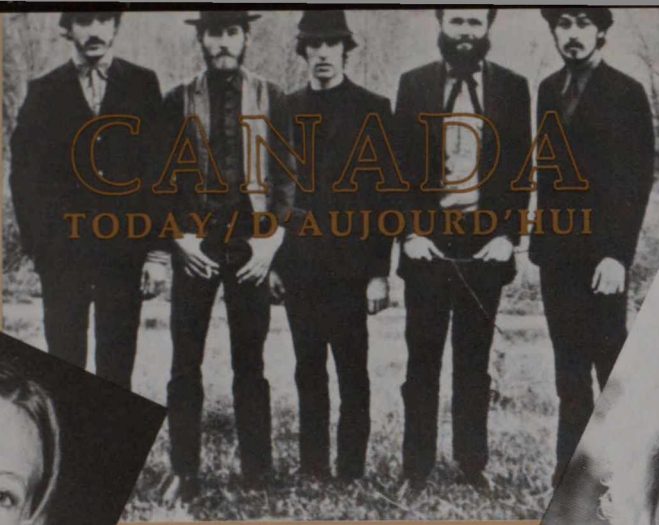


CANADA

TODAY / D'AUJOURD'HUI



ABG/M



Georgia Straight



Early Morning Productions

The Canadian Sound

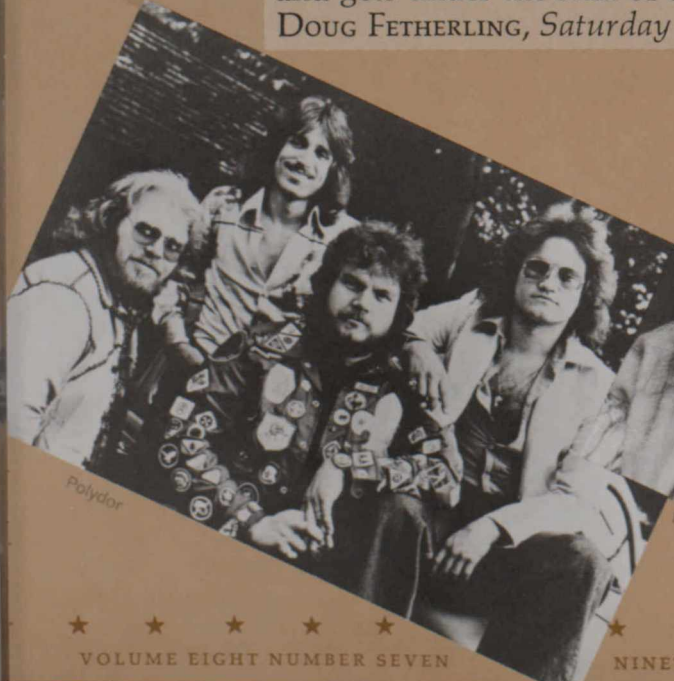
"There is a gentleness in the Canadian sound but a sincere gentleness rather than the mock beatitude. . . . It is nervous but it is not manic. It gets its flavour when it combines with a sense of isolation that reflects, even better than most other kinds of Canadian writing, the loneliness of the landscape. Indeed, if there is one telltale auditory image in Canadian music, it is the grace and dominance of the Prairies carried over into other regions. It comes across in the way simple acoustics are pitted against complicated arrangements and in certain vocal progressions. When it works, it works well, and gets under the skin of the geography."
 DOUG FETHERLING, *Saturday Night*, Oct 1976



