

MAPLE BEAT

**NOVEMBER
SPOTLIGHT**

**Marianas
Trench**

&

Dave "Rave" Ogilvie

**50s-90s
Canada's
Stars Through
The Decades**



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A LETTER FROM THE EDITOR

Dear Reader,

It is an absolute pleasure to welcome you to Maple Music magazine as we start our third year of publication. This year brings about changes, as our founder and visionary, Tabitha Puff, has graduated and handed over Vista to a new Editor-in-Chief.

While the core of Maple Music is the same, Tabitha and I are not—with this, you may see Maple Music change a little. We will be centering each individual print magazine around a theme: tradition (issue seven), identity (issue eight), resistance (issue nine), and finally metamorphosis (issue ten). We hope you will still be loyal readers and will welcome the changes to come; and are so thankful you are here reading now.

Our mission is to bring the Canadian music community thoughtful and engaging commentary from musicians on political and social issues, while also displaying the music world's creative side through the arts, literary and otherwise.

As a publication, we do not advocate for any specific political ideology, but we have set standards regarding the posting of harmful and denigrating pieces as it relates to minority groups. We see our platform as a sacred space of student voices, and thus, view that it is our responsibility to highlight the diversity on campus and to use our platform as a space of learning. Our intention is to host a platform for North Park students to share their political opinions, faith stories, and creative works. That is why we exist. The freedom of speech, however, does not mean the freedom of hate speech.

As a music publication, we would like to be as transparent as possible. For this reason, we gladly welcome any comments and critiques you may have as a reader. Letters to the editor are also highly encouraged.

I am elated to be furthering the mission of Maple Music and to bring you engaging stories.

Cheers,
Isabella Lebron and the Maple Music Staff.

Marianas Trench and Producer Dave “Rave” Ogilvie

In what’s both a blessing and a curse, Josh Ramsay is wired so that restraint isn’t an option.

“I don’t know if you find this, but I find in my own life that everything is always in extremes,” says the immensely quotable frontman for Vancouver hit-makers Marianas Trench, interviewed at Kitsilano’s Calhoun’s café. “Everything is peaks and valleys, and I don’t have a lot of middle ground. It was the same with drugs or cigarettes or whatever—I don’t do anything a little. It’s the same way that I produce music—big sounds, and everything all, all, all, more. It’s the same when I cook, where it’s tons and tons of spices. I’m always like that, and I always have been.”

That life is all about extremes for the 30-year-old singer, platinum-touch songwriter, and ace producer is certainly borne out on Astoria, the epic fourth full-length from Marianas Trench. Forget playing it safe on the album’s 17 tracks, which swing wildly from irresistibly infectious retro funk (“Burning Up”) to ’70s AM-radio gold (“Shut Up and Kiss Me”) to classic-Queen hard rock (“End of an Era”).

Ramsay and his crack bandmates—guitarist Matt Webb, bassist Mike Ayley, and drummer Ian Casselman—tend to operate on the premise that there’s no such thing as too much. Neon-’80s synths flood “Yesterday” and regal strings flare up in the soaring “Wildfire”, such flourishes

making Astoria seem like a clinic in the art of going wide-screen.

Like the previous full-lengths *Ever After* (2011) and *Masterpiece Theatre* (2009), Astoria goes the concept-album route, drawing heavily on the highs and lows of the past few years. Put another way, Ramsay—who on this day favours basic black as a base colour, from his tuque to his silver-blinged

“Everything is peaks and valleys”

boots—had some serious shit to work out.

There was the implosion of a relationship—after the wedding had been planned and the invitations were ready to be mailed. There was the frustration of being unable—and unwilling—to write after landing a major American record deal. And there was one of the most loving and inspirational people in his life—his mom—waging a war against Lewy body dementia, which combines symptoms of Parkinson’s and Alzheimer’s.

