

RADIO AIRPLAY: How the hits are chosen

canadian
musician

August 1980 \$1.25

MM70900

Dan Hill

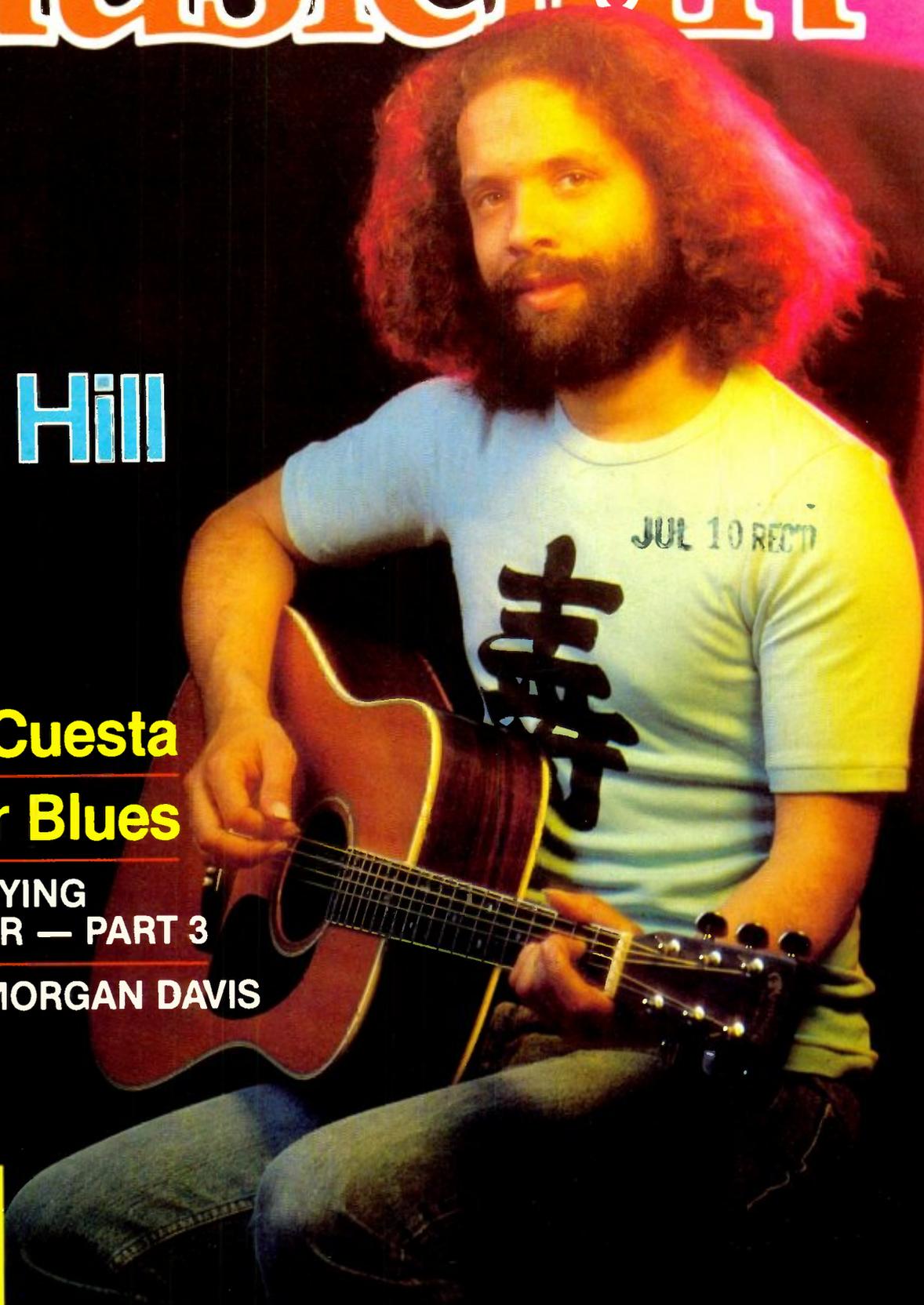
FM

Henry Cuesta

Powder Blues

**SHOW PLAYING
FOR GUITAR — PART 3**

PROFILE: MORGAN DAVIS





Your performance is worth it. So is ours.

If you've been around, you've been around our microphones. In recording studios and on location. Or seen dozens of our microphones at major concerts throughout the world. More important than seeing them, you've heard the results! Now Sennheiser introduces a spectacular new microphone for performers who demand power, ruggedness, and durability.



profipower

 **SENNHEISER**

PROFIPOWER — designed to take road abuse.

Immunity to acoustic feedback: Profipower utilizes a tight directional pattern to permit unusually high volume from stage speakers, virtually eliminating acoustic feedback and allows for greater bass accentuation. Performers can move freely on stage without the bothersome worry of microphone "howling".

Modular noise-free on/off switch: A magnetically activated "reed switch" totally eliminates noise commonly encountered with mic switches. Should damage occur (heaven knows how!) the switch module can be removed without affecting the operation of the mic, as it automatically reverts to "on".

Built-in low frequency cut-off filter prevents interference from rumble and a pop filter allows close miking.

Rugged and durable: Profipower takes punishment. Thick walled, double housed and shockmounted, it absorbs shock and rejects handling noise. If the mic is accidentally dropped (usually happens!), not only is the chance of damage vastly reduced, but the sound of impact (harmful to speakers) is minimized.

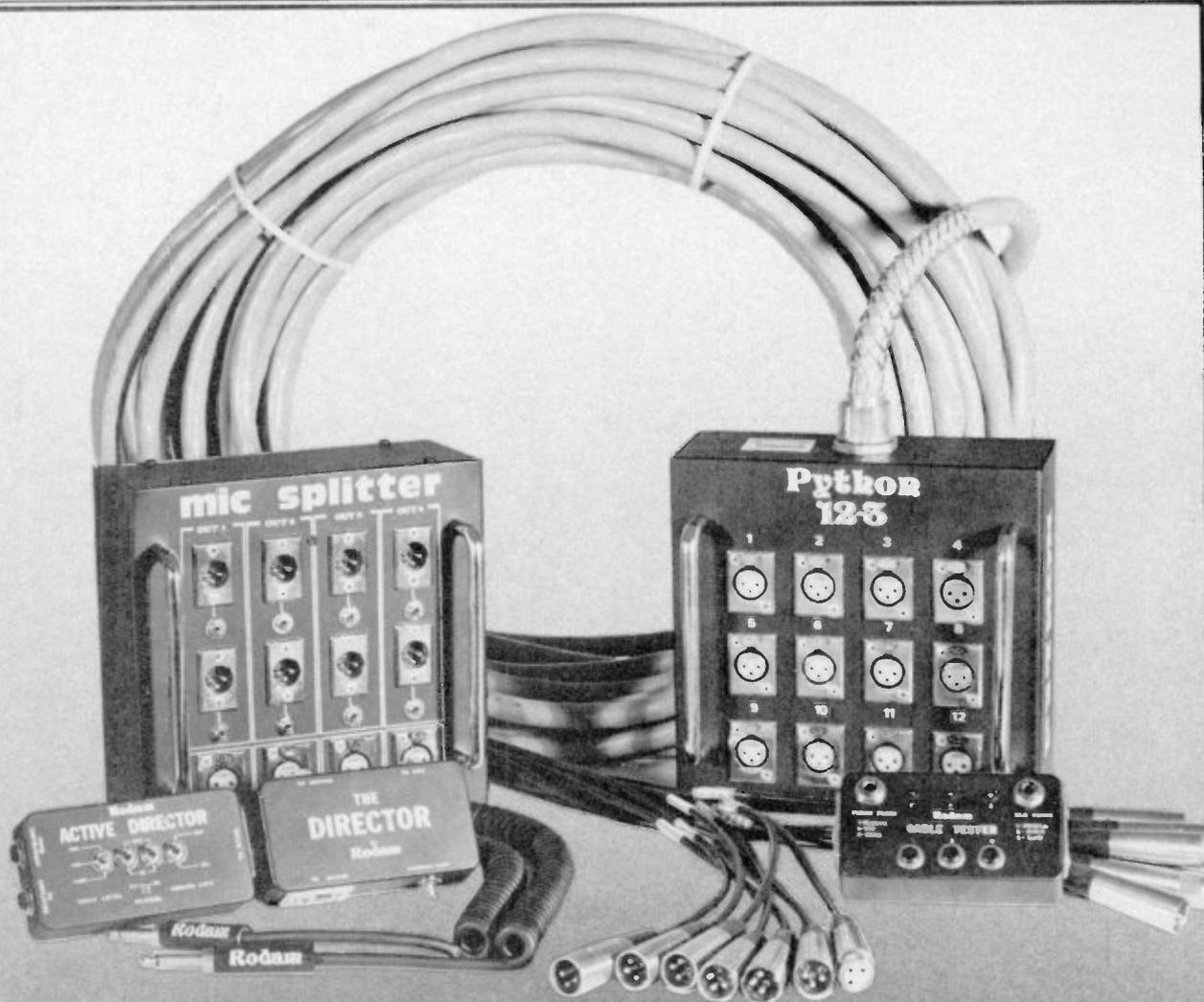
Ease-of-maintenance: Should on-the-road repairs be required (not likely!), virtually all can be made by anyone with a screwdriver.

We put a lot into Sennheiser microphones to make them work the way they do. Our performance is worth it and so is yours.



tc electronics limited

World Radio History

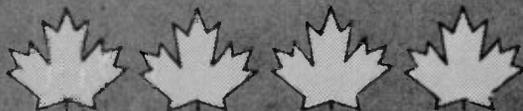


Someone once said, "LIFE IS LIKE AN ELEVATOR, SOMETIMES YOU GET THE ELEVATOR AND SOMETIMES YOU GET THE SHAFT."

DON'T GET SHAFTED! It's a myth that cables are the least important item for today's musician. Never before has the vital link between the performer and his sound been more important than today.

The era of cheap & noisy imported Audio products are becoming ancient history. Today's musician is better educated. He's been shafted too long, and is finally waking up to an alternative, "The Canadian Alternative".

That's what Rodam is all about.



the Canadian alternative

Rodam

MANUFACTURING (CANADA) LTD

1980 DAVENPORT RD.
 TORONTO ONTARIO, M6N 1C4
 PHONE: (416)656-8462

dealer enquiries welcomed

OVER 25 YEARS OF TAPE RECORDER DESIGN & APPLICATION



X-7
3 Motor/3 Head/dual capstan
solenoid controlled transport

Where Art & Technology Meet

TEAC

OPEN REEL SERIES



Distributed by
White Electronic Development Corporation (1966) Limited
6300 Northam Drive Malton, Ontario
L4V 1H7

CONTENTS



Dan Hill

28

BY ASHLEY COLLIE

The incongruity in the intimacy of his songs, the antipathy of his critics and the support of his audiences have fared Dan well.



FM

31

BY MAD STONE

Although some concessions have been made to commercialism the band has retained its original mystique and as a group they couldn't be anything but unusual.



Henry Cuesta

35

BY MONA COXSON

The love of the clarinet, the innate talent, the studying, the hours of practice and the steadfast belief in what he is doing have paid off.



Powder Blues

37

BY KATHY WHITNEY

Powder Blues are history in the making with their first l.p., independently recorded and released, approaching platinum status.

COLUMNS

- Guitar** by Bobby Edwards
Guitar Practice Program
- Keyboards** by Brian Harris
Introduction to Harmonic Progression
- Bass** by Tom Szczesniak
Scales?
- Percussion** by Paul Robson
Development of Time
- Brass** by Don Johnson
The Music Stand — Friend or Foe?
- Woodwinds** by Pat LaBarbera
Playing on Changes
- Synthesizers** by Bob Federer
The Filter Section
- Vocal Technique** by Rosemary Burns
New Songs and Old Songs Born Again
- Songwriting** by Jim Hagan
Prosody
- Arranging** by Jim Pirie
"Pot-Pirie"
- Sound Reinforcement** by Dave Bennett
Equalizers
- Recording** by Paul Zaza
The Home Studio
- Taking Care of Business** by Mona Coxson
On Being a Leader

Radio Airplay

40

BY MAD STONE

Getting a record on the radio is very much a business today seemingly without much spontaneity involved.

Show Playing for Guitar

42

BY ANDY KREHM PART 3

In the conclusion of a three part series Andy discusses following a conductor, professionalism, rehearsals, and live performances.