Warner Reprise



Sherman Hines

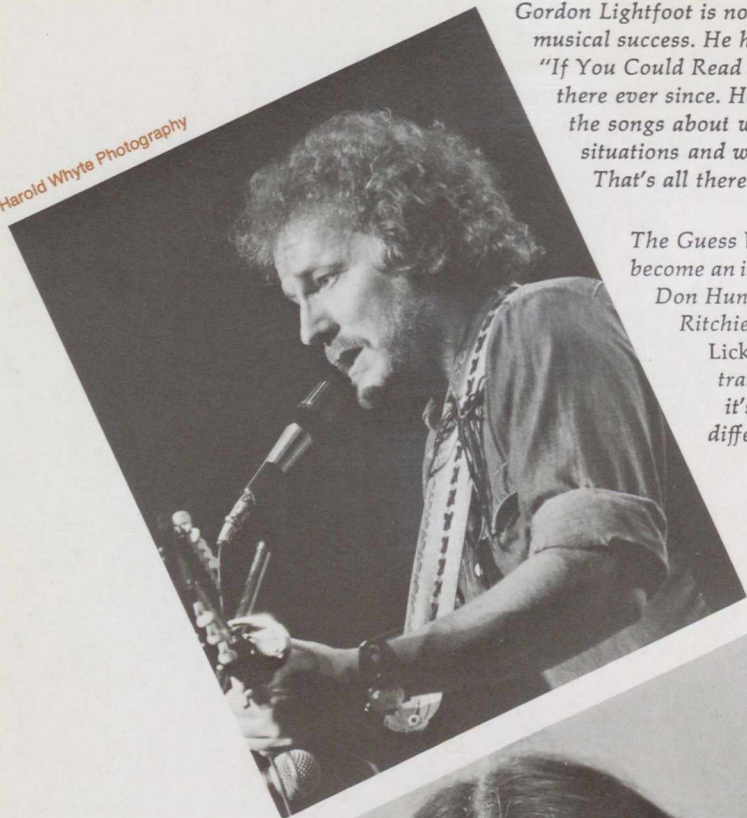


Polydor



Warner Brothers

Harold Whyte Photography



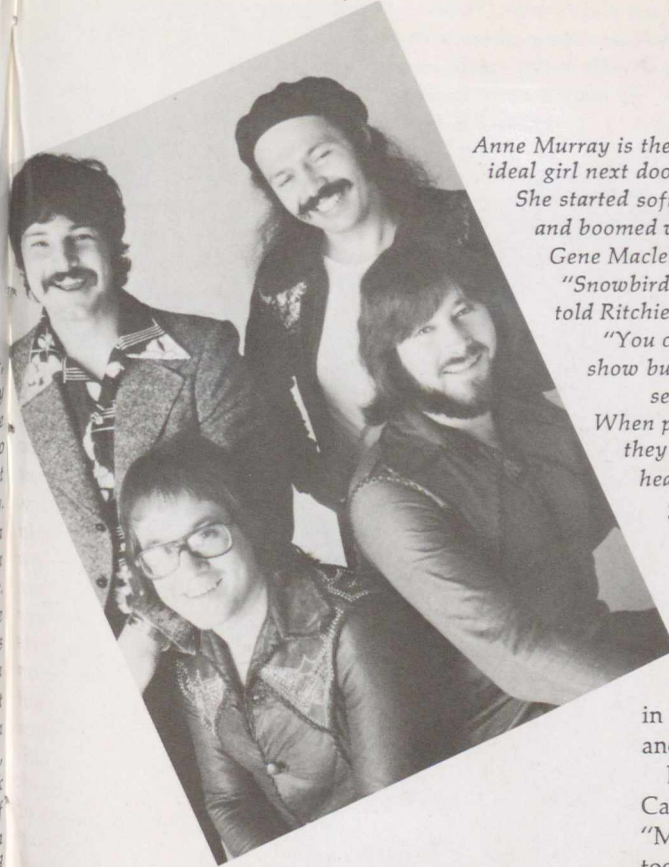
Gordon Lightfoot is no doubt Canada's most persistent pop musical success. He hit the top of the world charts with "If You Could Read My Mind" and has remained about there ever since. He once explained it all: "I simply write the songs about where I am and where I'm from. I take situations and write poems about them. That's all there is."

The Guess Who was the first Canadian group to become an international smash hit. Their manager, Don Hunter, tried to explain the phenomenon to Ritchie Yorke, as quoted in Axes, Chops & Hot Licks: "If you're looking for the formula that transformed The Guess Who into a world act, it's difficult to pin down. There were so many different things involved. For three consecutive records — 'These Eyes' and the two previous — we did a saturation tour, went back and forth across the country. No matter where you went in Canada during those few months, you'd see a poster for a Guess Who concert. In addition, the promoters who were buying radio time for the concerts were putting a lot of pressure on stations to play the current Guess Who singles. . . . When 'These Eyes' came out in the US, we did some television work as well. We also had a lot of independent promotion men behind the record and after the press. . . . As far as I was concerned, we had one shot. If nothing happened the first time around in the US, we were right back at the beginning."



Sylvia Tyson came to fame in the sixties with her husband Ian, and they sang on and on for some sixteen years. More recently they have been working as singles. Sylvia would rather write songs than sing them but, she says, "I have long since discovered that the chance of other people doing your material is fairly slim. Most people write their own songs. I primarily think of my voice as a vehicle for my material."

RCA



Anne Murray is the ideal girl next door. She started softly and boomed with Gene MacLellan's "Snowbird." She told Ritchie Yorke: "You can't take show business too seriously. . . . When people decide they don't want to hear you anymore you'll know and just quit."

Sherman Hines Photographic

A Rock Wave From the North

In the late sixties the young of the continent became aware of the Canadian sound, although few recognized it as Canadian. The children of the postwar baby boom were in their teens and setting fashions. Their music was called rock, and the Canadian variation began emerging as early as 1960 when Gordon Lightfoot's "Remember Me" made the *Billboard* and *Cashbox* charts. It was softer music, without the jagged edges of "Hound Dog." Ian and Sylvia arrived in 1963 with "Four Strong Winds," and Bobby Curtola scored twice in 1964 with "Aladdin" and "Fortune Teller."

The winds were blowing gently; it was still no howling gale. The overwhelming number of charted singers and groups were British or American. Most Canadian performers were unhonoured in their own country, and Canadian radio stations were reluctant to play their records, most of which were poorly recorded.

In 1965 a former high school band, which had recently adopted the name The Guess Who in calculated imitation of the English group, The Who, sent "Shakin' All Over" under a plain white label to the stations. It became a hit, first

in Canada and then in the United States, England and Australia.

Later that year an undisguised group, Little Caesar and the Consuls, made the charts with "My Gal Sloopy"; and in 1969 The Guess Who took off, with four singles and two albums on the charts. In 1970, the year the Canadian Radio-Television Commission (CRTC) announced its planned Canadian content regulations, the scene exploded: twenty-two Canadian records made the *Billboard* and *Cashbox* lists. Gordon Lightfoot had a single and an album; Anne Murray had two singles and an album, as did the Poppy Family. The sequence was interesting. By the time the Canadian content rule went into effect in January 1971, the best Canadian musicians and singers had already made their continental mark.