For a long time, Ramsay dealt with this by retreating into the darkness and pushing those close to him away. There were plenty of bleak days over the past couple of years,

enough of them that the frontman finally realized he had a decision to make. He could wallow in misery or attempt to get himself to a better place.

When he finally decided to pull himself out of his hole with his art, he did it the only way he knew how: by going at the creation of Astoria full on, keeping a relentless schedule until the album was complete.

“The guys in the band were really awesome about giving me space and stuff when I was feeling shit,” Ramsay says gratefully. “But I realized that I needed to do my job and do it well again. I needed to be a leader in the band again. And I needed to do something bold.”

Here are some interesting things about Josh Ramsay. He’s the lone boy and the youngest—by far—of five kids born to musically oriented parents Miles Ramsay and Corlynn Hanney.

His mother was a vocal teacher who once sang backup for Leonard Cohen and hung out with Elvis.

His father was a jingle writer famous for cocreating “Ba-Dum, Ba-Dum”, aka A&W’s tuba-tastic Great Root Bear theme. His dad also founded Vancouver’s legendary Little Mountain Sound Studios, where career-making albums like Bon Jovi’s *Slippery When Wet* and Mötley Crüe’s *Dr. Feelgood* were recorded.

Long before forming Marianas Trench in the early ’00s, Ramsay was ready for stardom. “I knew exactly

what I was going to do and was specifically working at it from the time I was literally five," he says. "I remember walking to school and working on my singing voice."

He struggled with drug use, bulimia, anorexia, and depression during his teen years. "I was an addict in high school, and kicked out of high school because of it," he says

"I don't think that I'm a person with a history of making healthy choices."

candidly. "The first drug I ever did was cocaine—before I'd ever even smoked a joint. I was probably 15. I would have had a sip of alcohol here and there before that—I dunno, a fucking mimosa on Christmas or whatever. But the first time I was getting fucked-up was at 15. And then in treatment by 18. I did it all, really fast."

He was a self-admitted awful student. "I had no attention for anything outside of art stuff. But when it came to art, I had an infinite attention span."

He isn't comfortable being held up as a poster boy for overcoming one's addictions or showing others it's possible to beat mental illness: "Now kids come to my shows, and they think that I know how to fix their shit. I don't, and it's been irresponsible of me to talk about that [my struggles] in the past."

As if to soften that statement, he adds: "If you're talking about a sense of empathy, then sure. But giving an opinion on that stuff and

saying that I have some sort of answer on how to fix things... Well, I don't think that I'm a person with a history of making healthy choices."

Even when Ramsay gets depressed, he still manages to laugh. "Life is never just one note, so even when I feel like shit, I still have a sense of humour. I did some really fucking ridiculous things during this last time. I impulse-bought a tiny horse, named it Lindsey, and was like, 'Oh yeah, it can live on my roof, man.' I had to call Visa a few days later and go, 'Uhhh, I bought a tiny horse on a website, and I need to cancel that.'"

Ramsay's lyrics draw heavily on his personal life.

He hates not being able to finish a song, to the point where it makes him anxious.

One of his biggest fears is that, one day, the songs will stop coming.

(Continued on page 17)



Simple Plan's 21 Year Legacy

The history of Simple Plan started in the middle of the 90s, when drummer Chuck Comeau and singer Pierre Bouvier met in high school and formed a friendship thanks to their common obsession with music. Later on, they and their fellow friend Jean-Sebastien, were approached by their music teacher, who suggested they formed a band. After forming Reset [read more], the three friends became more and more known around Montreal and even recorded a first record (1997) and started touring across the whole Canada opening for various bands. But due to constant arguments with Pierre, Chuck decided to leave Reset and focus more on his studies.

After the falling-out, Chuck's old friend from high school – guitarist Jeff Stinco – contacted him, convinced him not to give up on music and the two decided to start a whole new project. The band needed another guitarist and someone to sing back vocals, so after many try-outs, they contacted another old friend of theirs – Sebastien Lefebvre, who also used to go to the same high school, was a huge fan of Reset, and lived in the same neighbourhood, to join the band. They were still missing a very important person though – the lead singer.