DEPARTMENTS

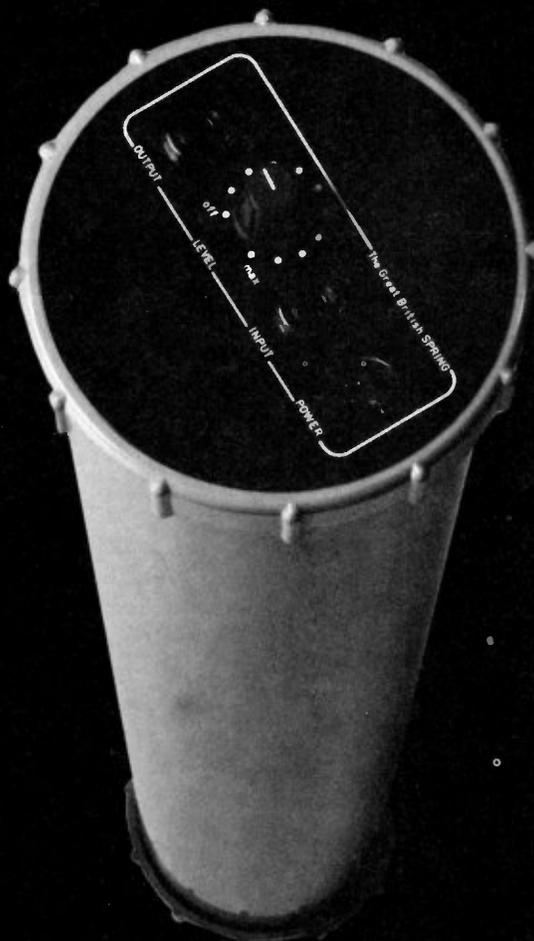
- Feedback** Letters from our readers 8
- Notes** Canadian Stage Band Winners and more 10
- Records** by Peter Donato 21
- Profile** by Kathy Whitney Morgan Davis 27
- Product News** The Latest in Equipment 80
- Marketplace** Classified Ads 82

COVER PHOTO BY BRUCE COLE — PLUM STUDIOS

THE GREAT BRITISH SPRING

Spring Reverbs are notorious for the odd sounds that they tend to produce. Many manufacturers have tried to remedy this with limiters, equalizers and the like. In the design of 'The Great British Spring' we took a different approach. We started out with a custom spring unit that sounds good without any fancy electronics. The unit simply has a variable line input and a stereo output.

The six spring paths produce a natural sounding reverberation that is full at the low end and sparkling on the highs. But don't take our word for it. Visit a dealer in your area and hear it live.



For the name of your nearest dealer, contact



WHITE ELECTRONIC DEVELOPMENT (1966) LTD.
6300 Northam Drive, Mississauga, Ontario L4V 1H7 Tel. (416) 676-9090

canadian musician

Editor / Publisher

Jim Norris

Associate Editor

Kathy Whitney

Art Director

Roger Murray

Photography Director

Bruce Cole

Advertising Coordinator

Carmela Spano

Production Manager

Robert Murray

Dealer Representative

Roger Young

Contributing Editors

Ashley Collie

Mona Coxson

Peter Donato

Andy Krehm

Joanne Ross

Mad Stone

Correspondents

Vancouver-Shelley Fralic

Edmonton-Silvio Dobri

Montreal-Paul Serralheiro

Halifax-Patrick Ellis

Columns

Dave Bennett

Rosemary Burns

Mona Coxson

Bobby Edwards

Bob Federer

Jim Hagan

Brian Harris

Don Johnson

Pat LaBarbera

Jim Pirie

Paul Robson

Tom Szczesniak

Paul Zaza

Advisory Board

Liona Boyd

Gordon Delamont

Moe Koffman

Murray Lauder

Jack Richardson

Canadian Musician is published bi-monthly by Norris Publications at 2453 Yonge St., Suite 3, Toronto. ALL rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year \$7.00, 2 years \$13.00, 3 years \$18.00. Outside Canada: 1 year \$10.00, 2 years \$18.00, 3 years \$25.00. Single copies \$1.25. To change your subscription address, please send your new address with your old address to Subscription Dept., Canadian Musician at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8 (416) 485-8284. Unsolicited manuscripts, photos and artwork are welcome, but please enclose a self addressed stamped envelope to facilitate return. Canadian Musician takes no responsibility for the return of such items. Member: National Association of Music Merchants, Canadian Academy of Recording Arts and Sciences, Canadian Music Educators' Association. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Willowdale, Ontario.

ISSN 0708-9635

canadian
musician

presents

SONGWRITING SEMINAR '80

Sunday, October 26th,
1980 at Hotel Toronto, Toronto

A one day seminar/workshop for the serious songwriter with top songwriters, publishers, A&R men, performing rights organizations, music lawyers, artist representatives, and producers.

- * Entry Fee — \$50.00 (Includes the seminar, coffee, and lunch).
- * Special Luncheon Speaker
- * Early registration is advised since attendance is limited.
- * Registration deadline; October 1, 1980.

ONE LUCKY
SONGWRITER WILL WIN:

TASCAM SERIES
M-144 PORTASTUDIO



This full-function mixer with built-in 4-Channel Multitrack Cassette Deck is a complete 4-Track Recording Studio in one compact package.

Approximate retail value — \$1500.00

The Days Events:

THE ART OF SONGWRITING—Top songwriters will be on hand to discuss, explore, reveal and demonstrate the talents of their craft. This session will provide an in-depth look into the *art* of songwriting. What makes a good song, a strong lyric, a memorable melody, a HIT?

THE SELLING OF THE SONG—Think you've written a hit? Want to get your song published? Industry pros will be on hand explaining the ins and outs of songselling.

THE BUSINESS OF SONGWRITING—Contracts, Copyright law, Performing Rights Organizations—experts will be on hand to give you the legal lowdown on the business end of songwriting.

THE SONGWRITER AS PERFORMER—Top songwriters who are also professional musicians and entertainers will explore, discuss and demonstrate the dual-hatted role of the songwriter as performer.



PLEASE INCLUDE
"ME" IN **SONGWRITING
SEMINAR '80**

Here is my cheque for _____
_____ ticket/s. Please send
me all the details.

NAME _____

ADDRESS _____

CITY _____ PROV _____

POSTAL CODE _____

Cheque or money orders should be made payable to:
Canadian Musician
2453 Yonge Street, Suite 3
Toronto, Ontario
M4P 2E8

Did You Know . . .
that Toronto has the only percussion
Conservatory in the world
specializing in

DRUM SET PERFORMANCE?

Ontario College of Percussion

1656 BAYVIEW AVENUE

Individual tailored professional guidance
in Drum Set Performance
for the beginner, intermediate, advanced
and professional player.

*Special Programmes for
younger children and mature adults*

- Drum Set Playing Forums
- Percussion Clinics
- Rock and Jazz Workshops
- Drum Chart Workshops

Complete Facilities . . .

- Record Library
- Recording Studios
- Tape Library
- Audio Visual Aids

*"Enrolling students
from around the world"*

(416) 483-9996

5000 ALBUM COVERS

* 99¢

EACH

**PROFESSIONALLY DESIGNED
QUALITY-CONTROLLED PRODUCTION**

*Includes:

- Complete Creative Design for Record Jacket
- Graphics and Typesetting
- Colour Separation for Front
- Print 5000 Covers in Process Colour
- Jacket Fabrication

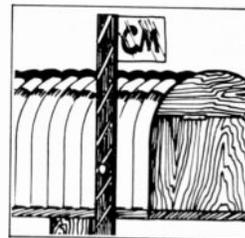
All orders F.O.B. Toronto, Federal and Provincial
Taxes extra where applicable. 50% deposit,
remainder C.O.D. Props for photo session, special
graphic effects and photo retouching extra.

Other quantities and different specifications can be
quoted. Posters and Album inserts available. Offer
good for orders received before September 30, 1980.

graphic design centre

215 Carlingview Drive, Unit 102, Rexdale
Ontario M9W 5X8 (416) 675-1997

Feedback



Sirs - in your April 1980 issue, Paul Zaza's opening paragraph invites answers to why equalization is called equalization.

Equalization is the electronic enhancement of a sound, which for some reason such as mediocre instrument or a dead studio or for just plain effect, has to be enhanced by the addition or subtraction of volume (db) at a certain frequency. In other words, an equalizer electronically compensates for something in the sound spectrum that is missing from the recorded sound. When you add something that is missing, or subtract something there is too much of (low end, whatever) you are; equalizing. Hey presto. Paul Zaza owns a studio and writes a (very illiterate) column on Recording and he doesn't know this? Fire him...hire me.

B.B. Gabor
Toronto, Ontario.

Dearest B.B.: Why don't we write a book called "Equalization" by Zaza Gabor?
Paul Zaza

You don't know how long I waited for a magazine of your type to come out. I just discovered you through a friend who knows how much I have enjoyed the Canadian contribution to the music scene from Ian & Sylvia to Gordon Lightfoot, Anne Murray etc. Keep up the good work and yea again to you.
S. Gilchrist

Congrats on a fine magazine. Such a format has long been overdue in Canada. Love to see a feature on FM.
Jamie Saunders
St. Catharines, Ontario

Just a note to say thanks very much for the terrific story on the group - we all think it's great. Madelaine did an excellent job writing and obviously spent a lot of time with it. Here's hoping the magazine's a great success. Thanks again.

All the best,
Gil Moore, Triumph

I would like to congratulate you on your magazine. It's about high time that someone got their chit together and promote Canadian talent and products. I give you a standing ovation! Encore! Encore! I'm a twenty year old between-gig-musician-driving cab. I walked into a Green Gables store yesterday and noticed your mag on the book rack. "A Canadian Mag. Alright." I think the guy working in the store must have thought I was nuts.

Thanks
Norm Titus

Kathy: I didn't catch your last last name, but to the point, I'm writing to thank you for the copies of CM. I never expected them and I must say CM is the only magazine, good magazine, that is all out for the readers. I've read *Guitar Player* and others but CM is the most impressive. Thank you very much again. You and CM are the greatest.
Jeff Watson,
Fairview, Alberta

Congratulations on the best Canadian music magazine. It's about time us Canucks got something we can really get into. Here's a few suggestions you might consider in future issues.

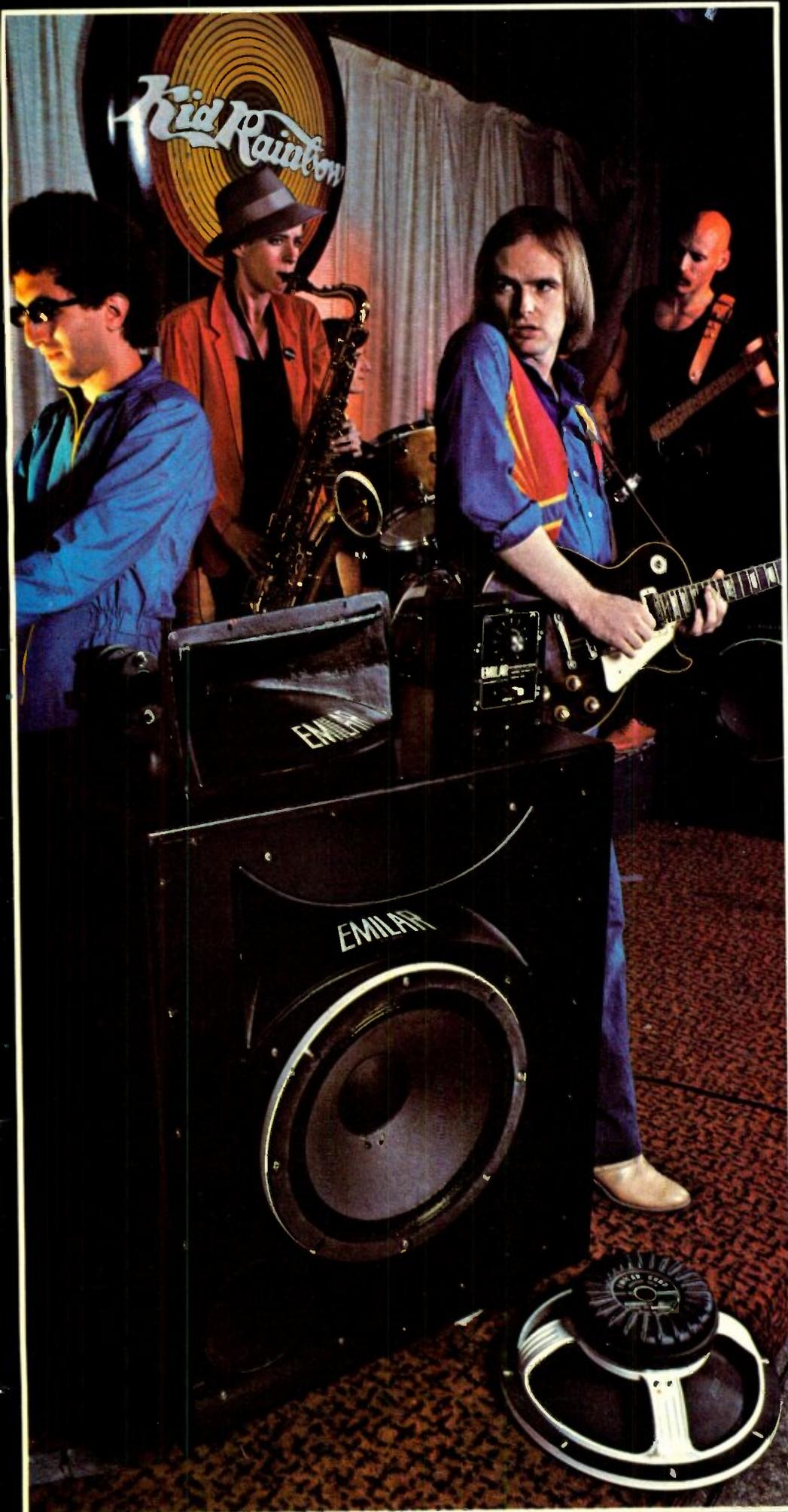
— When are you going monthly? Two months is too long for such a great mag.
— Some coverage of the up and coming groups. They need the exposure just as much as the big guys, if not more.

— A profile on the smaller 8 - 16 track studios, design, and how they got started would be great.