In this issue, CANADA TODAY/D'AUJOURD'HUI looks at the pop stars that emerged in the sixties and the stars who shine today, the present state of rock, and the CRTC ruling's putative effects on performers and on the Canadian recording industry.

Heart

Heart, which has two singles and an album on current *Billboard* charts, has come from nowhere in two years. They started in Vancouver and rose with "Dreamboat Annie," a platinum winner. "Little Queen" is currently a hit as both single and album, and "Barra-cuda" is the other charted single.

Kelly Jay, keyboard player with Crowbar, served a long austere apprenticeship. "I remember one time working with Ronnie Hawkins, and he had all of us living in a three-floor walk-up warehouse. We slept on the floor with no mattresses or covering, but at least we had a roof over our heads if it snowed. The most sensational thing I ever saw take place in a bar was the night a cat was shot in the leg. With the bullet still in his leg, he chased the guy who'd shot him outside, and beat the . . . out of him."



The Band was first assembled by Ronnie Hawkins and called The Hawks. After five years it left the bars of Toronto, went to Woodstock and became Bob Dylan's personal back up. When an accident forced Dylan into temporary retirement, it became The Band and moved to glory.

The Almost Unmeasurable Results of the Canadian Content Rule

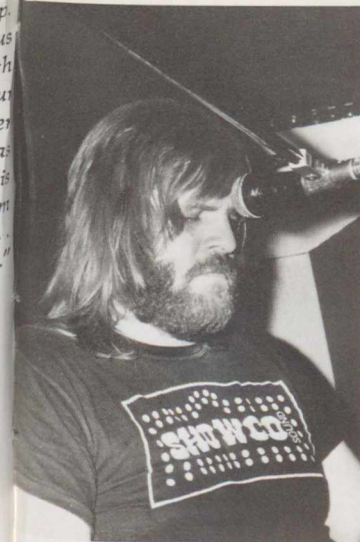
In January 1971 the CRTC hit broadcasters with a blunt instrument. The rule—that thirty per cent of the music played on AM stations between 6:00 AM and midnight be Canadian—was designed to help Canadian singers, bands, songwriters and the teeny tiny Canadian recording industry.

Seven years later, the results are mixed. It has almost surely helped the songwriters. Royalties went from \$364,000 in 1968 to \$1,333,000 in 1974. It has helped the recording industry, but it was clearly not the only force behind the current boom. It has had little apparent effect on the fame and fortunes of the singers and the sidemen, though some of them thought it was a colossal idea when it first arrived. (That first summer Kelly Jay, lead singer with Crowbar, presented Prime Minister Pierre Elliott Trudeau with a plaque inscribed "Thank you for making it possible through CRTC for Canadians to be heard in their own country.")

In truth many of the renowned—Gordon Lightfoot, Ian and Sylvia Tyson, Joni Mitchell, Step-

penwolf, The Hawks (who became The Band), Neil Young, The Guess Who, Bruce Cockburn and Bachman-Turner Overdrive—were first heard at home and abroad before the ruling, and none of them were created by it. In June 1969 four Canadian records were among the top hundred singles; eight years later there were fourteen. But, to put it another way, eighty-six of the top hundred were still British or American. Still *RPM Magazine's* survey of Canadian record sales suggests there has been a Canadian gain at home if not abroad.

Most headliners say the ruling has not helped them personally but that it has helped those who needed it more. Gordon Lightfoot, who was initially against the whole thing, now feels it was worthwhile and that it has "helped a lot of talent emerge." Harry Boyle, former CRTC chairman, says its primary purpose was to "create a market in Canada for our own music," and he believes it has done that.

