Inc., 1560 Trapelo Rd., Waltham, MA 02154 (617) 890-5211, FAX (617) 890-3206.

## Guitar Fingers Protection Form-fitting Plastic and Rubber Compound

**D**esigned to protect fingers while playing guitar, Guitar Fingers are a plastic and rubber compound designed to form-fit the tip of a finger. Pinched, cracked or blistered fingers will be protected from unnecessary pain to allow full playing potential.

Available in five sizes (extra small, small, medium, large and extra large), Guitar Fingers also aid the beginner and occasional player in the development of their talent by allowing longer practice time without restricting playing.

For more information, contact: The Keyboard, 50 Ontario St., Kitchener, ON N2G 1X4 (519) 742-6980.

## Four New Pearce Amp Heads for 1990 Line

**T**he **B2p** features a 300w/150w bi-amp, bridgeable for 600w mono, internal variable (or fixed) crossover for bi-amp mode, expanded EQ with sweepable low and high midrange, and a loose/tight speaker damping switch for each channel.

The **A3** Power Amp has 300w/channel stereo or bi-amp (600w mono), optional crossover (variable or fixed), master volume and balance for low and high frequencies, and loose/tight speaker damping.

The **G2x** Guitar preamp offers stereo returns for all three effects loops, stereo balanced/unbalanced outputs, and a speaker simulator circuit.

The **A2** power amp features 100w/channel stereo (200w mono bridge), loose/tight speaker damping switch, and master volume and balance controls.

For more information, contact: Pearce Electronics Inc., 255 Great Arrow Ave., Buffalo, NY 14207 (716) 873-0226, FAX (716) 873-2710.



# Sabian B8 Pro



**R**anging from splash, hi-hat and Chinese models through a variety of crash and ride variations, B8 Pro cymbals are individually tested by hand. They feature full lathing on both sides, an intensely hammered sur-

face, a highly buffed "brilliant" surface and competitive prices.

For more information, contact: Sabian Ltd., Meductic, NB E0H 1L0 (506) 272-2019, FAX (506) 328-9697.

# Stabilant 22 Liquid Polymer

**A** non-toxic liquid polymer, Stabilant 22 is *initially non-conductive* when applied to an electromechanical contact. Once inside individual contacts, the material switches to a *conductive* state, giving those contacts the reliability of a soldered connection without forming a physical bond. However the material remains *non-conductive* between adjacent isolated contacts, thus allowing it to be applied to contact and insulator alike without causing current or signal leakage across the latter.

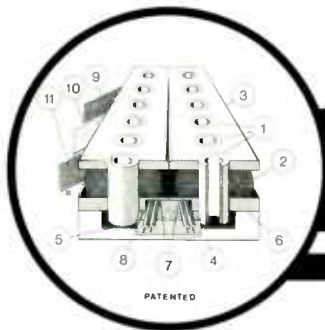
For more information, contact: D.W. Electrochemicals Ltd., 9005 Leslie St., #106, Richmond Hill, ON L4C 3G4 (416) 889-1522.

*Fury*®



**GUITAR PICKUPS**

"Designed for the critical listener"



**MORE !!**

- ➔ **Power**
- ➔ **Sustain**
- ➔ **Tone**
- ➔ **Stability**



MADE IN CANADA BY FURY GUITAR MANUFACTURING LTD.

Distributed In Canada Exclusively By:

**WES-CAN MUSIC SUPPLIES**

2314 - 124th STREET, WHITE ROCK, B.C. V4A 3M8

TEL. (604) 538-6666 FAX (538-9414)

*Aria*®

**FET-DLX**

- Body: Multi ply binding
- Top: Sycamore, arched
- Sides: Sycamore
- Back: Sycamore, arched
- Neck: Mahogany with single binding
- Bridge: Rosewood
- Controls: Graphic equalizer
- Fingerboard: Rosewood



*Elecord*

Distributed by

**C.M.S.**

MUSIC INC.