— Managers and Agents. These are the people that keep us going. Get their ideas and concepts for the 80's, what they're looking for.

— Road crews: The backbone of rock and roll shows - plus sound and light companies. I hope you can print something on the above mentioned ideas - a more behind the scene look at rock and roll. Thanks again for one great mag.

Dennis Brunet
Big Bru Sound
Toronto, Ontario



roven Performance

Every professional has his personal demands for sound quality that sets him apart from the rest.

EMILAR loudspeaker components meet and exceed the demands of uncompromising professionals worldwide.

Top international sound rental companies, performing artists and original equipment manufacturers have established EMILAR products as the definitive choice for excellence in quality and sound.

Whatever your demands, trust your sound to the choice that sets professionals apart —

**EMILAR
PROVEN PERFORMANCE
loudspeaker components.**

Write for the name of your nearest EMILAR dealer

**GERRAUDIO
DISTRIBUTION INC.**

363 Adelaide Street East
Toronto, Ontario
Phone (416) 361-1667
Telex 065-24385

EMILAR

KID RAINBOW trusts their sound to EMILAR.

World Radio History

Notes



1980 Canadian Stage Band Festival Finals



ONE OF THE COMPETING BANDS ON PARLIAMENT HILL

PHOTO: KEN JONES

On May 1, 2 and 3, 1980 the finals of the Canadian Stage Band Festival took place in Ottawa at the Chateau Laurier and the National Arts Centre. Over 800 bands took part in regional festivals across Canada and the winners in each area competed in various classes in Ottawa. On Thursday May 1, competitions took place all day at the Chateau and in the evening, Phil MacKellar conducted a clinic on Count Basie and Nimmons 'n' Nine Plus Six performed. Friday's activities combined competitions and clinics by Bob-

by Herriot, Joel Leach and Pat LaBarbera. The day was climaxed by the announcement of the Junior, Intermediate and Senior winners and the members of the All Star Band, followed by performances from the Stampeders and the Regina Lions Top Brass. On Saturday the open competitions were held and the winning bands from all classes were showcased in a live telecast from the National Arts Centre. The highlight of the weekend was a concert at the National Arts Centre by Count Basie.

Members of the All Star Band:

Saxophones —
Bill Meikle, Magee SS, Vancouver, B.C.
Joanne Abraham, Cobequid Educational Centre, Truro, N.S.
Brent Lecour, Lasalle SS, Sudbury, Ont.
Colin Greenidge, Westview Centennial SS, Toronto, Ont.
Arlie Poffenroth, Bowness HS, Calgary, AB.
Rhonda Laonde, Spring Valley SS, Kelowna, B.C.

Drums —
George Clark, Cobequid educational Centre, Truro, N.S.
Corey Krisa, Bowriess HS, Calgary, AB.

Keyboards —
Steve Erickson, Lethbridge CI, Lethbridge, AB.
Andrew Hass, Magee SS, Vancouver, B.C.
Marc Luciani, Nelson A. Boylen, SS, Toronto Ont.
Grant Dunlop, McNally HS, Edmonton, AB.

Guitar —
Brad Nelson, Magee SS, Vancouver, B.C.

Bass —
Colin Barrett, Westview SS, Toronto, Ont.
Gilbert Wankling, Kelowna SS, Kelowna, B.C.

Vocals —
Kim Pollard, Napanee Dist. SS, Napanee, Ont.

Trombones —
George Guerrette, Etobicoke CI, Toronto, Ont.
Gord Delamont, Georges Vanier SS, Toronto, Ont.
Colin Traquair, Regina Lions Stage Band, Regina, Sask.
Kim Schroyen, Summerland SS, Summerland, B.C.
Fran Mowbray, Cobequid Educational Centre, Truro, N.S.
Don Law, L'Amoreaux CI, Toronto, Ont.
Scott McGonigal, Fort Richmond CI, Winnipeg, Man.

Trumpets —
Stan Cleberov, York Mills CI, Toronto, Ont.
Frank Van Bethlehem, Lasalle SS, Sudbury, Ont.
Kevin Elashuk, McNally HS, Edmonton, AB.
Garth Gilson, Fort Richmond CI, Winnipeg, Man.
Cam Wild, McNally HS, Edmonton, AB.
Don Finlay, Napanee Dist. HS, Napanee, Ont.

For further information contact: Canadian Stage Band Festival, 2450 Victoria Park Ave., No.200, Willowdale Ont. M2J 4A2 (416) 491-1400.

Festival Winners

Open

Co-Op Jazz Ensemble (Contemporary) Montreal, Que.
Memorial University (Jazz Combo) St. John's, Nfld. } TIE
Toronto Jazz Quartet (Jazz Combo) Toronto, Ont.
Adam Scott CVI (Dixieland Combo) Peterborough, Ont.
Gilles, Hill Bill Grant Band (Fusion Combo) Hamilton, Ont.

Senior

Cobequid Educational Centre (Contemporary) Truro, N.S.
Lethbridge CI (Jazz Combo) Lethbridge, AB.
Oshawa Central CI (Dixieland Combo) Oshawa, Ont.
George S. Henry (Fusion Combo) Toronto, Ont.

Intermediate

Summerland SS (Contemporary) Summerland, B.C.
Westview SS (Jazz Combo) Toronto, Ont.
M.M. Robinson (Dixieland Combo) Burlington, Ont.
Napanee Dist. HS (Fusion Combo) Napanee, Ont.

Junior

Colonel Irvine Jr. HS (Contemporary) Calgary, AB.
Breton Educational Centre (Jazz Combo) Cape Breton, NS.



STAY IN TUNE

with Canadian Musician

Today's musician has to do more than simply play his instrument. The well rounded musician has the advantage if he is also well versed in arranging, recording methods, songwriting, sound reinforcement, and taking care of business. Canadian Musician is the only magazine that offers you this wealth of information in every issue.

Canadian Musician realizes that your technique is still most important therefore we have regular columns on guitar, keyboards, bass, percussion, brass, woodwinds, synthesizer, and vocal technique.

Plus you can't afford to miss the feature articles on prominent music personalities, recording innovations, equipment breakthroughs and the business of music, as well as the industry news, record reviews, product news and classified ads.

Stay in Tune by ordering your personal subscription to Canadian Musician today.

COUNT ME IN!!!

Name _____

Address _____

City _____

Prov./State _____ Code _____

Please check one

Inside Canada 1 yr. \$7.00 2 yrs. \$13.00 3 yrs. \$18.00

Outside Canada 1 yr. \$10.00 2 yrs. \$18.00 3 yrs. \$25.00

Enclosed is my cheque or M.O. for _____

Complete and mail today to:

**canadian
musician**

2453 Yonge St., Suite 3,
Toronto, Ont. M4P 2E8

World Radio History



AKG[®]
ACOUSTICS

*D-300 Series High-Performance
On-Stage Entertainer's Microphone*



Long known for the finest microphones in the professional recording industry, AKG now introduces the high-performance D-300 Series Microphones—setting the pace for the next decade in stage-quality studio sound.

A WORLD OF DIFFERENCE IN THE WAY YOU SOUND

For example, the D-330BT features:

Stainless-steel impact resistant outer grille

Internal windscreen

Second windscreen/pop filter

Internal protective basket

Hypercardioid dynamic transducer modular system

Hum rejection coil

Anti-noise elastomer suspension

Dynamic handling noise rejector

Strong die-cast nickel-plated housing

9 ways to create *your* sound:

Three-position switch for high-frequency contour

Three-position switch for low-frequency contour

Plug-in transducer system for simple in-field replacement

Standard three-pin professional connector

See them at your AKG dealer, or write today!

AKG SALES

105-200 Consumers Rd., Willowdale, Ont. M2J 4R4
(416) 494-1453



...the mark of professional quality

in microphones, headphones, phonocartridges, reverb units.

® AKG Akustische und Kino-Geräte GmbH, Austria

Notes

Q107, Foxtrot Puts Local Musicians on Vinyl

About two dozen Toronto musical acts never before heard on record, have now been given a special opportunity to vinylize their efforts. The third annual Q107 Homegrown contest winners and the city's licensed subway musicians can now be heard on two unique albums just released.

The Q107 Homegrown album is the result of that FM radio station's annual contest for homegrown talent. This year it attracted over 200 entries of which 12 were selected as winners. The only contest rule was that the act could not have a record contract. But that didn't mean the acts were necessarily amateurish, as is proven by the quality of a number of cuts on the album. All winning entries, along with many of the others, were recorded with multi-track systems, and according to Attic Records' Marketing Manager, Lindsay Gillespie, some were even done on 16- and 24-track. The original tapes were used for the album, which was released

on Attic Records' Basement Records label, distributed by CBS.

The album is a mixture of rock 'n' roll, new wave, and reggae (ska), illustrating the cross-section of material played regularly on Q107. The first 2000 pressed are stocked in Toronto stores and the album is also being made available to stores right across Canada.

The contest was started three years ago in order to give a "shot in the arm" to new bands who were in need of exposure. And, Q107's Program Director, Gary Slight, says the entries have been getting better and better each year.

The winning bands were featured for 3 sold-out nights at the El Mocambo, and a few acts now have record companies interested in them. Q107 has been playing the entries ever since receiving them and are now playing the Q107 Homegrown album.

The album is unique in another way in that it was not

designed to make money for the performers or record label. Rather, all proceeds are going to charity, specifically to the 1028 Variety Club in Toronto who work with handicapped children.

The second album of local talent specifically features the musicians who are licensed to play in Toronto's subways. Foxtrot Records are the ones behind it all, and this is their first effort as a record company. The album consists of 8 cuts, some of which were done live in the subway passenger tunnels with a 2-track Binaural-Agra tape deck. Foxtrot says this system works well with live recordings.

And what about the calibre of talent on the record? Well, Foxtrot says some of the musicians are also playing above ground in clubs like the Horseshoe and Turning Point.

There will be a minimum of 2000 albums pressed with Foxtrot hoping to press 5000. But part of that depends on whether they get some label participation to help them with distribution. The album, entitled *The Official Subway Album*, is to be released in the early summer and will be marketed primarily in the Toronto area.

And there's talk of Foxtrot approaching city hall officials to have this unique collection of music christened as an official souvenir of the city. Foxtrot's theme is "Toronto makes music everywhere...even in their subways", something like the "I love New York" idea, says Foxtrot.

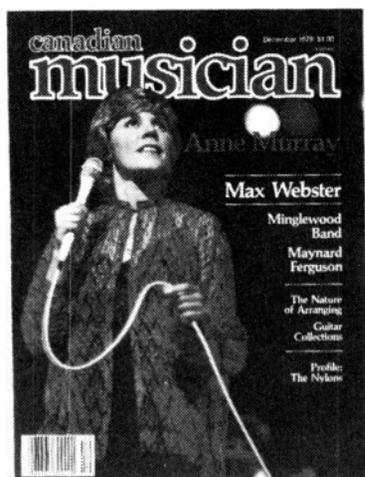
Joanne Ross

Jazz Festival Concluded — Toronto

There are three weeks left in the ten week jazz series at the Village by the Grange in Toronto. From June 30 to July 4 - Marty Morell's Latin Sextet; July 7 to 11th - Lorne Lofsky Trio and July 12 to 16th - Sam Noto Quartet. From Friday July 25 to Sunday July 27 a "Jazz Festival" is planned to round off the jazz series at the Village. Twelve bands will participate in the three day festival. Village by the Grange is just west of University Ave., south of Dundas St., with entrances off McCaul and St. Patrick Streets. More information can be obtained from Jane Holland (416) 598-1414.

BACK ISSUES!

KEEP YOUR COLLECTION OF CANADIAN MUSICIAN COMPLETE



\$1.50 each (including postage and handling)

- **March / April 1979** — Burton Cummings, Murray McLauchlan, Shopping for a Synthesizer, Recording Studio Design, Notables' Stereos.
- **May / June 1979** — Rush, Vaidy, Randy Bachman, Making a Demo, Summer Festivals, Drummer's Choice.
- **July / August 1979** — Gino Vannelli, Sylvia Tyson, Phil Nimmons, University of Toronto Jazz Ensemble, Copyright Law, Street Musicians.
- **September / October 1979** — Domicer Troiano, Prism, The Irish Rovers, Moe Koffman, Canadian Recording Studio Guide, Keyboard Combinations.
- **November / December 1979** — Anne Murray, Max Webster, Minglewood Band, Maynard Ferguson, The Nature of Arranging, Guitar Collections, Profile: The Nylons.
- **January / February 1980** — Trooper, Segarini, Ronnie Prophet, Andrew Davis, Managers, Vintage Organs, Profile: John Panchyshyn.
- **March / April 1980** — Triumph, Jerry Doucette, Ginette Reno, Tom Mawhinney, Record Piracy, Show Playing for Guitar, Profile: Buddy & The Boys.
- **May / June 1980** — Frank Marino, Cano, The Diodes, Building a Home Studio, Songwriter's Market Guide, Show Playing for Guitar, Profile: Holger Petersen.