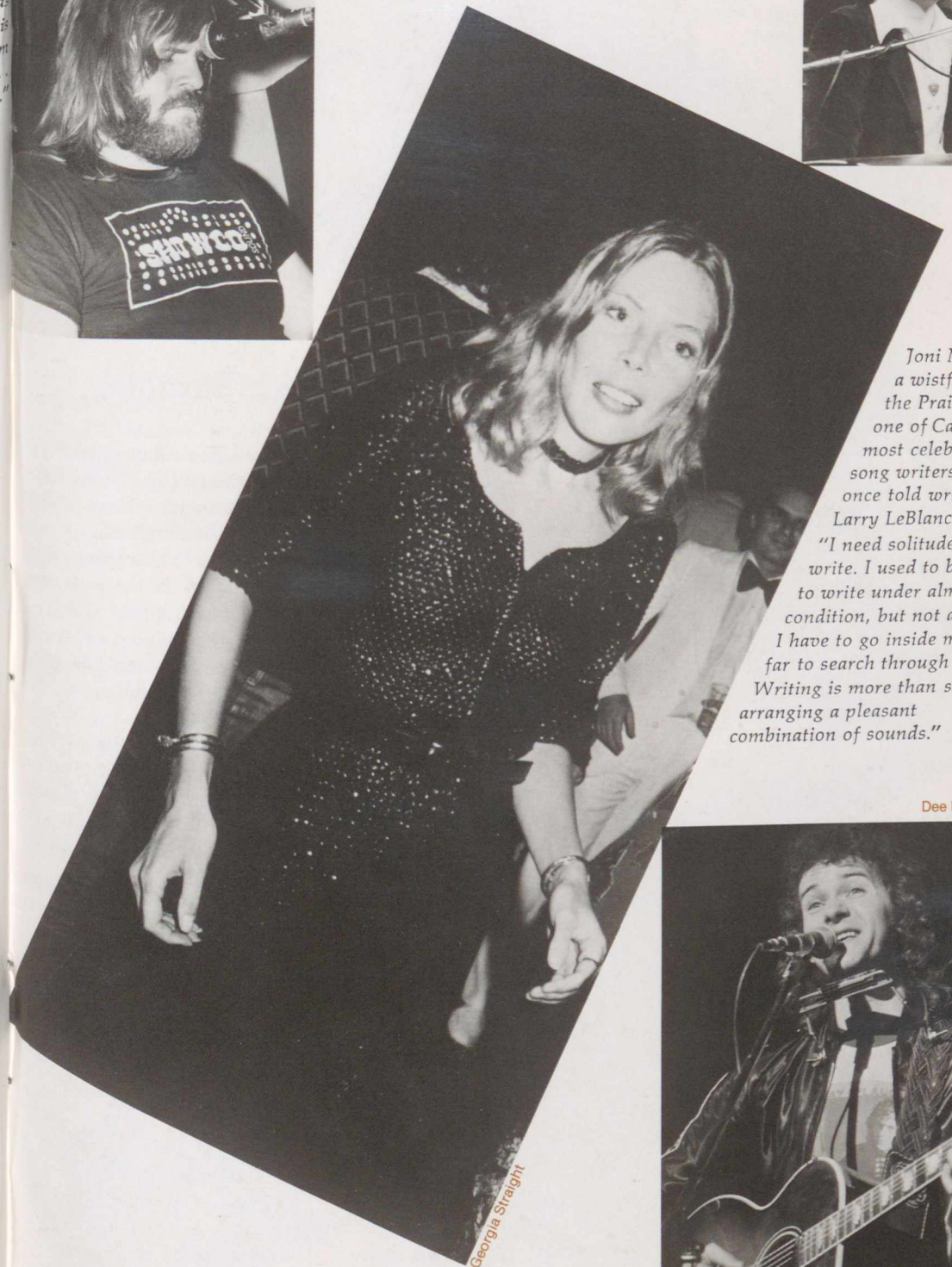


Bruce Cole

Ian Thomas is a Canadian, possibly on the verge. His recent single, "Right Before Your Eyes," has been well received.



Bruce Cole



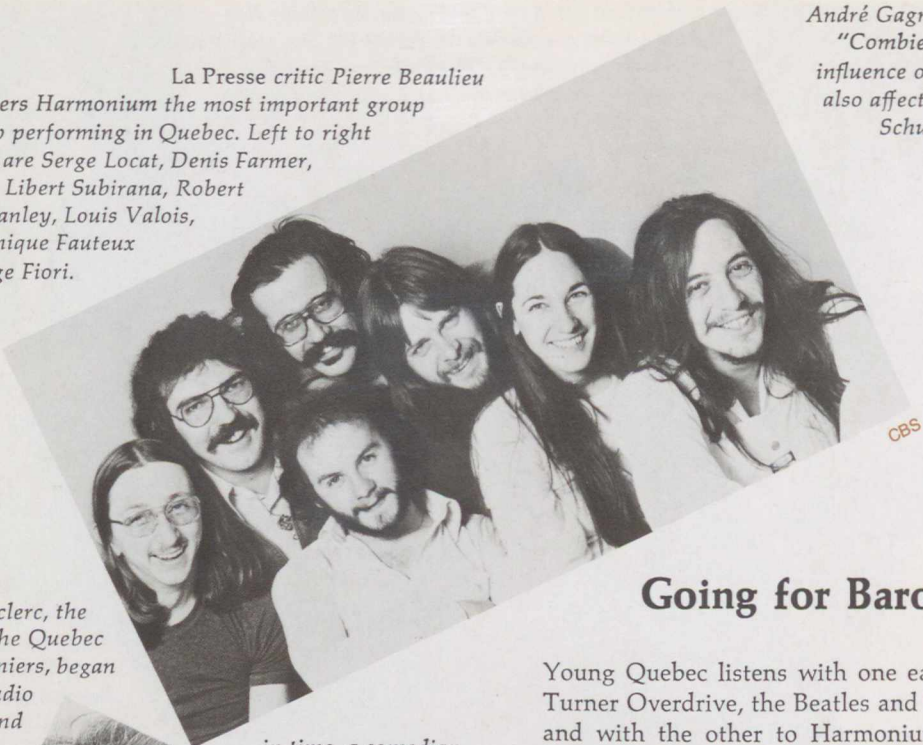
Joni Mitchell, a wistful girl of the Prairies, is one of Canada's most celebrated songwriters. She once told writer Larry LeBlanc: "I need solitude to write. I used to be able to write under almost any condition, but not anymore. I have to go inside myself so far to search through a theme. Writing is more than simply arranging a pleasant combination of sounds."