8660 Jeanne-Mance  
Montréal, Québec, Canada H2P 2S6



## 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?



# Takamine LTD-90

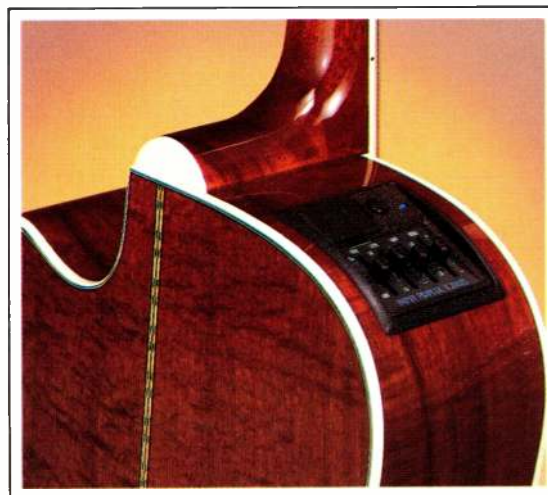


## *A superb blending of craftsmanship and electronic technology*

*Introducing our fourth superbly styled Limited Edition Takamine, a koa wood dreadnought for the studio or stage artist. Your Collectible is handcrafted from this rare figured Hawaiian hardwood. This extraordinarily beautiful acoustic-electric instrument includes our parametric pick-up and preamp that ensure a faithful reproduction of the natural guitar sound. Fewer than 500 of the Takamine LTD-90 will be available for sale, and with so many players waiting anxiously for this announcement it's certain to become a Collector's item.*

*Professionals in all styles of music have discovered the difference a Takamine can make. Visit your nearby music dealer and*

*experience the enjoyment of playing a finely crafted all-wood Takamine acoustic or acoustic-electric guitar.*



*B&J Music, 469 King St. W., Toronto, ON M5V 1K4*

## Technics Introduces Four Digital Pianos

**T**echnics Music Canada, a division of Great West Music (1987) Ltd., is introducing four new digital pianos. The top of the line **PX66** and **PX55** will incorporate Harmonics Source Sampling (HSS) to produce a natural grand piano sound. HSS is a Technics innovation for sampling the resonances from an acoustic grand piano, both damped and undamped.

Technics is also introducing the popularly priced **PX44** and seventy-six key **PX33**.

For more information, contact: Technics Music Canada, 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-4976, FAX (604) 273-5931.

## New Band of Gorillas Bass and Guitar Amplifiers

**T**he **GGA-120** guitar amplifier features two inputs, rhythm and overdrive modes, and reverb.

Included in the **GBA-120** bass amplifier are two inputs, master volume and presence controls and slap bass and funk bass tone boost switches.

The **GKA-120** keyboard amp offers three input channels, master level con-

trol and master reverb level plus individual controls for each channel.

Each amplifier provides sixty watts RMS and houses a twelve-inch speaker.

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

## New Conn Trumpet

**T**he Conn 83B trumpet features a first valve slide thumb saddle and a two-piece third valve slide with professional adjustable stop and deluxe woodshell case.

For more information, contact: Peate Musical Supplies Ltd., 6410 Abrams St., St. Laurent, PQ H4S 9Z7 (514) 956-0077, FAX (514) 956-0711.

# WELCOME TO THE JUNGLE



Confused about buying in today's sound safari?

Ross Systems offers a complete selection of integrated components engineered so you can tailor your own sound reinforcement system to fit your particular needs.

From big game to small wildlife, Ross delivers quality, reliability, and flexibility to the hunt.

Let your local Ross dealer be your guide through the sound reinforcement jungle, or write us for a free catalog.

**ROSS**  
SYSTEMS

**B & J MUSIC LTD. • 469 King Street West • Toronto, Ontario M5V 1K4**

# R.A.D. and H.O.T. Amplifiers

**T**he R.A.D. is a twenty-watt amplifier with an eight-inch speaker, and the H.O.T. a 25-watt amplifier with a ten-inch speaker.

Via four push-buttons conveniently located on the front panel, four separate preprogrammed sounds can be accessed: Bright (clean); Full (clean); Crunch (overdrive); and Lead (overdrive). The Contour Control offers midrange tone shaping for all sounds.