Send me the following issues:

M/A '79 _____ M/J '79 _____ J/A '79 _____ S/O '79 _____
 N/D '79 _____ J/F '80 _____ M/A '80 _____ M/J '80 _____

Enclosed is my payment for _____

Name _____

Address _____

City _____

Prov. _____

Code _____

Send to: **Canadian Musician**

2453 Yonge St., Ste. 3, Toronto, Ont. M4P 2E8

New ATM31 Fixed-Charge Condenser

Road Tough Vocal Microphone

A great vocal microphone must do just two things:

1. Sound Fantastic.
2. Survive.

The New Audio-Technica ATM31 Vocal Microphone accomplishes both with considerable style. The sound is the direct result of new condenser technology from A-T. Our unique fixed-charge condenser element puts the electrical charge on the back plate rather than on the moving diaphragm. So the diaphragm can be made thinner, better able to react precisely to every vocal nuance.

The result is honest, very musical sound. Vocals with punch and clarity—a direct result of our frequency-aligned response. The ATM31 curve takes into account every element in the chain...voice, amps, and speakers. It's the same kind of sound you hear on the finest recordings, but delivered on the road, day after day, in concerts and club dates alike.

As for survival, take a close look at one example of ATM31 "Road Tough" construction: the windscreen. Not simply woven wire, but *three* layers of screen. A heavy outer wire mesh, a finer inner mesh, and finally a fine brass screen. All soldered firmly in place (others use cheaper epoxy, but it can get brittle and fail at absolutely the worst times).

Every other detail of the ATM31 is as carefully engineered for performance and long life. This is one vocal microphone which will stay new-looking and new-sounding long after others are showing their distress.

Great sound in the real world. It's not too much to ask of Audio-Technica.



See the NEW "ROAD TOUGH" Artist Series Microphones now at your Audio-Technica Dealer.



ATM31
Condenser



ATM41
Dynamic



ATM91
Condenser

FOR VOCALISTS

See Us At
MusicCanada '80
Constellation Hotel
Saturn II Room
August 3, 4 and 5.



ATM10
Condenser



ATM11
Condenser



ATM21
Dynamic

FOR INSTRUMENTALISTS

audio-technica®

INNOVATION □ PRECISION □ INTEGRITY

AUDIO SPECIALISTS INC., 2134 Trans Canada Hwy S. Dorval, Quebec H9P 2N4

World Radio History

Free Folk Festival Enters Fifth Year

The fifth annual Festival of Friends will be held August 8, 9 and 10 at Gage Park in Hamilton, Ont. The free three-day event features folk artists, musical workshops, theatre and dance, and many other forms of entertainment including magicians, jugglers and clowns. Last year the family-oriented Festival attracted about 300,000 people.

This year's lineup of musical artists include about two dozen regular performers including Brent Titcomb, Ian Tambllyn, Colin Linden & Jim MacLean, David Bradstreet and Carl Keesee, Willie P. Bennett, Whiskey Jack, Joe Hall & the Continental Drift, Dan Donahue, and Jack Grunsky. There are approximately 40 to 50 acts in all, including many new performers who have played at Hamilton's Knight II coffee house over the past year. The three stages utilized for the festival run non-stop from noon to 10.30 p.m. every day.

The Festival has once again been planned mainly by Bill Powell, a local artist/entrepreneur and owner of the Knight II.

Most of the funding for the

Festival comes from Hamilton-Wentworth Creative Arts, says Powell, through the sale of T-shirts, ads in the Festival brochure, donations, and fees from the craftspeople who sell their wares at booths laced throughout the Festival area. They also receive a city grant and help from the Ontario Arts Council and Thames Valley Beverages.

Joanne Ross

Alberta — Alive With Music This Summer

Edmonton, Alberta's capitol city, is hosting two massive festivals in August in addition to welcoming a number of government-sponsored touring acts. The two major festivals are expected to feature well over 100 musicians.

The city's first folk festival, to be staged in the Gold Bar Park on the banks of the North Saskatchewan River within the city limits is scheduled for Aug. 8, 9 and 10.

The Jazz City festival follows eight days later and runs for a

full week - Aug. 17 through 24.

The Edmonton Folk Festival is featuring close to 50 acts in three night concerts, countless workshops and day concerts on both Saturday and Sunday. The list of performers already signed include Valdy, John Alien Cameron, Shari Ulrich, Robin Williamson, Odetta, Ken Bloom, the Pied Pear, and a host of home-grown talent.

Don Whalen, a long-time Edmonton music promoter and the man behind the launching of the folk festival, expects the event to become an annual festival.

Costs for the folk festival alone are expected to reach \$180,000 and Whalen is optimistic the event will pay for itself. Assistance in making the first festival a reality has come from various government sources. The 75th anniversary commission has already advanced the newly-formed non-profit folk festival organization \$89,000, while the Alberta Festival of the Arts is handling the contracts for about 10 of the featured performers.

Whalen expects to make up the difference from gate receipts and commissions from various food and arts and crafts

booths operating on the festival grounds.

To ensure the first festival runs smoothly, Whalen has hired Mitch Podolak, the creator and artistic director of the long-established Winnipeg Folk Festival.

Edmonton's folk festival will be modelled after the Winnipeg festival and will have over 150 volunteers preparing the site and keeping the three-day event running smoothly.

Tickets for the folk festival may be obtained through all major ticket outlets in Edmonton and the folk festival organizations in Winnipeg and Vancouver. Tickets can also be purchased by mail by writing to:

Edmonton Folk Festival
10125 97th St.
Edmonton, Alta.

or by telephoning (403) 428-2561.

Folk festival tickets for the full weekend are \$25.

The Jazz City festival will premiere a week after the folk festival's final curtain and will run for an entire week.

Organizers of this event have booked every available stage in Edmonton from the 2,300-seat Jubilee Auditorium to the much

Accessit

SIMPLY CREATIVE

Signal processing beyond the facilities of mixers is essential to provide correct interfacing and creative control of audio signals. The processors can be used separately or racked together in a 19" compatible format.

COMPANDOR

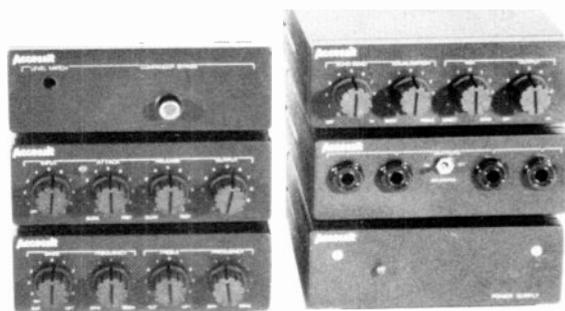
The Accessit Compandor can dramatically increase the signal to noise ratio of a tape recorder by 30dB or more. A precision compressor/expander, integrated circuit is used for simultaneous encode and decode functions — so there is no need to switch between record and playback. A self indicating push button switches the unit in and out of circuit. **Inputs** 0dBm to -10dBm nom impedance 47kohms; **Outputs** 0dBm to -10dBm non Max + 18dBm into 600ohms; **THD** ±0.16% 200Hz-20kHz, ±0.7% 60Hz-200Hz; **Dynamic Range** up to 100dB; **Ratio** 2:1 compress/expand.

COMPRESSOR

Variable attack and release times give scope for a wide range of effects. **Input** from -40dBm at 33kohms; **Output** from 0dBm at 600ohms; **Noise** less than -60dBm; **Attack** from 0.5mS to 5mS; **Release** from 0.1S to 2S; **Ratio** approx. 6:1.

PARA E.Q.

The Equalizer uses the latest parametric design, over two bands, enabling the boost and cut circuits to be tuned to any spot frequency. **Input** 0dBm at 10kohms; **Output** 0dBm into 600ohms; **THD** less than 0.1%; **Bass** + or -16dBm at 50/300Hz; **Treble** + or -16dB at 3/14Hz; **Noise** less than -80dBm.



For the name of your nearest dealer, contact:



WHITE ELECTRONIC DEVELOPMENT (1966) LTD.

6300 Northam Drive, Mississauga, Ontario L4V 1H7 Tel. (416) 676-9090

REVERB

A custom made spring unit and variable tone control circuitry ensure a natural sound. **Input** from -30dBm at 33kohms; **Output** from 0dBm into 600ohms; **Decay** 3.5 seconds; **Noise** less than -58dBm; **Mix** Continuously variable; **E.Q.** Bass/treble balance.

BOOSTER

Level and impedance matching problems can be solved with this interfacing unit. Unique switching systems give the option of use as four separate line drivers or as a distribution amplifier, with balanced or unbalanced outputs. **Input** 0dBm or -10dBm switched at 47kohm single, 12kohm multi; **Output** 0dBm unbalanced, + 6dBm balanced to drive down to 600ohms; **THD** less than 0.1%; **Noise** less than -80dB.

POWER SUPPLY

The optional mains supply is housed in a standard ACCESSIT case and has independent outputs for up to four processors. **Input** 120 Volts 50/60Hz; **Output** 24V DC 200mA; **Ground** Negative reference; **Ripple** less than 200µV; **Regulator** Power I.C. type; **Size** 142 x 132 x 43mm.

Notes

smaller Centennial Library Theatre.

Among the artists featured in the jazz festival are Oscar Peterson, Gary Burton, Joe Pass, P.J. Perry All-Stars, Sonny Rollins, the Art Ensemble of Chicago and Tommy Banks' Big Band.

This event, too, is being funded by the province to the tune of about \$100,000.

In addition to the many indoor performances, the organizers

are staging noon-hour concerts each week day on Sir Winston Churchill Square. While the outdoor concerts are free, admission to the other performances is \$95.00 for the entire series. The concerts are arranged in such a way that ticket buyers will be able to see and hear each and every featured artist on the bill.

Silvio Dobri

Live Music is Definitely Best

"Now that disco has taken a nosedive, a lot of people are looking to be entertained again," says Gary Green. He's part of Rick Sands Associates in Toronto who book showbands around the province. And his sentiments are shared by just about every agent I've spoken with from across Canada.

There's been a surge of rooms re-opened to live bands while disco P.A.'s are relegated to the sidelines for between sets or sold off to make way for the change. And the new bands entering some of these lush establishments have a new at-

titude, according to George Hood, president of the Entertainment Centre in Toronto. "There seems to be higher energy, more entertainment on stage instead of just a band reproducing sound," he says.

Many clubs that were specifically built for disco have changed their format to feature bands, like the Broadway in Montreal, Studio 44 in Winnipeg, and Stars in Brampton. Rock 'n roll/new wave are packing the bars once again, with lineups and 6-deep at the stand-up bars common across the country. "The whole industry in Canada

has grown," says Hood, "and it goes right down to the bar scene."

In Montreal, Brian Pombiere comments: "There's more bands. It's like any other business. Whenever there's a market, there's product to fill the market."

However, most of the product still emanates from Ontario, and there is a constant demand for bands to play east and west of the province.

Don McKenzie of Studio City, an agency operating in five major cities in the Western provinces, says that the major rooms in Manitoba, Saskatchewan and Alberta now book 60-75% Eastern Canadian bands, reversing the past trend of primarily booking American bands.

"It's probably because we've developed better relationships with our counterparts in the East. It's a very, very strong trend this year. We're using far more Eastern Canadian acts than ever before."

The West wasn't as affected by disco as Eastern Canada, so there really hasn't been much of a changeover in the clubs. But the change in booking more

Canadian talent in effect opens up rooms not available to Canadian bands before.

Brian Pombiere reports that there is also a very big market for English music in Quebec. English music is an international music, he says, and Quebecers want to hear commercial music done as close to the original as possible.

"Also," says Pombiere, "I notice there's more of a market all the time, thank God, opening for showcase acts, meaning acts that do original material. It used to be there were just hardly any places for an original act to play. Now we can skirt them around the country and have circuits all over."

With the new enthusiasm for bands, however, comes the demand for better P.A. systems to match the newer sophisticated stereo systems that audiences have grown used to. That means bands should spend time assessing their equipment to make sure it will deliver their sound satisfactorily. Or as George Hood puts it, "Each band has their own sound and needs. That's their identity - their sound."

Joanne Ross

Fresher
BUILT-IN 5 EFFECTS
Phase Shifter • Auto Wah
Sustain • Distortion • Boost

New Horizons for the Creative Artist
Creativity at your fingertips with the flick of a switch. Also available in IP style. Try it at your dealer today.

For the name of the dealer in your area contact.

Art White Music Service
LIMITED
11 Progress Ave., Unit 22
Scarborough, Ont. Canada M1P 4S7

AKG

ACOUSTICS



Headphones
Microphones
Stereo Cartridges
Studio Reverberation Units

AKG Sales 200 Consumers Road, Suite 105, Willowdale, Ontario M2J 4R4 (416) 494-1453

World Radio History

The Month of April Rocked Montreal

Rock music made by Canadians has finally taken its place in the big leagues on a large scale. The fact that one relates to it no longer solely on the basis of it being Canadian, but because it is appealing music with something to say, is a good sign. Musicians in this category include Jerry Doucette, Max Webster, Red Rider, BTO, and April Wine, to mention only a handful. These musicians have transcended boundaries, and show themselves as artists of the rock idiom, who have assimilated a language that has heretofore been regarded as largely American and British.

In Montreal April was an important month for Québécois and Canadian rock music. First of all, on April 2 Offenbach, a Montreal-based band in the hard rock-blues tradition, played the

bastion of international rock music in Montreal, The Forum, in a show that was billed by its promoters D.K. Donald and CHOM FM as the most important event in the history of rock music in Québec. The metal rafterers that have rung with the riffs of Led Zeppelin, The Who, Alice Cooper, Pink Floyd, were blasted with the loud grinding of the blues that is Offenbach's specialty.