Dee Lippingwell



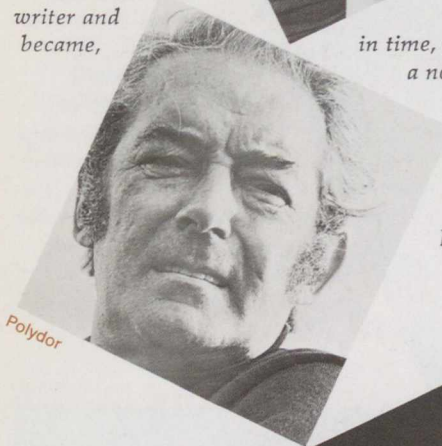
Murray McLauchlan, who sings sympathetically, has recently, after years of middling success, attracted broader attention. There are those who think he is on the edge of superstardom. His most recent album, *Boulevard*, was made with the Silver Tractors.

La Presse critic Pierre Beaulieu considers Harmonium the most important group now performing in Quebec. Left to right are Serge Locat, Denis Farmer, Libert Subirana, Robert Stanley, Louis Valois, Monique Fauteux and Serge Fiori.



CBS

Felix Leclerc, the first of the Quebec chansonniers, began as a radio writer and became,

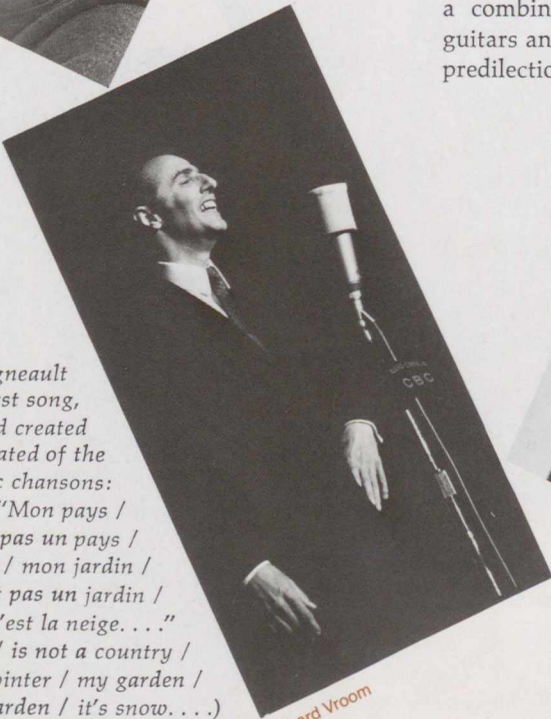


Polydor

in time, a comedian, a novelist and a playwright. His first record, cut in France in 1951, won the Grand Prix du Disque.

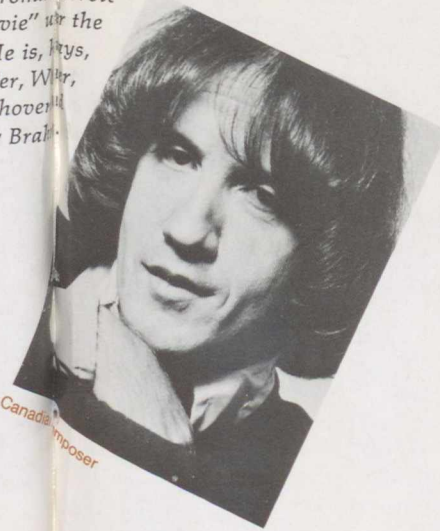
In 1964 Gilles Vigneault wrote his first song, "Mon Pays," and created the most celebrated of the Quebec chansons:

"Mon pays / ce n'est pas un pays / c'est l'hiver; / mon jardin / ce n'est pas un jardin / c'est la neige. . . ."
(My country / is not a country / it's winter / my garden / is not a garden / it's snow. . . .)



Richard Vroom

André Gagnon, a born romantic, wrote "Combien j'aime la vie" under the influence of Chopin. He is, says, also affected by Mahler, Wagner, Schumann, Beethoven, particularly Brahms.



Canadian Composer

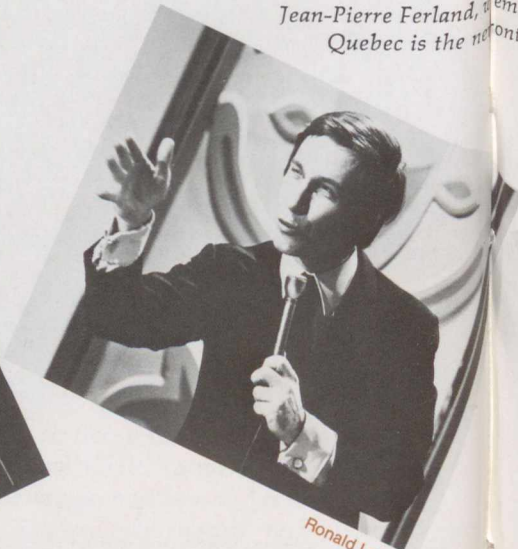
Going for Baroque

Young Quebec listens with one ear to Bachman-Turner Overdrive, the Beatles and Fleetwood Mac and with the other to Harmonium, Beau Dommage, André Gagnon and Gilles Vigneault.

Vigneault is one of the many chansonniers who emerged in Quebec in the sixties. In the rock age, the chansonniers, like Gordon Lightfoot and Joni Mitchell, were relatively softer voices of social protest and poetry. Like Lightfoot and Mitchell, they are solidly entrenched in the hearts of the teenagers of the sixties.