The two clean sounds utilize Clean Comp™, a compression system that keeps the preamp signal from producing unwanted distortion.

Other features include an effects loop (Preamp Out/Power Amp In), stereo tape inputs and a headphone output.



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

# Pro-Mark Introduces "The Natural"™ Drumstick

**A** drumstick with no lacquers, varnishes or other types of coatings, "The Natural" sticks are made of U.S. select, kiln-dried hickory, and will be available in 5A, 5B, Rock-747 and 2B wood tip and nylon tip models.

For more information, contact: Pro-Mark, 10707 Craighead Dr., Houston TX 77025 (713) 666-2525, FAX (713) 669-8000.

## GREAT EXPECTATIONS

### THE ATR 60/16 by TASCAM

If you're serious about 1" 16 track performance then the TASCAM ATR 60/16 will definitely live up to your expectations.

- OMEGA DRIVE TRANSPORT SYSTEM
- BALANCED OR UNBALANCED OPERATION
- DBX TYPE 1 PROFESSIONAL N/R
- SUPERIOR HEAD TECHNOLOGY
- HEAVY DUTY POWER SUPPLY
- SYNCHRONIZER FRIENDLY
- QUALITY ELECTRONICS
- GAPLESS PUNCH IN/OUT
- SPOT ERASE
- 15/30 IPS

See your local TASCAM dealer today or call us directly for more information on this powerful success story. Discover the only thing better than owning a TASCAM ATR 60/16 is owning two of them.

**TASCAM**  
TEAC Professional Division

TEAC CANADA LTD., 340 Brunel Road, Mississauga, Ont. L4Z 2C2  
Tel: (416) 890-8008 Fax: (416) 890-9888





# Charvel Introduces New ST Series

**T**he **ST Deluxe** body is made of poplar and the neck of North American maple with a rosewood or maple fingerboard. It has twenty-two vintage size frets on a 25½" scale length. The bridge is a vintage style two-point fulcrum mounting, with self-centering saddles and a drilled block.

The body of the **ST Custom** is made of two-piece ash, and the neck is constructed of North American maple with an East Indian rosewood fingerboard. It features a traditional style double cutaway body with a reduced heel. Its 25 1/2" scale length contains twenty-two jumbo size frets.

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



# Beyer Premiers New TG-X Line of High Output Microphones

**T**he TG-X line of microphones from Beyer Dynamic uses EM-Field rare earth magnets (sometimes referred to as neodymium) to achieve the highest output levels as well as the fastest and most accurate transient response. Designed for specific applications in high-decibel live concert situations, the full TG-X line presently includes four new models.

For more information, contact: Elnova Ltd., 325 Clement St. W., LaSalle, PQ H8R 4B4 (514) 364-2118, FAX (514) 364-0791.



## New From Washburn G.W. Lyon Guitars

**W**arranted for three years, the G.W. Lyon series of electric guitars and basses from Washburn are available in several models and finishes, and feature hardwood bodies, jumbo nickel silver frets, satin finish necks, chrome hardware, and maple and rosewood fingerboards.

For more information, contact: Boosey & Hawkes (Canada) Ltd., 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900, FAX (416) 491-8377.

## Two New Products from Fishman

**T**he **Banjo Pickup** is a magnetic type. Installation requires no modification of the banjo. The pickup is mounted inside the instrument onto the coordinator rods under the bridge, where it magnetically senses the motion of the head.

The **Arch-Top Guitar Transducer** consists of multiple vibration-sensing elements embedded into a fully adjustable bridge.

For more information, contact: Wes-Can Music Supplies, 2314 124th St., White Rock, BC V4A 3M8 (604) 538-6666, FAX (604) 538-9414.

## Electro-Voice Introduces Deltamax™ Monitor

**T**he DML-1152MC slant-monitor features a fifteen-inch DL15X low frequency woofer and a DH1A high-frequency driver on a special version of the HP64 horn.

The square front horn can be rotated for either a 60° x 40° or a 40° x 60° coverage pattern. The cabinet has three angled sides offering two horizontal cabinet positions and one vertical cabinet position.