On April 18 the Forum again welcomed a local band: April Wine. The band, now 10 years old, has been biding its time to success, but is now riding a wave that is leaving crowds cheering in the States and Europe. Their new album *Harder, Faster* is striking gold south of the border, selling 2,000 copies a day during February and March.

Opening the show for April Wine at the Forum was a musician who also once made it big; a blues-rock guitarist by the name of Johnny Winter. Surprising as it sounds, it showed that some tables turned in the last few years, and what head-over-heels state the rock music scene is in right now.

Paul Serralheiro

'1755'

You should really be calling them 'dix sept cinquante cinq' if my grade nine French teacher was telling the truth. So, when you buy their album - which you ought to do - just file them between the Dead Boys and Ducks Deluxe.

1755 - it's easier to say it than it is to spell it - are a quintet working out of Moncton, New Brunswick. Like a lot of east coast groups who have remained true to their roots, they crank out a blend of country, rock and old ballads, jigs and reels, a combination that seems to work as well in stuffy auditoriums as it does in the gin mills and taverns of this great country of ours. 1755's particular forté is Acadian music - past, present and etcetera.

At the core of the group is what really amounts to a folk trio. Consisting of Donald Boudreau on bass, clarinet, guitar and vocals; Pierre Robichaud on guitar and vocals, and Roland Gauvin on banjo, guitar, bass and vocals, the basic group does tasteful semi-acoustic material. The music is

rythmically tied to a string of two/fours with the bass hitting on the one and the three beats, while Pierre and Roland lay down some not altogether remarkable guitar playing.

The hotsie totsies of the group the ones who put the candle in the old pumpkin - are the drummer, Ronald Dupuis and Kenneth Saulnier who plays anything with strings and sings without stopping for breath. Ronald must have wrists of steel. He can play a dotted eight shuffle that glides along at top speed without ever lagging, and lay down a press roll that is almost as good as the one mama used to make. His drum solo on 1755's anthem, *Maudite Guerre* can't be faulted. Kenneth Saulnier plays country laced guitar, good banjo and great fiddle. He's the band's ace in the hole, wandering freely between the fiddling styles of Doug Kershaw and Cape Breton's great Scotty Fitzgerald, linking it all up with Acadian style fiddling.

So why am I telling you all this, when you could be out shooting clay pigeons or hunting foxes?

Mostly because they released

**Nothing else sounds this way.
Because nothing else is made this way.**

Pure tone. No colouration. A big, warm musical sound. And the kind of power which cuts through any amount of amplification like a knife through butter.

Those are the qualities today's drummers look for in a cymbal. Those are the qualities Zildjian deliver.

Why don't other cymbals sound like Zildjian?
Because other cymbals aren't made to a secret process which goes back 350 years. A process which transforms a blend of pure tin, pure copper and pure silver into a sound which is pure gold.

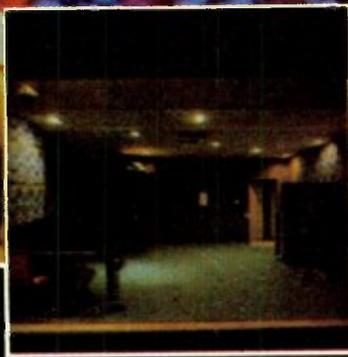
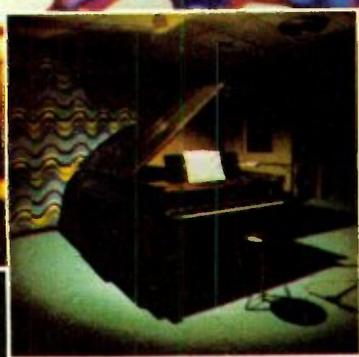
Zildjian. It's the sound of today's music. And nothing else comes close to it.

Zildjian
Cymbals and Gongs

MADE IN U.S.A.
ZILDJIAN CO.
LONDON, ENGLAND
NEW YORK, N.Y.

Avedis Zildjian Export Company, P.O. Box 198, Accord, Massachusetts 02018 U.S.A.

Choosing a recording studio for
the equipment it boasts
is like choosing a drum for
its ability to keep time.



We could spend quite some time telling you about our 8 track studio 'B' and all the sophisticated paraphernalia that makes it tick. We could spend even longer describing our super 24 track studio 'A' with all its peripheral gear. But it's of far greater importance for you to know that our engineers make even the best sound better and their dedication to producing the highest quality recordings is made obvious by the final audible results. Of course, our equipment is superb and if you really must know, we'll describe it in detail, but if you really care about how you sound, call us today.

ZAZA SOUND PRODUCTIONS LTD.

33 Scarlett Road, Toronto, Ontario 762-0292 or 762-6951

Notes

their second album, *Vivre a la Baie*, on Presqu'île Records, and it's better than their first record, *1755* which was very good. And if you can't find it in the store, don't blast the hapless attendant with your Purdy double barrel - she wouldn't know from Bee Gees anyway. Order the record. Solo Distributing are handling it and they live on 4740 Cote Vertu, Saint-Laurent, Quebec.

Patrick Ellis

Songwriting Seminar '80

Canadian Musician will present a one day songwriting seminar at Hotel Toronto on October 26, 1980, from 9 a.m. until 6 p.m. (lunch included) There will be a series of four sessions: 1) The Art of Songwriting. 2) The Selling of the Song. 3) The business of Songwriting. 4) The Songwriter as Performer.

Professional songwriters, publishers, record company A &

R people, Artist reps, producers, performers and legal eagles will offer their personal insight into the world of songwriting through these sessions.

The Registration Fee is \$50.00 in advance and seating will be limited. For further information and registration forms please write: Canadian Musician, 2453 Yonge St., Suite No.3, Toronto, Ontario M4P 2E8.

Independent Record Deals in Edmonton

Major record companies, always on a lookout for new talent, have suddenly discovered Edmonton.

That is they have discovered the local independent record producers.

CBS Records of Canada has signed a distribution deal with Vera Cruz Records, which is making an impact with The Models. This makes Vera Cruz the fifth independent to be taken under the corporate wing of CBS Records.

RCA Records has also just signed a distribution deal with Edmonton's House of Lords Records, which is about to release a debut album by Jenson Interceptor.

RCA is also marketing Bob Ruzika's newest album which is to be issued on the Damon Records label.

Stony Plain Records, the city's biggest independent label, has had a distribution agreement with London Records for a number of years. Stony Plain has Crowcuss on its roster as well as the entire Flying Fish stable of performers.

Club L'Air Du Temps vs. the Montreal Musicians' Guild

In the jazz circles in Montreal there has been a story brewing over a prominent club, L'Air Du Temps. Since its opening, a favourite with local musicians and jazz fans alike, the club has been running into problems with the Musicians' Guild. In the scuffle, L'Air du Temps was put on the defaulters' list, and several top local musicians were expelled from the Guild.

Like in any story, there are

two sides to this one. L'Air Du Temps owner Paul Minuto explained his side: "They lit a match to burn my little finger, and they slapped my bum. And they wanted me to put out the match for them. Now they've started a forest fire". Why did the Guild bring a case against him? "They didn't like the tone of my voice, or the way I parted my hair that day."

Claude Landry of the Guild ex-

plained it as a simple case of Mr. Minuto's not wanting to pay his bills. The misunderstanding worsened when the Guild required of Minuto, that if he wished to get back on good terms with them, he would have to never again hire the musicians who played at the club during the Guild's boycott. "My loyalty is with the musicians," said Minuto.

Paul Serralheiro

Silvio Dobri

1929

1980



Broadcast — Recording — Sound Equipment

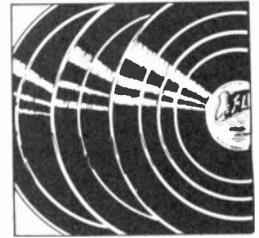
AKG • ALTEC • AMCRON • AMPEX TAPE • BEYER • BTX • CHILTON • CLEAR-COM • DBX • DOLBY
EVENTIDE • FIDELIPAC • JBL • LEXICON • MICRO-TRAK • MRL • NEUMANN
NEUTRIK • ORANGE COUNTY • ORBAN • POLYLINE • QUAD • REVOX • SENNHEISER • SHURE
SPOTMASTER • STANTON • STUDER • TANNOY • TECHNICS • TELEX • TRIDENT • UREI • VEGA

2500 Ch. Bates, Montréal, Québec, Tél.: (514) 342-4503 — Telex: 055-60070

Ontario, Québec, Maritimes, Toll free to Montréal 1-800 361-7826.

466 McNicoll, Willowdale, Ontario, Tel.: (416) 491-6094 — Telex: 065-26145

Records



PETER DONATO

THE POWDER BLUES

Uncut

RCA KKL1-365

Producer: Tom Lavin

*Engineered by: Brian Campbell at
Tetrahedron Studio,
Vancouver, B.C.*

Just what we need, eh? Another blues band. Ah well there's a difference here. Powder Blues is a band that plays the blues and most of the cuts are their own, with a verve and finesse, a crispness and style that make a) the genre breath new life and b) a lot of other working blues bands pale in comparison. Led by guitarist Tom Lavin, the band turned this album out from sessions to packaging in some two weeks for the amazing bargain basement price of \$9,000. The results are stunning. Lavin's guitar work on his "Hear That Guitar Ring" and the Powder Blues horn section throughout are clean and to the point. It's a big sound but there's not an ounce of fat on it. Previously released on their own label - Blue Wave, the success of the album notably in Vancouver caught the interest of RCA and voilà local B.C. boys sign with major label. Actually the guys in the band have played with a lot of other very unblues bands, Prism and Doucette to name two. But everybody gets their shot on *Uncut*. Will MacCalder's organ solo on "The Rockchopper" would put a smile on Doug Riley's face and the bottom of Duris Maxwell on drums and Jack Lavin on bass hold down the rhythm section with authority. Powder Blues plays the blues in such a way that it almost seems like the first time, and when you're talking about the blues, I can't think of a higher compliment than that.

GORDON LIGHTFOOT

Dream Street Rose

WEA, XHS3426

Producers: Gordon Lightfoot, Lenny Waronker and Russ Titelman
Engineered by: Lee Hershberg (no studio credit given) but done in California on a 3M multi-track digital system.

It's amazing that Lightfoot is such a prolific writer. Year after year a new collection of Lightfoot songs appears and as

always, although this album has taken a while to get into, there are at least two solid gems. The song that stands out fret and soundboard above the rest is a bluesy jazz feeling tune called "Make Way For The Lady". Set against a continuing background of acoustic guitar and electric piano played respectively by Lightfoot and Michael Omartian, it sets Lightfoot's voice in an area we've not heard from him before. The song builds nicely with the rest of the band falling in the groove but it's his vocal performance, a cool haunting melody that captures you right off the bat. "On The High Seas" and "If You Need Me" are two ballads and Lightfoot is one of the moodiest ballad writers there is in pop music. Pee Wee Charles lays a pedal steel part under "On The High Seas" that just floats, no pun intended. He captures the mood with an instrument not usually associated with a ballad and particularly a song with the image of the sea in it. Throughout the band, Terry Clements on guitar, Rick Haynes on bass and Barry Keane on drums support and colour the music with the tastiest of licks. Together with Lightfoot they create a sound that has been accused for its sameness, but nevertheless retains one of the most immediately recognizable sounds in pop music. The proper balance between smooth music and his earthy sentiments is always maintained.

TEENAGE HEAD

Frantic City

Attic Records LAT 1081

Producer: Stacy Heydon

*Engineered by: Greg Roberts at
Kensington Sound,
Toronto*

Call it new wave, call it punk, call it the new music, but it sure sounds like rock n' roll. Rawer, perhaps but the same energy that went into tunes like Jerry Lee's "Great Balls of Fire" is evident on tunes like "Something Else" and "Wild One". But the thing that sets Teenage Head apart from the pack is that they do have a sense of style. Listen to "Something On My Mind" and "Take It". They're pop tunes. Strong rhythm guitars, a 4/4 beat and a neat sax solo on the former by Rick Morrison lift these tunes into A-1 summer singles that re-

tain a 1980's personality with a 1960's feel. These boys can also play. Steve on bass guitar and Nick on drums are a versatile bottom capable of rocking as they do on "Total Love" as well as brightening the tone on "Disgusteen". The only reservation I have about Teenage Head and I guess it's because I've heard this all before, maybe 12 years ago, but that's no excuse, is that almost every tune can be compared in melody and even in some vocals to songs of the past. I mentioned "Great Balls of Fire", I also hear "Party Girl", "Summertime Blues" and assorted Kinks and Who references. Oh well they're smart enough to pick the best examples.

LEONARD COHEN

Recent Songs

CBS JC36264

Producers: Leonard Cohen and Henry Lewy

Engineered by: Henry Lewy at A&M Studios, Hollywood, California

It's been said by many that Leonard Cohen writes terrific songs, if only he could sing them! Personally, his voice has never bothered me. In fact, I've always heard his voice as an integral part of his music. That world weary monotone expresses more through his phrasing than many so-called singers could ever hope to muster. *Recent Songs* is the strongest collection of Cohen compositions in a long time. Another much overlooked facet of Cohen's music is his interesting instrumentation. This dates back to his first album which was unsatisfactorily produced for the artist by usually superb producer John Simon, (The Band, Lightfoot). Some of Simon's eclectic ways seem to have found their way into the Cohen musical stockpile. *Recent Songs* is strong in various styles, and Henry Lewy's (Joni Mitchell) musical ideas blend very well with the material here. "Humbled In Love" with its rock tension and intriguing licks by electric pianist Bill Ginn and drummer Steve Meador display a style we have not seen before in Cohen. The humour which runs through a lot of his work, sarcastic as it may be, pushes the tune along and the female chorus joining him on the verses

Continued



WURLITZER

The professional portable piano with a true piano action. Hear it on albums by Supertramp, Richard Tandy of Electric Light Orchestra, Atlanta Rhythm Section, Daryl Dragon of Captain and Tennille, Marion McPartland, Gregg Perry of Dolly Parton Band, and Richard Carpenter of the Carpenters.