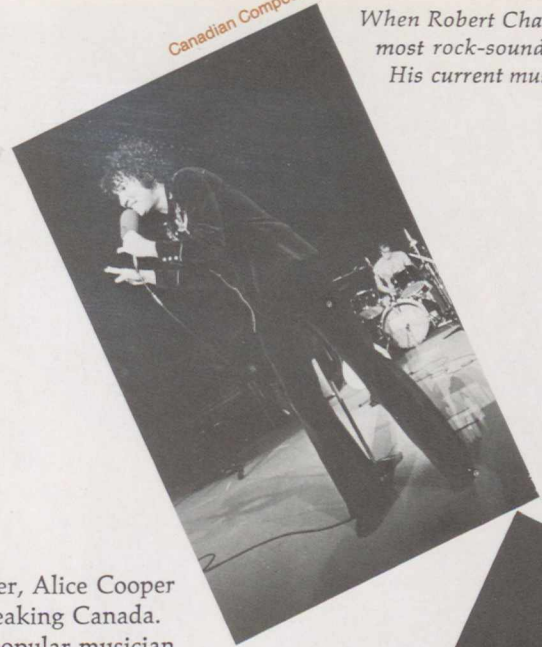
The Quebec edge remains gentle—the current top group, Harmonium, plays folkloric songs on a combination of instruments including flutes, guitars and mandolins but no drums. There is less predilection for the hard rock and underground

Jean-Pierre Ferland, who emerged in the sixties, believes Quebec is the new frontier of French song writing.



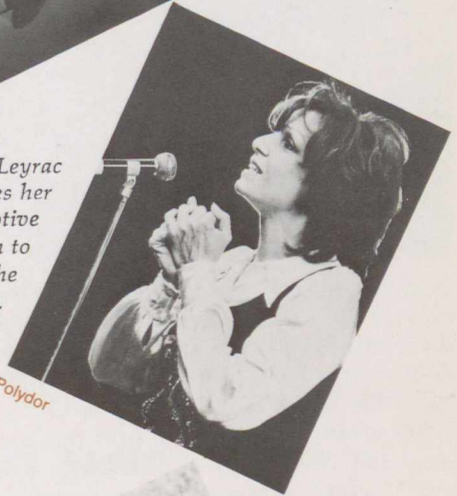
Ronald Labelle

Canadian Composer



When Robert Charlebois began he was the most rock-sounding of the chansonniers. His current music is quieter.

Monique Leyrac gives her own emotive interpretation to the songs of the chansonniers.

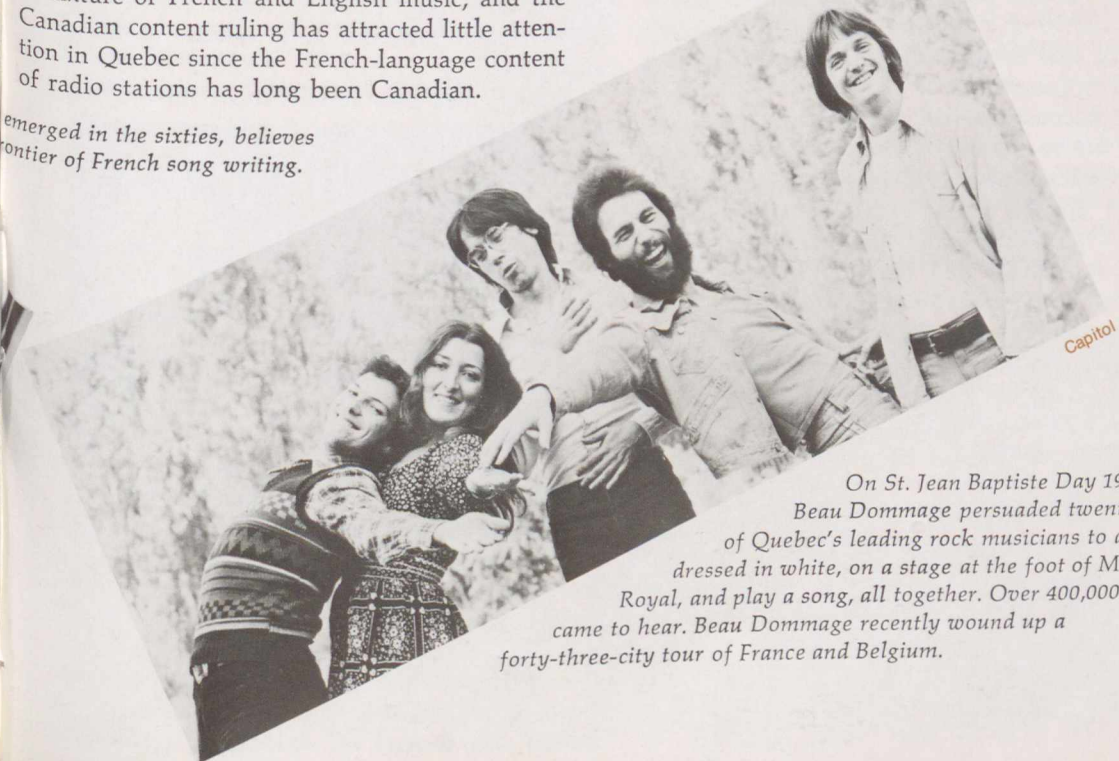


Polydor

music of Emerson Lake and Palmer, Alice Cooper or Cat Stevens than in English-speaking Canada.