For more information, contact: Mark IV Audio Canada Inc., PO Box 520, 345 Herbert St., Gananoque, ON K7G 2V1 (613) 382-2141, FAX (613) 382-7466.

### For Those of Us...



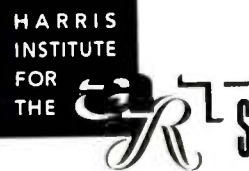
### Who Can't Afford to Break A String.

Now there's revolutionary String Saver™ saddles for electric and acoustic guitars. Made from our patent pending BPT Plus formula, they virtually eliminate the annoying hassles of string breakage at the bridge. Not only do they save your strings and sanity, they increase your sustain by 25% over brass saddles. We guarantee your total satisfaction or your money back. See your dealer or contact us.

#### String Saver Saddles

*String Saver™*

WES-CAN MUSIC SUPPLIES  
2314 124th Street, White Rock, B.C. V4A 3M8  
Tel: (604) 538-6666 Fax: (604) 538-9414



- RIO **Recording Industry Orientation**
- RAM **Recording Arts Management**
- PEP **Producing / Engineering Program**
- MVP **Music Video Production**

Full and part-time programs start  
October 1st, 1990  
296 King St. East, Toronto, Ontario  
M5A 1K4  
Tel: 416 . 367-0178

## FOR SALE

**TURBOSOUND TMS 2, TMS 3, TMS 4 speakers,** used, good condition, call Rob (416) 755-8666 or (416) 444-8880.

## PRODUCTS

**FREE GUITAR MUSIC CATALOG** - Over 50 pages packed with hot guitar music, featuring the biggest names in rock, jazz, classical, and country guitar today: Black Sabbath \* Cinderella \* Eric Clapton \* Chick Corea \* Def Leppard \* Al Di Meola \* Jimi Hendrix \* Judas Priest \* Leo Kottke \* Yngwie Malmsteen \* U2 \* and many more. Also includes a wide selection of self-teaching books, note-for-note transcriptions, videos and audio cassettes. Most books include standard notation and tablature. Music Dispatch, Dept. CM2, PO Box 13920, Milwaukee, WI 53213.

**MUSIC TRIVIA!** Present Music Trivia shows in local pubs. Complete instructions. Do and entire three hour show or one hour warm up for bands. Send \$19.95 to Garry Oakley, PO Box 123, Drawer 1300, Nanaimo, BC V9R 6J8.

**AUDIO NOISE A PROBLEM?** Analyzer can detect cable noise with ONE broken strand - NO PC BOARD - 10 simple parts you probably have. Perfect for Guitars, microphones etc. Assembly Instructions \$7.00. Business Graphics, PO Box A51014, Orleans, ON K1E 3W4.

**PRESENTATION KITS** - Overviews, Career Bios, Professional Profiles, Portfolios and Investment Packages. Complete services for the

arts. Call IMAGES - Arts Publications (416) 940-4784.

**ATTENTION COMPOSERS** there are thousands of Music Publishers in North America who want to publish your songs - Get a Song-writing/Record Deal - thousands of contacts - send \$9.00 to: Reckless, PO Box 303, Station 'B', Hamilton, ON L8L 7V7.

**"SONGWRITERS BASIC METHOD" Book.** Learn to construct songs easily. Send \$8.00 check or money order to: Gayden Publishing, PO Box 48054, 169 Dundas St. E., Mississauga, ON L5A 4G8. Please add sales tax.

**Daisy DeBolt's "DREAMS COST MONEY" cassette** now available by mail order. Send cheque or M.O. for \$21.50 to: DeBolt Productions, PO Box 284, Sudbury, ON P3E 4P2.

**HYDRANT RECORDS** introduces a guitarist with a debut recording. "Paul Torow/Iron & Wire". Rhythm & Blues to the smoothest Jazz. \$10.00/cassette. 4-6 weeks del. Hydrant Records, PO Box 1521, Brandon, MB R7A 6N3.

**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.

**GUITAR SHOP SUPPLY:** 95 page catalog full of hard-to-find tools, finishing supplies, instrumental videos and replacement parts for electric and acoustic guitars, banjos and mandolins. **STEWART MACDONALD INT,** PO Box 1087 CM, Bozeman, Montana, 59715. Phone 800-848-2273.