The Wurlitzer Electronic Piano has a true piano action and top quality sound. Used by many professional musicians, both in the studio and in concert, the Model 200 is lightweight and portable. It is equipped with an auxiliary jack for external amplification. Matching bench, headphones, and carrying case optional.

For your nearest dealer, contact:

WURLITZER CANADA, LTD.
560 McNicoll Avenue, Willowdale, Ontario M2H 2E1
Tel. (416) 491-3181

When you can afford to play anything,
you don't play just anything.



Henry Cuesta plays a Selmer Paris Series 10-S clarinet. Can you afford to play anything less?
See your Selmer dealer for a firsthand look at the world's finest reed instruments.

H. & A. Selmer, Ltd., 95 Norfinch Drive, Downsview, Ontario M3M 1W8.



PERFECT HARMONY!

Peavey Electronics' transducer technology, in conjunction with our CS Series power amp program, has created what we consider the finest portable monitor package available to keep your onstage sound clean (and closer together).

The "heart" of the system features Peavey's new EQ-27 graphic equalizer combined with the field proven CS-400 stereo power amp to provide a system producing 400 watts RMS with twenty-seven bands of equalization. This combination of power and EQ enables intense sound pressure levels on stage while virtually eliminating feedback.

Add to this the M-400's special DDT® compression to maximize apparent headroom, transformer balanced inputs, electronic crossover, and bi-amp capability. The result is a highly versatile package with more than enough punch to get your vocals above even the loudest stage situations.

To deliver the M-400's punch, our engineers have designed a new series of enclosures with bi-amp capabilities built around our Black Widow speaker and the advanced 22A high frequency driver/horn combination.

The 1245 and 2445 monitor enclosures were created for

optimum onstage monitoring, producing tremendous clarity, projection, and wide frequency response. Kick-proof grilles and flite case type covers protect the units from damage and road abuse.

See the system at selected Peavey Dealers in your area or write us for more detailed information. You'll see one more reason why Peavey is ahead of its time,....and the competition.



Great West Imports Ltd. 788 Beatty St., Vancouver, B.C. V6B 2M1 (604) 684-5364

Records

makes the song the closest thing he's ever done to a single. But there's so much on this album to recommend. The Mexican influence in "The Lost Canadian (Un Canadien Errant)", complete with Mariachi Band works against the french folk song perfectly. And the song itself was written in 1842 by M.A. Gerin-Lajoie. "Came So Far For Beauty" is Randy Newman piano all the way, but the song is pure Cohen. *Recent Songs* is, if not a gem, definitely one of the most interesting and musical albums I've heard in a long time.

SYLVIA TYSON

Sugar for Sugar, Salt for Salt
Salt Records SR102

Recording Producer: (Tracks) - Don Potter

Engineered by: Danny Lanois at Grant Studios, Hamilton, Ontario

It's interesting; like Leonard Cohen, Sylvia Tyson could certainly be called a musician who knows her craft. And as well, this new album by her is as eclectic as Cohen's, yet it is always hers. This is the second album on Sylvia's own label Salt and again she's returned to Danny Lanois' Hamilton studio - Grant Avenue. Everything I've heard from this place sounds terrific. The records all sound warm and live. The quality is excellent and the mixes are tight and to the point. The newest version of The Great Speckled Bird fits Sylvia's styles perfectly. Joan Besen on keyboards and vocals and Rockin Randy on bass are stand-outs. Listen to Randy's bass playing on Tracy Nelson's "I've Been There Before". He's playing a disco ascending line and the rest of the band is playing R&R licks ala Allan Toussaint but it all works wonderfully. That song opens side 2. The album opener is a self penned song, "Same Old Thing", which hits a nice groove right off the top and stays there throughout. An interesting touch is Ed Roth playing an Oberheim as a synthesizer marimba, again a left field choice that fits perfectly. It's this kind of instrumentation that to my ears gives the good albums long life. Almost forgot; Amos Garrett a long time musical cohort of Sylvia's is very well represented on this album and turns in a stunning and very subtle solo, as only he can play on "Someday With You".

Canadian Musician welcomes any information on Canadian releases new and timeless. Also of interest would be any recordings done privately that are not attainable through the usual distributors. Send requests and/or material to Canadian Musician, 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8. **cm**

"The Great Clydesdale Giveaway"

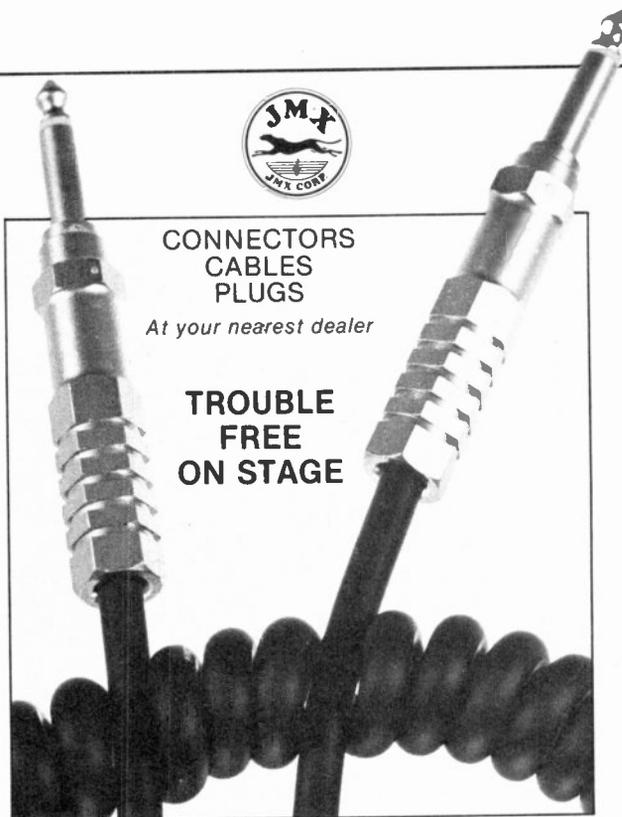
Clydesdale Custom Case Co. Ltd. offers a 10% discount on all cases purchased through authorized Clydesdale dealers from May 1 to July 15, 1980. Just cut out and fill in the coupon below and present it to your dealer when you make your purchase and he'll give you 10% off. It's just our way of saying thanks to all the customers and dealers who have supported us over the past four years and helped to make us the industry leader that we are today.

CLYDESDALE CUSTOM CASE CO. LTD., 86 Sinnott Road, Scarborough, Ontario M1L 4M7

This coupon will not be accepted at the factory and must be presented to an authorized Clydesdale dealer. This offer does not apply to OEM Case lines.

Name _____
Address _____
City _____ Province _____
Dealer _____
Item Purchased _____
Purchase Order No. _____

Dealer Inquiries Invited



CONNECTORS
CABLES
PLUGS

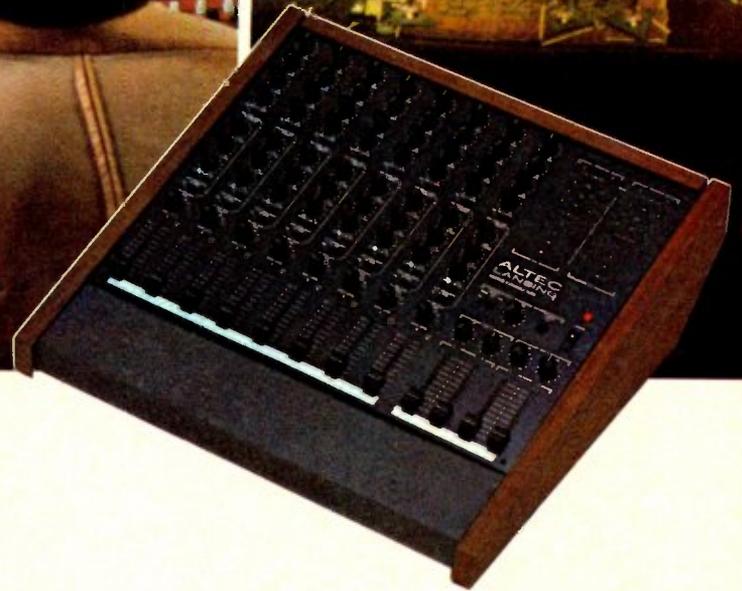
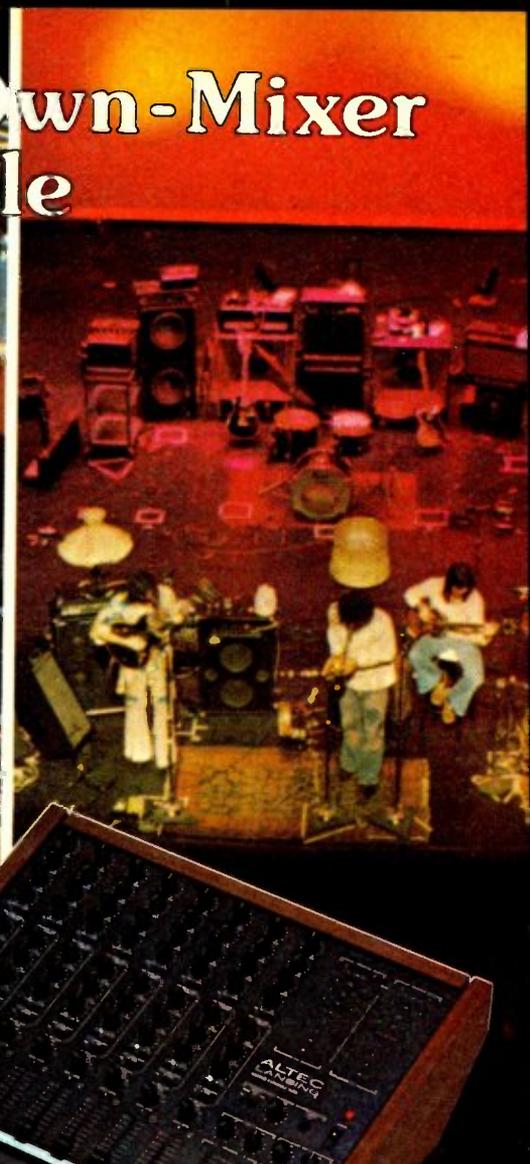
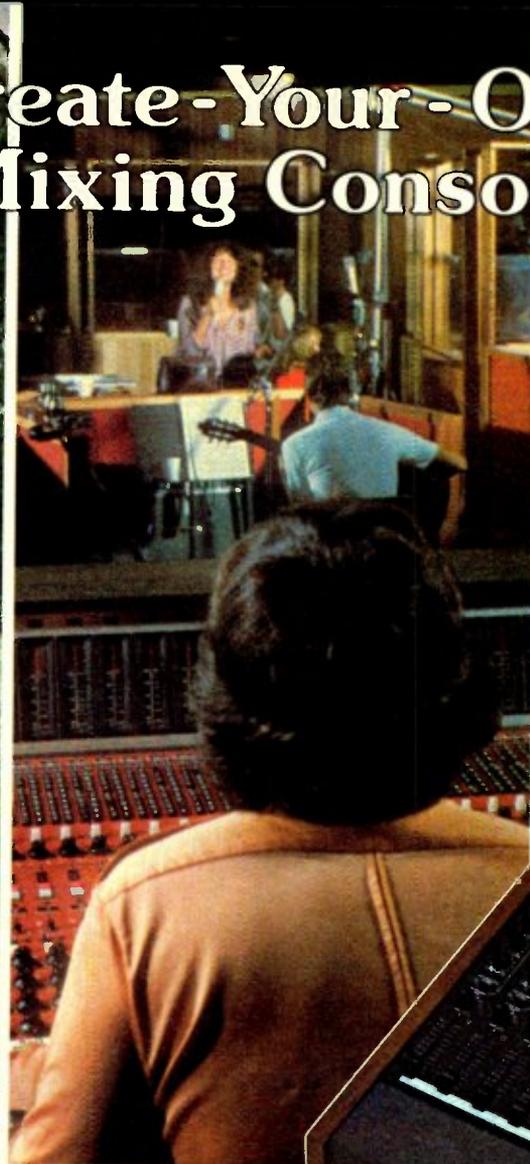
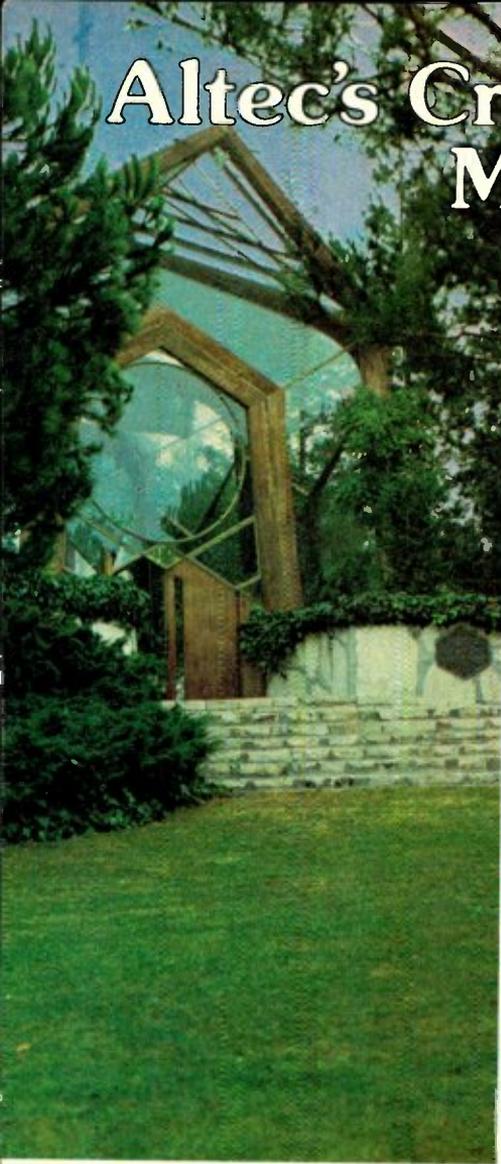
At your nearest dealer

**TROUBLE
FREE
ON STAGE**

R.D. MINZ CO. LTD.

