



**AN INTERVIEW WITH STEVE GOLDBERGER ABOUT HIS NEW CD,  
"COSMIC COWBOY"**

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***Where are you coming from with this CD?***

**SG:** I think this album is most representative of my true musical roots. Throughout my career I've been all over the map musically speaking. I do love all kinds of good music, however folk, bluegrass, 70's country-rock and singer/songwriter stuff is really where my musical passion lies. My formative years were spent touring in a very popular "new-grass" band (Black Creek) and with this CD I'm once again re-visiting that era with both new originals and by taking some old songs and putting my spin on them.

***What do you mean by your "spin"?***

**SG:** I guess you could say it's all about the song for me. And my performance is defined by my own sensibilities, the music I've absorbed over the years, and the limitations of my own musical abilities. In most cases when I start out working on a song, I'll usually just begin with a rough vocal and an acoustic guitar or piano part. I build the arrangement from there, using a variety of instruments that I have on hand in my studio. Then I'll bring in a heartbeat master, one of the really great drummers that I know. Guest instrumentalists come in afterwards to add solos etc.

***Who are some of the songwriters on the CD?***

**SG:** Back in the 70's when I was with the Black Creek band, Mark Haines hipped me to some songs written by a junkie friend of his known only as Shaker. I cover his sweet little tune called Katie Did. Of course there are the well-known songwriters that I'm covering on this CD including Laura Nyro, Michael Martin Murphy, Nanci Griffiths and Rodney Crowell. There are five new originals songs including co-writes with Andrew MacKay and Tim Hicks.

***Who else plays with you on it?***

**SG:** A new departure for me was to sing three songs as duets inviting Canadian Country Superstar Tim Hicks to sing on The Day After You, the song we wrote together. Niagara's own Sernena Pryne (The Mandevilles) adds her luscious pipes to The City Waits for Her and Hamilton's Mary Simon (The Mississippi Bends) kills it on

Ashes By Now. Lots of drummers including Dave Norris, Jim Casson, Peter Griffin, Penner, Jesse and Andrew MacKay.

CCMA Hall Of Fame member Wendell Ferguson, the amazing Andrew Aldridge, Cam MacInnes and my band mate Mike Glatt on guitars, Mark Lalama, Denis Keldie on keys and accordion, Shane Guse on fiddle, Jesse Cobb on mandolin and Roger Marin on pedal steel to name a few...

***And you have horns too!***

**SG:** Yes, this is the first time I've had horns on one of my records. Jim Gay on various saxophones, Tim Hamel on trumpet and Steve Donald on trombone. On one song it's a crazy mix of trumpet, trombone, fiddle and mandolin. Talk about "my spin"....

***Tell me a bit about where and how it was recorded. From the technical side?***

**SG:** I did it at Hitsville NOTL/the shed studio, my studio in Niagara-on-the-Lake. It's my little oasis fully equipped with a full-blown Pro-Tools HD system and a hybrid Sony/API console. I record with mostly Neumann mikes, thru Neve or API pre's directly to Pro-Tools. I mix through the analogue board and my collection of vintage outboard gear and hardly use any of the digital plug-ins. I'm not really a purist and do take advantage of some of the powerful tools in Pro-Tools, but I really hardly use effects and go pretty easy on the reverb and compression. I have no idea how to use pitch correction, midi, loops or any of those "cheatin' tools" that everyone is using these days in pop music.

***Where'd you learn how to do all that?***

**SG:** Well I've always been into it. I was the guy in the band that was always lugging the reel-to-reel tape machine to the gig to record the band. I was always the sound guy on the gig. I've always had a home studio of some shape or format. From the old stereo reel to reel with "sound on sound" in the late 60's to the 4 track reel to reel in the 70's. I got an 8-track tape machine in the 90's and moved to ADAT's in 2000. When the studio burned down in 2003 I was forced to start from scratch and began working with Pro Tools. At the various recording sessions I've been hired to do or was on with my bands, I would always be hangin' around with the engineer and producer asking questions or just watching and listening. Over the years I've learned a few things. I'm not that technical though. I'm a musician and come at it from that angle. Listen and make it musical. I rely on my ears more than the science, just tweaking the knobs till it sounds good to me.

***What are your hopes and dreams for this CD?***

**SG:** Look, I'm just a guy that loves to make music. Just as a painter has to paint, I have to do it. So really, all I can ask for is for people to hear this thing. Hopefully they will like and it will move them in a positive way. If not, the CD makes a nice coaster.