André Gagnon, now the most popular musician in Quebec and a million kilometres from Cat, is a fantastic pianist who plays his own baroque-styled compositions. He is inspired by the classics, Bach and Vivaldi, and by recent folksongs, such as Vigneault's "Mon Pays." He rearranges the originals in the baroque style. His best effort is perhaps *Mes quatre saisons* inspired by Vivaldi's *Four Seasons* and based on twelve songs by four contemporary Quebec composers. The rearrangement is so extensive that *Mes quatre saisons* is in effect an original composition.

Stations, such as Montreal's CHOM-FM, play a mixture of French and English music, and the Canadian content ruling has attracted little attention in Quebec since the French-language content of radio stations has long been Canadian.



Capitol

On St. Jean Baptiste Day 1976, Beau Dommage persuaded twenty-six of Quebec's leading rock musicians to appear, dressed in white, on a stage at the foot of Mount Royal, and play a song, all together. Over 400,000 people came to hear. Beau Dommage recently wound up a forty-three-city tour of France and Belgium.



CBC

Hagood Hardy's hit, "The Homecoming," was written as a commercial jingle for Salada Tea. "I suppose it stuck in people's minds because everybody kept

asking me where they could buy the tune on a record. . . . Finally I stretched the sixteen bars into a standard length tune. The rest is history."

Many Tracks Lead to Toronto

It 1968 Toronto was a one-track town. Today it is the centre of a booming Canadian recording industry that draws British and American stars as well as Canadians.

The boom began in November 1969 when Terry Brown opened Toronto Sound, the first sixteen-track studio in Canada. The next year Eastern Sound, which had been a commercial mono shop, became the first twenty-four-track studio in Canada and the third in the world. Thunder Sound opened the same year, and many, many others followed. Today there are first class recording studios in every major Canadian city from Halifax to Vancouver. Each is an enormously expensive business: a world class studio costs \$400,000 or more to build, and it must be rented at least 2,500 hours a year, at \$125 an hour, to break even.

There were some helpful forces behind the sudden Canadian successes. The first studios opened just as The Guess Who, Gordon Lightfoot, Anne Murray, the Poppy Family and others were becoming internationally known. Before Toronto Sound, the Canadians who could afford it recorded in Los Angeles, New York, Nashville, or

Detroit. Now they could all come home. The CRTC ruling gave the new industry a basic foundation.

Canadian tax laws lured British stars: Elton John, the Bay City Rollers, Cat Stevens, the Bee Gees, the Rolling Stones and Rod Stewart all came to Toronto. At home their tax is enormous; in Canada they pay only fifteen per cent withholding. In the opinion of Salim Sachedina of Eastern Sound, the tax advantage is the principal ingredient. He told *Weekend Magazine*, "Toronto has become an international recording centre by default. Our luck was the tax act. This is what draws big-name big-budget British groups."

The studio equipment is first rate, and the technicians have excellent reputations. This has attracted American performers, such as John Denver, Dr. John, Bob Seger and Mark Farner, the ex-leader of Grand Funk Railroad.

The business is big business, and recording budgets are enormous. Jack Richardson produced a Guess Who album for \$12,000 in 1972. Today it would cost \$45,000. Le Studio in Morin Heights, Quebec, produces only singles and albums. (Most studios still depend on commercial recordings,

such as television jingles, as well.) Le Studio offers a sumptuous villa as well as a studio for \$10,000 a week. Ninety-five per cent of its clients

are from Britain or the United States: Cat Stevens, the Bee Gees, Ian Hunter and Nazareth have all recorded there.

How to Tape, Sweeten, Mix and Make a Golden Newie

Bachman-Turner Overdrive recorded their new album at Toronto's Phase One Studio in January. Eight tunes were composed, arranged and rehearsed. Then each of the four musicians set up his own equipment, with the help and advice of the producer and engineer, and made initial tapes.

Tapes are two inches wide and magnetic. One key performer may record on a half dozen tapes or more. A lead singer may sing on one, a chorus on three.

At Phase One, drummer Bob Bachman sat alone in the drum booth for six hours, playing into twelve microphones. The bassist, Fred Turner, played into two, the two guitarists into one each. The whole group then spent three days laying down the basic band tracks for each of the eight tunes.

The singers, Randy and Fred, did their tapes while listening to the band tracks on headphones. They sang, over and over, until they were satisfied. The background vocals were then laid down. Afterwards, the two guitarists made their tapes while listening to the vocals so they could play around the voices. Studio musicians—five horn players, ten string players and a conga drummer—then listened to the tracks already made and added "sweeteners" tapes.

The individual and collective efforts were fed

to the control room, through a dolby—an electronic gadget that deletes extraneous noise—and into the twenty-four-track tape recorder.

The producer and engineer mixed it all, listening and picking the best, editing and splicing. They were helped by a harmonizer, which can alter pitch without affecting speed; a phaser, which provides a wind blowing sound, and a digital delay, which gives an echo when desired. One tune was mixed at a time, and each mixing took some five hours.