**NEW! ACCOUSTI-COILS MAKE IT EASIER!** An acrylic insert (kit) for instruments, quickens acoustic response, guaranteed. 12 models, \$35 each. Free information: AAIRR Air Acoustics, 1234 South Quince Way, Denver, CO, 80231, (303) 751-0673.

## SERVICES

**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.

**DOUG THOMPSON GUITARS:** Custom building, restorations and repairs. Write: Box 841, Nelson B.C. V1L 6A5 Telephone (604) 359-7724.

**ATTENTION MT-32 OWNERS!** Interested in Battery Backed up Momory? How about 4dB improvement in Background noise level? 50 Front Panel Reverb Programs? 4 Additional Output Jacks? We are the Authorized Installation Centre for Real World Interfaces' MT-32 Modifications. For FREE Manual please write to: TECHNICAL MAGIC, PO Box 3939, Station "C", Ottawa, ON K1Y 4M5, (613) 596-9114 Fax (613) 596-3304.

**PRESS-PACKAGE-MAIL** . 3 week service, 200 stations serviced 1st class, your format. 20 years experience. From \$1249.00 all inclusive. Jennie Records (416) 939-7900.

**VISUAL IMPACT!** Choreographer for Candi and KonKan, among others, now available to make your visual performance outstanding. Wide background includes jazz, dance pop, tap and classical as well as video and stage. Reasonable rate includes fully equipped studio downtown Toronto. Access to professional back-up dancers, at ease in French and English. Call Monique at (416) 924-8469.

**CASSETTES: HIGH QUALITY DUPLICATION** for your demo or full length project. Very affordable. Custom length blank cassettes, Reel-to Reel tape, etc. VISA, M/C Call 24hrs, 7 days for our full catalogue. (514) 278-TAPE. Analogue Industries, 6902 Park Ave., Montreal, PQ, H3N 1W9.

**CUSTOM BUILDING,** repairs and custom finishing for stringed instruments. Kits to build guitars, dolcimers, mandolins, banjos, lyres, psalterys, harps, hurdy gurdy's and more. Luthier supplies mail ordered. Nationwide service. Timeless Instruments, PO Box 51, Tugaska, SK S0K 4B0. (306) 754-2042.

**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 MUSICAN 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 Pengelley, Canadian Musician, 3284 Yonge St. Toronto, ON M4N 3M7 (416) 485-8284

**DEMO YOUR SONG UNDER \$200.** Write for info, or send for sample tape (\$5 refundable on first order). August Night Music, PO Box 195, 250 St. Helen's Ave., Toronto, ON M6H 4A4 (416) 233-0547.

**EDUCATION**

**VOCAL TRAINING** - Immediate improvement within first lesson. Benefits all singing styles. Send \$10 for Casette to: D. Popp, PO Box 419, Selkirk, MB, R1A 2B3.

**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.

**GUITAR CONSTRUCTION SEMINARS** - learn as you build during our 7 week seminars. Housing included. Phone (306) 759-2042. Timeless Instruments, PO Box 51, Tugaske, SK S0K 4B0.

**The ROYANS REVOLUTIONARY VOCAL TECHNIC** is sweeping Toronto! Reach professional level in just months! All Styles! "Short term rates...long term results." 656-0028.

**Songwriters Workshop:** Comprehensive courses in Modern Songwriting Techniques. Learn "Hit Song Formats", Hook Placement, Melody and Lyric writing. Ask about our Song Evaluation Package. Info: (416)533-6122.

I translate international hit songs from French to English. Various styles available. Call today! (514) 366-3674.

**PUBLICATIONS**

**THE MUSIC BOOKSTORE** - MIDI tips, rock riffs, the music business "how to's" and more! Titles included -- THE MIDI HOME STUDIO, HOW TO MAKE AND SELL YOUR OWN RECORD, LEAD GUITAR, and many others (see advertisement in this issue). For a free catalogue of exciting new publications, contact: CM Books, 3284 Yonge St., Toronto, ON, M4N 3M7 (416) 485-1049. VISA, MasterCard & American Express accepted.