Meanwhile, Pierre started being dissatisfied with Reset, where he had to handle way too many things. It wasn't until he met his old friend Chuck at a concert one night that they decided to rekindle their friendship.

Pierre and Chuck decided to put the past behind them and Pierre finally agreed to join the newly formed band. At that point however he was still officially a member of Reset and his band mates had no idea he was planning on leaving them – an definitely not leaving them to start a new project with Chuck, who he himself threw out of Reset before. At one point, Pierre used to go to Simple Plan rehearsals in secret, but eventually he confessed to everything and left Reset for good.

The guys started creating pop-punk songs and sending out letters to record labels to get signed. Chuck then called about 55 record labels in the States, pretending to be Simple Plan's manager (and using his mother's surname) and lying about how big Simple Plan already are, selling out venues etc. After many unsuccessful phone calls, Chuck finally got through to Andy Karp, who was the A&R manager for Atlantic Records.

Andy Karp listened to Simple Plan's demos, enjoyed them, but still wasn't completely convinced. On January 22nd 2000 the band played the very first show under the name "Simple Plan", still as a quartet. After showing themselves to Andy Karp from Atlantic Records, the band was advised to find themselves a fifth member – a bass player, so that Pierre could concentrate more on being the lead singer – and not having to handle the bass as well. After seeing Reset play without their former members (now in SP) but with a new addition: David Desrosiers, the members of Simple Plan knew he was the right person for the job. In secret they asked David to check them out and offered him a spot in their band. He finally joined the band around May 2000. First Simple Plan show with David took place on February 3rd 2001. Continuing their hunt for a record label, the band decided to pursue Andy Karp again. Thanks to their friend, Patrick Langlois, who then worked for the local record label Aquarius, Simple Plan found out that Andy Karp was heading to Montreal to see a band called "Rubberman" with hopes to sign them after that, so they called him to check them out that night as well. The members of Simple Plan had only a few days to quickly set up a secret show in Montreal on the same night as Rubberman played (February 8th 2001) – and for the cover-up, Chuck had to choose a fake name for their band – "Touchdown" – so that Rubberman wouldn't know it was them and Patrick wouldn't lose his job. Patrick played another big role that night when he kept informing Chuck about Andy Karp's every step and about how the Rubberman show was going. After a not-so-persuading performance, Andy Karp headed to see Simple Plan, who convinced him 100% this time.

The next day, Andy Karp confirmed to Simple Plan's management that Atlantic would officially sign them.

Ever since their formation in 2000, Simple Plan have released the following albums – the first one in 2002 – "No Pads, No Helmets...Just Balls", the second in 2004 – "Still Not Getting Any", the third one in 2008 – "Simple Plan" (a self-titled album), the fourth one in 2011 – "Get Your Heart On!" and fifth album in 2016 – "Taking One For The Team".



Hedley On Hiatus?

Canadian band Hedley said Wednesday its members will be taking “an indefinite hiatus” after the conclusion of their current tour.

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bers unanimously decided on the hiatus in order to “work on our personal relationships and who we are as individuals.”

Following the allegations, the band withdrew from the Juno Awards. Several radio stations, including the CBC, stopped playing the band’s music and their management team cut ties with them.

Last Sunday, CBC published a report detailing an Ottawa woman’s allegation that she was raped in 2016 by the band’s singer Jacob Hoggard. The woman alleges the incident

took place in a Toronto hotel, but the singer’s lawyer said in a statement that the sex was consensual.

In a separate tweet on Wednesday, Hoggard posted a statement saying he is stepping away from his career “indefinitely.”

Although he acknowledged he “behaved in a way that objectified women” over the years, Hoggard said in the statement he had “never engaged in non-consensual sexual behaviour.”