389 boul. Lebeau, Saint-Laurent, Québec H4N 1S2
Tél: 514/331-5420

Altec's Create-Your-Own-Mixer Mixing Console



Nobody but you could ever know exactly how you want to use a mixing console. So instead of manufacturing a cut and dried mixer which defines your system's limits, or giving you a plug-in module approach which might fit one job but not the next, Altec Lansing created the 1690 Mixing Console to give you options rather than boundaries.

No longer do you have to struggle to fit your needs into the circuitry of someone else's idea of a perfect mixing console. A mere flick of the mode switch on any of the 1690's eight input channels lets you select the channel circuitry best suited for your musical or commercial sound reinforcement, recording/overdub or mixdown applications.

If your needs change in an hour, no matter. Just flick the switch and turn the 1690 into a whole new mixer.



PA/REC/MIX Mode Switch

And, two or more 1690's linked together can give you twice the flexibility and twice the performance.

We have written a comprehensive technical letter to explain in more detail just how simply you can turn your ideal system designs into reality.

So go ahead, design your ideal system. With your ideas combined with our technology, you can easily "create-your-own-mixer" on Altec Lansing's 1690 Mixing Console. Another innovative product from the company that speaks with the Voice of Experience—with 43 years manufacturing quality audio products for America and for the world.

For further information write Altec Lansing Canada, Ltd., 151 Carlingview Dr., No. 5, Rexdale, Ontario, Canada M9W 5E7 or check the yellow pages under "Sound Systems" for the name of your nearest Altec Sound Contractor.

Altec Lansing Canada, Ltd.
ALTEC CORPORATION

**ALTEC
LANSING**

Profile



Morgan Davis

KATHY WHITNEY

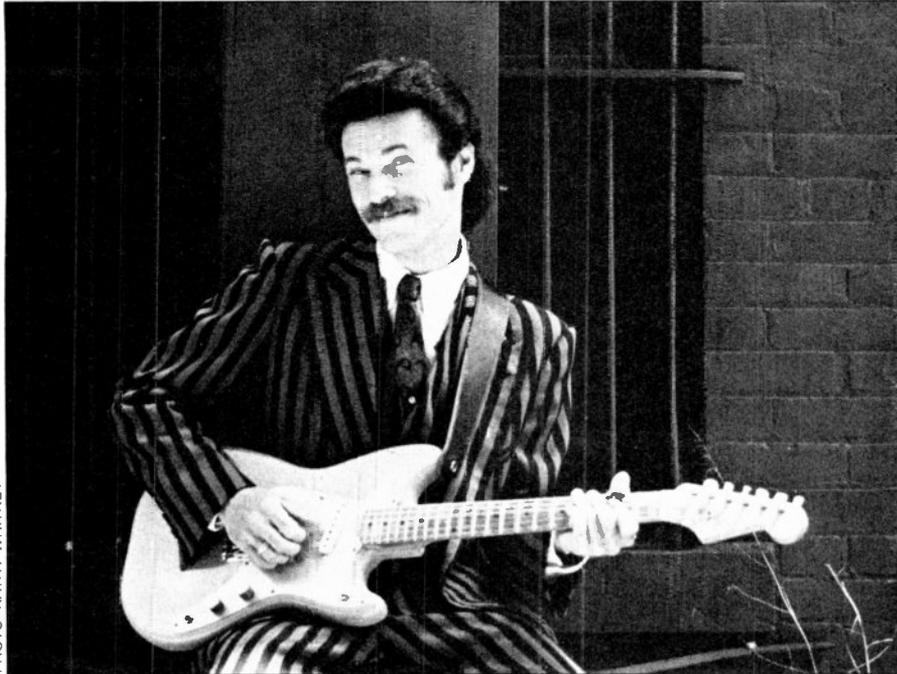


PHOTO: KATHY WHITNEY

What does a one time English teacher do, who has worked in chemical test labs, auto upholsterers, coin stores and book stores, jack-in-the-box drive throughs and is classified as over-educated and under skilled? Sing the blues (as if you didn't know).

Having grown up in the motor city of Detroit and moving to L.A. at 14, Morgan Davis left Mom and Pop at the age of 16. That's when he tackled most of those jobs. At that time he was into a Bob Dylan folk bag. Like many, he found he could best express himself and his realization of the world situation through that musical idiom.

However, as a kid Morgan loved rock & roll and rhythm & blues; the Leverage Baker/Chuck Berry style. Then all of a sudden the Bobby era emerged with the likes of Mr. Vinton, Mr. Vee, Mr. Rydell and so on. Rock & roll began to lose its punch for Morgan.

It was a blessing in disguise when Morgan broke his leg and while laid up he started plucking away at a \$4.00 Rodeo acoustic. With the music fever only just beginning to rise in Morgan, he continued school until he had three years of college. As Morgan puts it, "my college career was ended abruptly by the draft and I came up to Canada."

With a fresh marriage and the one year of required Teachers' College (Toronto) under his belt, Morgan taught junior high for about eighteen months. The marriage grew stale; Mrs. Davis went back to California and Mr. Davis stopped teaching and rented a closet for \$12.00 a month in a one bedroom apartment at Rochdale College. For six months in 1970, from sunup till sundown he was engrossed in his music and his guitar.

When Morgan discovered electric guitars he also found out about Albert King and B.B. King. His stay at Rochdale allowed him the opportunity to jam with others who were musically inclined. Until then music had only been a part time thing and he had never played in a group setting. "I played for beer and sandwiches just to stay alive," says Morgan, because he didn't have any savings and wasn't working.

His first paying gig came out of Waves' Fish and Chips on Yonge St. (above Bloor). Along with Sleepy Slim Smith who was into Hank Williams material, Morgan did Robert Johnson stuff. They got paid \$250.00 a week and all the beer and chips they could consume. From that one week booking they were extended another five. "I couldn't believe it. I was flipp'd. I knew *this* is

what I wanted to do."

For a change of scenery in 1971, Morgan, Gator Jones, and Michael Vance left for Vancouver. "At that time there was no live music in bars in Vancouver," explained Morgan. They played for \$100.00 a week and passed the hat. After a month of living on cabbage and baked potatoes, Morgan headed back to Toronto. David Wilcox was leaving the Rhythm Rockets and Morgan and Sleepy Slim replaced him. It was then, at 22, that Morgan first became a part of a real band.

Since then he has done his time with the Knights, David Wilcox Band, and up until last fall was billed as Morgan Davis and Catfish. Today the title is just Morgan Davis with a line-up of bass and drums, and a fluctuating number of sidemen on horns. Wherever they go they play to appreciative audiences. That can be anywhere the blues might take them but Morgan enjoys the gig at the El Mocambo most.

The two most important musical factors, in Morgan's mind, are the voice and the groove. "You need to be able to get a groove off of the rhythm section, and you have to be able to understand the words or it's hard to relate to the music. To me an ideal band is any instrumentation where everyone puts out the most effort they can into making the songs warm." Out of over thirty tunes in Morgan's repertoire at least fifteen are originals. This is where a steady rhythm section is a must. The varying sidemen are able to keep up with the use of charts.

As Morgan is practical about his music and the people in his group, he also believes "the basis of the instrument is practicality." He uses a '57 Fender DuoSonic that has a customized six piece bridge allowing for better intonation. Everything else is stock and he puts it through a '64 Fender Concert amp. "I don't like anything but a tube amp. It has a real warm sound to me, whereas transistor amps are sterile and clicky sounding; although 95% is in the fingers, a good amp helps."

As a follow up to Morgan's single *Satisfaction Guaranteed* it's about time he released an album of those bluesical-musicals because one thing's for sure, Morgan gets the job done. **cm**

"I was looking for
 The perfect girl next door
 She made a fool of me
 I saw you as a symbol of perfection
 As my saviour as my spiritual direction
 I saw you as whatever dream
 I wanted you to be
 But I never saw you as the real person
 The way you wanted to be seen..."
 - from PERFECT MAN

Appearance versus reality.

Be it women, goals, situations etc, we often idealize things beyond the confines of reality. Our ideas of people are often distorted by inadequate information, second hand gossip or just plain bias and jealousy.

A lot of people have an image of singer/song-writer Dan Hill as being a syrupy, self-indulgent wimp. Comments like "Down Hill" or "he's the only guy to sell a million by moaning" come up. There's also the perception the guy is loaded, lives in a mansion in the Beaches and womanizes a lot.

That's the appearance and to each his own.

The reality, however, is something else again. But it would mean visiting this 25 year old celebrity, who has won Junos for Composer and Male Vocalist of the Year, who has albums that have gone platinum and who has been nominated for Grammy honours, in his home environs: where the stage lights don't glare, where the reporters don't hover, where the female fans don't swoon...where the business end of the music business has no sway. In fact, where the man and his music find their source, where songs that once focused on unrequited love and, which were merely a few chord progressions, are now being written to reach out beyond the topic of love and which have more rhythm and melodic structure as well as more punch as they gear themselves to band accompaniment. This is strongly evident on his fifth and newest album, *If Dreams Had Wings*.

"As time marches on
 You find that you're not so naive...
 So you get a little harder
 The real you gets tougher to define..."
 - from YOU GET A LITTLE HARDER

Success has found Hill quickly, but his trappings are again deceiving. Two years ago he bought a large house in the east end of the Beaches in Toronto and within a stone's throw of the beach and Lake. An ideal setting. He knows he's "an extremely fortunate man because I don't have to worry about mortgage rates etc. and I don't have to do a song or tour if I don't want. Although, I've never written or done anything strictly for money, I now have a certain freedom to be truer to my self."

However, you peel pass the myth of a

Dan Hill

ASHLEY COLLIE

successful career and get to the real core and Hill's lifestyle hasn't changed a lot since the time Jeff Burns, then at GRT and now A&R director at Dan's new label CBS, signed Hill to a singles contract in 1975: "I used to go down to the Riverboat and Egertons in those early years and he had the magic, the ability to mesmerize people in solo performance with his songs, even if the repertoire was lacking then."

Dan's home is not the home of a Palm Springs rock star; although he could have it, that's just not his style. The atmosphere is relaxed and nondescript: no big pieces of ornate furniture or huge stereo systems — "I'm not much of a materialist/consumer and I won't win any awards in *House and Garden*."

The walls are cluttered with paintings from fans and friends and by odes to his main love: music. One fan's oil painting of many hands squeezing and plucking notes for a multi-faced guitar neck is accompanied by the following words:

"The gift of music is the key
 to all my tears, my laughter
 And though it claims to set me free
 it reigns my life as master."

Dan's music room is dominated by an old stand-up piano — "My ultimate musical goal is to play piano proficiently. It gives me more melodic capability and far more range", — and by a floor strewn with sheets of embryonic songs. He admits he still writes 90% of his songs on acoustic guitar, something he's done since he was 14. In another corner sits a battered guitar case strung with airport

tags...have guitar will travel.

The kitchen, which he shares with two friends, who rent out space, is reflective of a healthy lifestyle and diet. The bedroom is filled with jogging outfits, running shoes, T-shirts. Just a regular guy. No brass beds, lush carpeting etc. On the wall hangs another sign: "Friends are harder to find than lovers."

So this is Dan Hill.

He comes in late for the interview and apologizes. He's wearing jeans, an old comfortable shirt and running shoes. "Sorry, I'm late, I just had to pick up some guitar strings."

The man is indeed mastered by the music.

On the beach on a gloriously blessed day, getting high, quaffing a couple of beers at a local pub, taking in the sights and sounds, Hill comes across as a sensitive, reasonably well-adjusted, but sometimes painfully aware and bright young man.

"Spent your whole life worrying
 About what other people think
 Tried so hard to win acceptance
 You lost touch with everything
 Spent your whole life chasing dreams
 Someone else has made..."