**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/\$7.95).** **SINGLE COPIES TOO!** Most back issues available from 1979 to present, \$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, MC, AM/EX accepted.

**WASHBURN**

*What A Great Guitar Should Be*



New **WOODSTONE** Finish

Canadian Distributor



Boosey & Hawkes (Canada) Ltd.  
279 Yorkland Boulevard,  
Willowdale, Ontario, M2J 1S7  
Tel.: (416) 491-1900  
Fax: (416) 491-8377

**Unleash The Hidden Power In Your Guitar!**



**MID/BOOSTER** Adds Punch To Your Passive Pickups!

**Push-Pull Control Lets You Switch From Active To Passive & The Guitar Looks Stock!**

**Musitech** Guitar Electronics

is distributed in Canada by Wes-Can Music Supplies  
2314 - 124 St. White Rock, B.C., V4A 3M8  
Phone: (604) 538-6666 Fax: (604) 538-9414

"Strat" is a registered trademark of Fender Musical Instruments Corp. and is not affiliated with Musitech Electronics Ltd. "Les Paul" is a registered trademark of Gibson USA and is not affiliated with Musitech Electronics Ltd.

# 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



9201 YONGE ST. 19 GLEN WATFORD DR.  
RICHMOND HILL, ON. SCARBOROUGH, ON  
(416) 889-6382 (416) 293-7739  
(416) 324-2616 LOTS OF FREE PARKING  
TORONTO LINE  
**Cosmo Music Warehouse**  
**BAND CENTRE**  
112 Newkirk Rd. N.  
Richmond Hill, Ont.  
(416) 770-5222  
(416) 324-2818  
TORONTO LINE

## 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  
Islington, Ontario M9A 1Y1  
Phone: (416) 233-1700

## Creative Services



**We've got Designs  
on You**

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

## Services



• Professional  
MIDI Productions  
• From Fantastic  
demos to  
printed music!

call (416) 338-7126

We also have great prices on Ataris!

**EVEN THE SCORE**  
222 Lakeshore Rd. East  
Oakville L6J 1H8  
(inside "The Music Stand")



**Guitar Centres  
OF CANADA**

(604) 684-4136 (403) 229-2582  
VANCOUVER CALGARY  
(403) 433-6070 (204) 453-3947  
EDMONTON WINNIPEG  
(416) 588-2237  
TORONTO

## Record Manufacturers

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

WHEN ONLY THE BEST  
WILL DO . . .



**cinram**

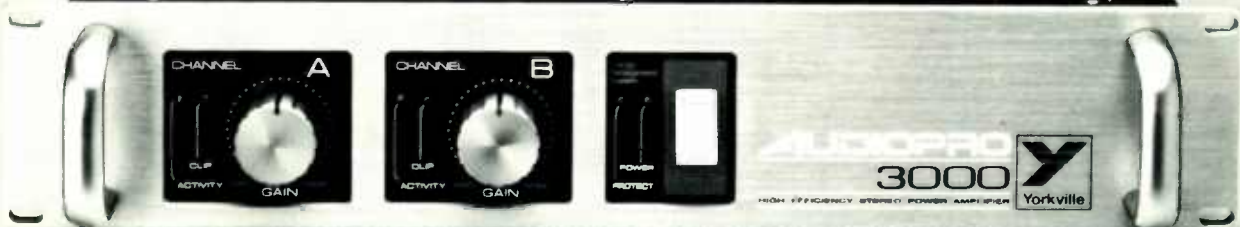
2255 Markham Road, Scarborough, Ont.  
M1B 2W3 ☎ (416) 298-8190

## MARKETPLACE

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

CONTACT:  
LORI PENGELEY  
(416) 485-8284.

# 2400 WATTS\* • 40 LBS. • 2 RACK SPACES HAVE WE GOT YOUR ATTENTION?



### CHECK 1 2 3...

New High Efficiency Technology from Yorkville Sound brings you a stereo power amplifier capable of delivering the full dynamic range of today's music. The AUDIOPRO 3000 is an outstanding value in terms of performance, size and reliability.