The finished sound was transferred from the two-inch tape to a quarter-inch tape with two tracks for stereo. That went to a discmastering facility. As the tape played, a needle moving in sympathetic vibration cut grooves into a revolving, blank fourteen-inch record. This "master acetate" was soaked in a silver nitrate bath and coated with a thin layer of silver. An electronic bath gave it a thicker plate, which, when split, became a mould with an A and a B side. The mould was put in a computerized press, and a puck of vinyl was shot in and melted. The fourteen-inch diameter was trimmed to twelve. Then the first copy of *Freeways* was inspected for flaws and dropped into a sleeve and a printed jacket. There were already a million orders, enough to give it gold record status.



CBC

Bachman-Turner Overdrive, who have sold over six-and-a-half million albums in the US, still experimented when making Freeways. They added a horn section on one track and some members of the Toronto Symphony on another. Randy Bachman, left guitarist in the frenzied photo, was a conspicuous member of Canada's first great rock group, The Guess Who.



Dan Denton



Bruce Cole

Edith Butler, who started in New Brunswick, sings Acadian songs: "My father comes back from the sea / And at night he talks to me / He wants to know if I remember / All our people who were sent away / Do you think their lives will ever be revenged?"

Some Teleological Observations by an Eminent Critic on the Past, Present and Future State of Canadian Music

If one is going to be strictly factual, rock groups in Canada have always been a bit of an aberration. The ones that have grown from the café or the club of the sixties—Leonard Cohen, Gordon Lightfoot, Joni Mitchell, Neil Young—remain essentially solo performers. These people are the most distinctively Canadian, rather than a group like The Guess Who.

The individual performer has always triumphed over the group. In a sense it almost has a religious implication. A lot of Canada is still dominated by the Scottish-Presbyterian church, at least socially; and it always has been in the nature of the Presbyterians and the Methodists to have a viable religious community and at the same time to prosper individually. In Canadian history it is customary to achieve, then become Anglican. In the case of Young and Lightfoot, they started out as musical Methodists—as part of a group—individual talents who played together as a group. After their talent became polished they became musical Anglicans. They go on stage like Anglicans, involved in the higher theatrics, like a mass rather than a service. Neil Young is the perfect example because he finds groups incompatible with his ambitions and musical statements; he has become, in effect, an Anglican.

Disco music is form as opposed to substance. In rock music as found on FM radio, one finds a lot more interesting structure than in disco, and it demands an awareness and a participation.

The truth is probably that disco is very commercial in its genesis, rather than artistic. You must take a very skeptical glance at disco. It has produced no important song writers, no individuals who have changed the way we think of music. No real attention is demanded on the part of the listener. Discos are only places to dance and meeting places. Despite the nature of the lighting and the volume of the music, discos are still a place to show off haberdashery. Disco is to actual rock as 101 Strings is to a symphony orchestra. It is bastardized, glossed-over, sugar-coated like Muzak. It is background—wallpaper rather than the furnishings.

Now is not a time of experimentation and innovation but a time of refining and polishing. All over the world in the late seventies, there was a great lack of direction and confusion, a funny world. The fathers of it are still active, the pioneers are still working (after all Elvis only died a week and a half ago). The giants are still creating. The new ones tend to be more cautious.

DOUG FETHERLING

Interview with CANADA TODAY/D'AUJOUR'HUI,
August 30, 1977

Blair Kirby in the *Toronto Globe and Mail* says Stompin' Tom Connors sings for all the people who feel they're the abused, hard-slugging common herd. His lyrics are particularly and specifically Canadian: "She's on a bar-hopping spree / Back in Soo Saint Maree / Because of me / She's now a fallen star / She could have been true / But I left her in Soo / And I travelled North upon the ACR."



Paul Smith Photography



Crosby, Stills and Nash, a most successful album in 1969, involved David Crosby, Stephen Stills and Graham Nash. They had met at the California home of Joni Mitchell. Shortly after that, another young Canadian, Neil Young (shown above right with Stills), joined the trio. In time the four, in various combinations, produced twenty-nine albums, including an extraordinary number of hits. Young's latest is *American Stars 'n Bars*. Young, technically the rawest, is considered by John Rockwell of *The New York Times*, to be "by far and away the finest artist of the lot . . . the quintessential hippy-cowboy loner, a hopeless romantic struggling to build bridges out from himself to women and through them to cosmic archetypes of the past and of myth."

Stringband has (according to Val Ross in *Weekend Magazine*) a flavour of "youthful, intelligent amateurism." It includes Bob Bossin, a former college radical, Terry King, and Marie-Lynn Hammond.



Chilliwack was one of the few British Columbia bands to make it big in the early seventies. Bill Henderson once explained: "We don't care too much about what we play when we go out on stage. If we don't enjoy ourselves doing the gig, we might as well forget it."

Patsy Gallant became a star across Canada by singing a disco English version of Vigneault's "*Mon Pays*," called "*From New York to L.A.*," with rather surprisingly different lyrics: "The city life / of flashing lights / busy streets / and fancy cars, / booze and drugs / and all the plugs . . . / I'm a star in New York / I'm a star in L.A."



Kate and Anna McGarrigle made an astonishing debut with their record Kate and Anna McGarrigle. Their songs combine full, romantic melodies, brilliant harmony and heartfelt lyrics, and have a flavour of Stephen Foster and long, long ago.

"I'm a Canadian true, but . . . I'm not really into nationalism. I prefer to think of myself as being a member of the world." Bruce Cockburn to Ritchie Yorke in Axes, Chops & Hot Licks.



Warner Brothers



BMI

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