### CHECK OUR SPECS

POWER: 1200 W/ch @ 2 ohms, (both channels driven)  
750 W/ch @ 4 ohms, (+2400 W Bridged Mono)  
475 W/ch @ 8 ohms, (1500 W Bridged Mono)  
THD: 0.004% full power @ 4 ohms  
SLEW RATE: 30V/μ sec. (60V/μ sec. Bridged)  
HUM & NOISE: -105 dB Unweighted, -115 dB A-Weighted  
DAMPING: >60

### CHECK OUR FEATURES

- High efficiency power conversion approaches the performance of digital switching, but with the response and low distortion of the best analog designs.
- Energy Management System (EMS). Monitors and regulates line current making it possible to achieve high power from ordinary 15 amp AC line.
- MOSFET drivers eliminate secondary breakdown.
- 2-Year Unlimited Warranty. (Even if you break it!)

### CHECK IT OUT

If your sound demands no compromises in quality and reliability check out the AUDIOPRO 3000. Watts/\$ and Watts/lb., no other amp matches its performance.



U.S.: 4600 Witmer Industrial Estate  
Niagara Falls, N.Y. 14305  
CANADA: 80 Midwest Rd.  
Scarborough, Ont. M19 4R2

As yet undiscovered, as yet unsigned, these stars of tomorrow offer a glimpse of the future of Canadian music.



*Jackson Delta*

## • Jackson Delta •

**Style:** Acoustic blues  
**Contact:** Rick Fines  
 PO Box 2384  
 Peterborough, ON K9J 7Y8  
 (705) 748-9784

Fans of traditional blues music, especially blues purists, will enjoy Jackson Delta, a trio of musicians from the eastern Ontario town of Peterborough. There is a love of the genre here that imbues every vocal inflection, every traditional lick and every tonal colour with a genuine respect and a deep intimacy that is as dignified as it is fun.

Jackson Delta is Rick Fines (vocals, guitar), Gary Peeples (guitar, Dobro, vocals) and Alan Black (harmonica, drums, vocals). Their twelve song tape is a cohesive blend of originals and standards. It is interesting that on the cover tunes they aren't afraid to re-arrange and re-interpret the original songs, a risk that pays off largely due to the aforementioned respect for their blues roots.

There are five original tunes on this collection, and all of them shine while remaining perfectly in context.

Traditional blues is a perennially dormant musical form, at least insofar as mainstream popularity is concerned. It survives because of the fierce loyalty of both its fans and its purveyors, not to mention the multitude of music lovers who easily confess to having a "weakness" for the blues.

## • RIO •

**Style:** Jazz  
**Contact:** Barbara McDougall  
 Barbarian Music Inc.  
 4062 Jason Pl.  
 Victoria, BC V8N 4T6  
 (604) 477-9565

Rio is an acronym formed from the names Ron (Johnston - keyboards), Ian (McDougall - trombone) and Oliver (Gannon - guitar). Although the trio is fairly new, individually the players have a long list of accomplishments. Ian, for example, spent fifteen years with the Boss Brass.

Not too surprisingly, the playing here is top notch. Guitarist Oliver Gannon is a Berklee graduate, keyboardist Ron Johnstone has studied with Oscar Peter-



*Rio*

son and trombonist McDougall teaches at the University of Victoria.

These are mostly quieter pieces. Of the ten songs on this well-recorded cassette, four are by Gannon, two each by Johnston and McDougall and two by outside writers.

These three musicians have been associated in one form or another for twenty years, so it's probably safe to assume that this fine collection is not a case of hit-and-run.



*Glory Chain*

## • Glory Chain •

**Style:** Hard Rock  
**Contact:** Gary Kaluza  
 55 Maitland St., #1814  
 Toronto, ON M4Y 1C9  
 (416) 967-9396

Vocally, at least, the sound of Glory Chain is somewhat akin to Alice Cooper. In spite of that, there's something about the sound, the performances and the songs that keeps you coming back for more. There is a knack for catchy choruses, strong hooks and meaty pro-

duction, all big, airy and powerful, that is very much in evidence here.

Glory Chain consists of guitarists Gary Gary and Peter Simpson, Gene "Conan" White on drums, bassist Mike Garrett and vocalist John Scallon, who is not a bad singer, actually. With time, the Alice Cooperisms will mature and evolve into something more unique and musical.

Together now for about four years, Glory Chain seems to have found that balance of rock impact and commercial appeal that says that they are ready for the big leagues.

If you are unsigned and would like to be part of *SHOWCASE*, send us a complete bio, glossy black and white *photo* (please! no half-tones, photostats or other "printed" materials) and a cassette of your music. Also include an address and phone number where you can be reached. All submissions to *SHOWCASE* will automatically be sent to *Rock Rookies*, a syndicated radio show which also features unsigned artists.

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

# YOU CAN'T JUDGE A MICROPHONE BY ITS COVER.



## Step Up To The Unequaled Performance of the N/D857- The World's Premier Concert Vocal Microphone.

The Electro-Voice N/D857 dynamic microphone, flagship of the new N/DYM® Series II microphone line, is the culmination of years of engineering research, input from major concert sound companies and the unwavering commitment to produce the optimum hand-held dynamic microphone. Combining neodymium aligned technology with innovative design refinements and new damping materials, the N/D857 has evolved into the world's ultimate concert vocal microphone.

The N/D857 employs a revolutionary vibration-isolation suspension system, made possible through the utilization of DynaDamp™. A low-Q elastomeric material, DynaDamp substantially reduces handling and cable transmission noise.

A switchable high-pass filter with an 80-Hz corner frequency, set just below the low end of the vocal range, provides a steep, 12-dB-per-octave rolloff to further eliminate handling noise and stage rumble without compromising sound quality.

P-pops are also significantly reduced by

a two-stage filter system, including the placement of Acoustifoam™ on the interior of the Memreflex grille and a secondary pop-filter on the element itself. No other dynamic exhibits more resistance to P-pops.

Furthermore, the addition of a unique acoustical path corrector provides increased sensitivity, more than any dynamic microphone, and an extremely uniform supercardioid polar pattern with superb off-axis rejection and maximum gain-before-feedback.

No other dynamic microphone can deliver the overall sound quality, tremendous output and low-noise handling characteristics of the N/D857.

Step up to the N/D857 and uncover your vocal potential.





# 21 guitar effects. Ten at a time.

The versatile GSP-21 from DigiTech is the last word in guitar signal processors.

It's the only one that gives you a choice of 21 different effects.

And you can play up to *ten* of those effects at the same time using the full function foot controller included with the unit.

Real-time control at your feet.

The GSP-21 is the only processor that comes with a full function, random access foot controller. Which lets you switch effects without leaving your position or taking your hands off the instrument.

Menu of Effects		
Compression	Slap back	Comb filter
Metal distortion	Digital mixer	Noise gate
Tube distortion	Chorus	Limiter
Over-drive distortion	Lg/sm room reverb	Speaker simulator
Stereo delay	Gated reverb	Graphic EQ
Ping-pong delay	Reverse reverb	Parametric EQ
Multi-tap delay	Ultimate reverb	Stereo imaging and more
Enhancer	Flanging	
The Foot Controller		
Random program access	Large VFD display	Effects bypass
Instant patch access	2-mode operation	LED indicators
Specifications		
128 memory slots	Stereo outputs	Dynamic MIDI operation
20-bit VLSI processor	Fully programmable	90 db S/N ratio
20 Hz-18 kHz bandwidth	MIDI mapping	

The controller is designed with individual LED indicators and a large, readable VFD display. It allows total access to all programs, patches and parameters.

Get some hands-off experience.

Stop by any DigiTech dealer and try your best chops on the world's most

advanced guitar signal processor. The GSP-21. The instant you plug in, you'll be floored.

DigiTech is a registered trademark of the DOD Electronic Corp. Distributed in Canada by Erikson, Vancouver (604) 438-9212, Toronto (416) 764-6350, Montreal (514) 738-3000

**DigiTech**  
Start at the top

# No hands.

Foot controller included.