- from MORE THAN JUST A CLEVER GAME

He's learning not to worry about what others think. Criticism is being levelled that he's lost momentum being AWOL for 1 1/2 years — actually, quite some time was spent getting a new contract and searching out a new producer to reflect personal and musical change. He explains: "I was physically and emotionally burnt out. In between tours I was doing T.V. shows, recording, interviews and I was supposed to be writing. I stopped enjoying life and my music and that was sad. I felt a panic to be on top, to be making money, to be in the rat-race. To people who say that I'll be forgotten, I say that I don't really care. I'd rather be sane and know my songs are of high quality. I want to live qualitatively.

His mental health became his number one priority; but what if things rev up again? "I'm not going to let it happen. I tested myself before and I found my limitations. There won't be the same need to be somewhere yesterday and I'm learning to say no."

While he lay low, he also put together 16 songs — "they're like my children and it was difficult to choose between them" — for the new album. His songs often develop from a chord progression which sets up a lyrical image. The lyrics come from his experiences: an interesting conversation, a past love affair, from what he sees in others' faces...

"The lyrics and chords start flirting with each other, but they come together at the same time. The lyrics actually help the melody come out of the chord progression."

Dan attributes his heightened con-



PHOTO: BRADSHAW PHOTOGRAPHY

cern with melody to Barry Mann, the profusely successful song-writer. The song that really broke Hill, "Sometimes When We Touch", was co-written with Mann: "He's taught me the importance of the melody in bringing out the impact of the lyric. We work by me giving him a lyric to which he writes a melody. It's hard to be spontaneous when you live 3,000 miles apart, but it works nevertheless."

He talks animatedly about a craft he's continually trying to perfect. Moving to a band situation is further broadening his scope. "You can't con an audience when you're solo because all you have is your songs, voice, musicianship and personality. When I'm on, those couple of hours are pure inner calm. This feeling only exists when I'm on stage. But the band situation allows me more dynamic range. Things now depend more on rhythmic structures of the songs. The band helps fill out this dynamism I want." The response to this new arrangement has been enthusiastic to say the least. With three young talented players in Kieran Overs on bass, Bill McKay on drums, Dave Wipper on acoustic and electric guitars and ex-Deja Vu player John Sheard on keyboards, the band adds a larger and fuller dimension to Hill's music.

However, he's well aware he still has to reach his audience and get that rapport going. "I'll still break down barriers with stories and jokes, and I still do my solo songs; and in a way, I think they're even more highlighted now."

He feels the new album is by far his best, showing "a better and more diverse range." A couple of songs, including "Path of Least Resistance",

have a rockier, tougher feel, while "Unloved People" has a superb vocal interplay between Hill and Salome Bey and although there are still the softer, melodic tunes, "You Get a Little Harder" and "Island" have some hip-swaying, feet-moving reggae lilts to them.

He admits his songs have had a strong sense of melancholy in the past, but "they were bittersweet with an element of positiveness." He continues: "People feel the melancholic side is the only side to Dan Hill, but now I can be insular and romantic or I can be more open by doing songs that take on general themes. A song I've yet to record, but which I play in concert called "Cold War" is a prime example of looking at things in the outside world. Yes, I am moving out of myself."

Bernie Fiedler, who encouraged Hill to take time-out to re-energize, and who along with his managerial partner Bernie Finklestein, is the buffer between the artist and the business end of things, says, "We manage four name Canadian acts and we still can't please everybody. I think Dan is a genius in his own right and sure there's criticism, but a million people have bought his albums. He's from a highly intelligent background, and he's very bright, but he is only 25 and he's going to continue growing."

Both Fiedler and Burns, who have worked extensively with successful Canadian artists, share a similar concern regarding the treatment by the press. Bernie says, "A lot of Canadian artists are getting hurt by this antipathy. Lightfoot doesn't give interviews now. Anne Murray does very few. And Dan

sells out concerts, yet people are still heavy toward him. Canada just has a very strange attitude toward its stars. All I ask people to do is to open their minds and they'll see someone like Dan has something worthwhile to say." Similarly, Burns says, "There's this image about Dan, and his songs are put down in some quarters because of it. I'm not really concerned as long as the general public becomes aware of his product and sees him in performance. I just can't explain the antipathy."

Hill, himself, stays as far away from the business as possible. Fiedler explains, "Sure we make mistakes at times, but I'm paid to take care of certain things, and the relationship is based on complete trust and faith." Although the management team offers suggestions on new producers, songs etc, as Hill says, "In the end, it always comes down to me. You've got to have a vision of what you want and you have to be very self-critical: 90% of what many people say is bull-shit, you can't create a holier than thou attitude, but you still have to go by the inner voice at decision time."

Naivety is one thing Hill is losing quickly. He trusts very few people: he feels because his management has worked with someone like Bruce Cockburn, who turns things down and does things his way, he's in safe hands; he also seeks advice from his family; and curiously from people who don't know him but whom he meets on the street. "I used to think everything worked out if you tried hard and were honest. Things, however, are not in such a simple neat package."

His parents, both American-born and graduate sociologists, gave Dan his high motivation: Dr. Daniel Hill, once the Chairman of the Ontario Human Rights Commission, is now a highly respected writer and academic. Because his father is black, Dan grew up knowing he was different. "We lived in a typical WASP suburban area. There I was in a 'normal' place being not exactly the normal guy from the normal family." This background has led him to be a staunch supporter of civil liberties - a cause which he readily speaks about and to which he donates his services.

His background also gave him certain musical influences. "From Ray Charles, Billie Holiday and Ella, I got a real appreciation of the ballad and how the song is an instrument of story telling. Of course, later on the Beatles, Dylan and Joni Mitchell etc. influenced me. But the major influence has been the world itself passing through me."

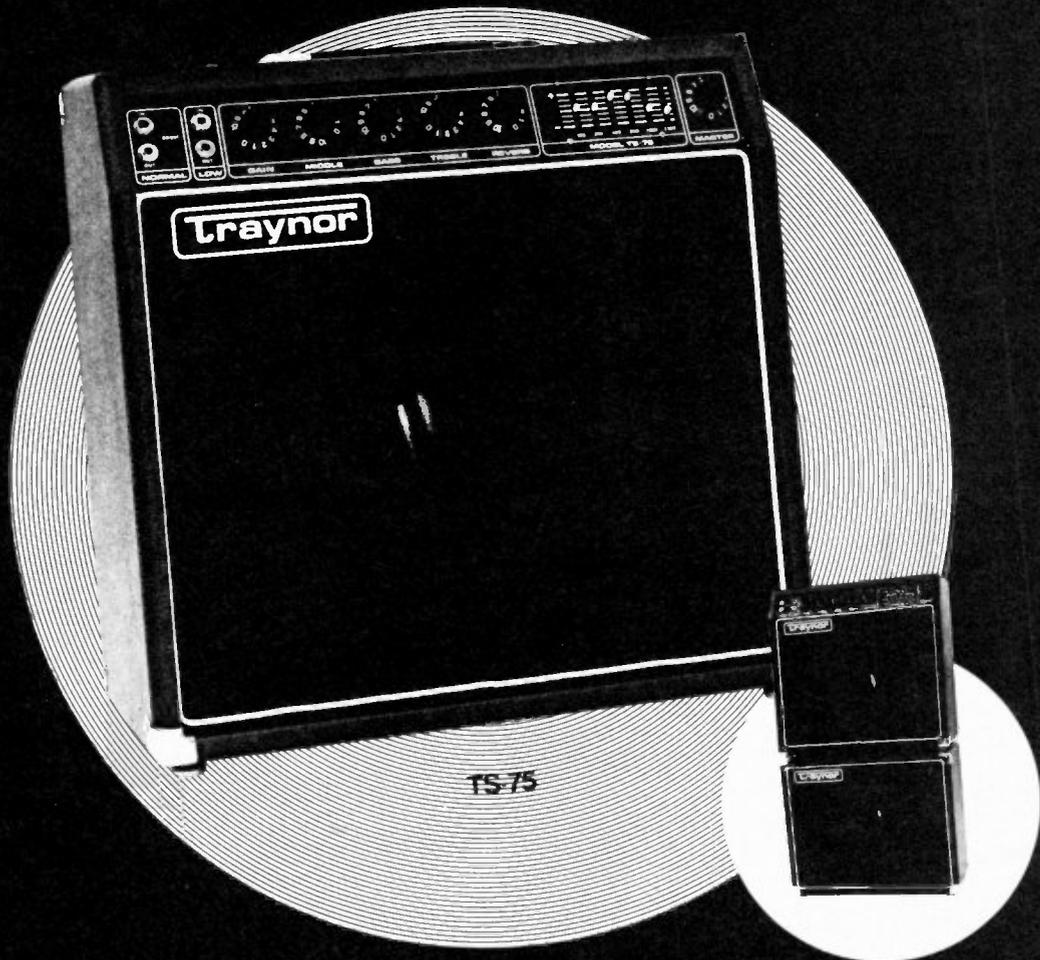
How does the future stack up? Where does he go now?

He has a split view on awards: he thinks the Junos are excellent for the industry because "they raise awareness".

Continued on page 45

Traynor

BY YORKVILLE SOUND



The Professional

Available with Extension Speaker
TS-75-ES

There is a trend among today's professional guitarists to look for high performance in a compact amplifier.

The TS-75 answers that need and provides a wide range of professional features like footswitch-activated E.Q. and Boost with LED indicators, fully balanced Line Output, dual Inputs with parallel Outputs and a premium grade 15" guitar speaker with an 80 ounce magnet, 3-inch voicecoil and cast frame.

But the most professional feature is the PERFORMANCE. We invite you to compare the TS-75 to any amp in its class. For power, performance and versatility, the TS-75 is THE PROFESSIONAL

**IF YOU FEATURE QUALITY AND PERFORMANCE
YOU SHOULD FEATURE TRAYNOR**

For Dealer Enquiries Write to:
YORKVILLE SOUND, 80 MIDWEST RD., SCARBOROUGH, ONTARIO, CANADA M1P 4R2
OR CALL (416) 751-8481

From the moment of its inception four years ago, FM has been associated with the bizarre. Its original members were in themselves unusual - Cameron Hawkins, a bass player who made a mid-career jump to keyboard synthesizers, and Nash the Slash, an electric violin/mandolin player who liked to dress up in a top hat and tails. The two wrote eerie songs about outer space and performed at small, artistic venues, shunning the regular bar circuit. Although they attracted immediate media attention, FM hardly seemed destined for commercial success. They had curiosity potential, but were limited by their unusual format and material.

The group might have died back then after a brief, but respectable, career had it not been for the perseverance of its members and several fortuitous twists of fate.

In the last four years the band has changed both its material and its lineup, recording three albums along the way. *Black Noise*, its first, has gone gold in Canada; *Surveillance* is close to gold; and a direct-to-disc simply called *FM* has sold more than 20,000 copies.

Hawkins is the only original member left. Nash decided to pursue a solo career and was replaced by Ben Mink, a violin/mandolin player with a penchant for Eastern European fiddle songs. Martin Deller, a drummer whose roots in percussion go back to the days he spent in Africa as a youth, joined just prior to recording *Black Noise*.

Although some concessions have been made to commercialism, the band has retained some of its original mystique and has an added aura. Individually, the members are such diverse personalities that as a group they couldn't be anything but unusual.

FM was born at the 1976 Juno Awards. Hawkins says he and Nash managed to wangle themselves tickets and when people inside asked what they were doing musically, they said they were working on a two-man electronic act. The idea, it seems, had been in the back of both their minds.

Fate first lent them a hand early in their career when a friend lent them enough money so that they could write and practice for six months without having to worry about the rent. They worked in Nash's living room, writing the material that eventually became *Black Noise*.

Their first public appearance was on *Nightmusic*, a program broadcast by Ontario Educational Television.

They avoided playing the clubs and stuck to the small concert scene. It was a calculated career move, says Hawkins. "Some groups try to start in the bars and then take the following they gain there to the concerts. That's hard to do unless you can handle the bars. But if you start with your concert audience, no matter how small it is, at least you have people who are used to seeing you and not getting pissed up."

They had not been playing publicly for very long when fate once again stepped in - the CBC wanted FM to record an album for its Broadcast Recordings Division.

A producer at the CBC who liked the band convinced the corporation that it would be worthwhile to record at an outside studio where the quality would do justice to the experimental electronic music. *Black Noise* was recorded in 12 days at Sounds Interchange in Toronto. By that time, Deller had joined the band and played drums, percussion and synthesizer on the album.

The songs on *Black Noise* - long, intricate electronic pieces with space-age themes, set the tone of the group.

The band took that recording and began shopping for a record deal. It took a year, but eventually they signed with Passport Records, an American label distributed by Capitol.

It was good news, but it came too late. Nash had decided to quit the band, leaving Hawkins and Deller in a dilemma - should they try to keep the band alive, even though Nash was an integral part, or was it time to move on to something different? They decided to continue.

Hawkins is philosophical about the split. "I think it was at the point where FM had to grow if it was to continue and Nash had been wanting to get back to his solo trip. FM had accomplished enough for him - getting him known, getting Nash the Slash's name more widespread than it was before - that he felt he could drop off and continue his solo career.

"We were very fortunate in that a month later we had a new electric violin/mandolin player - there's not that many of them in the world."

Enter Ben Mink, fresh from a four-year stint with Murray McLauchlan and looking for work.

"McLauchlan's *Hard Rock Town* tour came to an abrupt end," says Mink. "Very abrupt. And I found myself out of work. Two days later, even before I started considering what I was going to do, I got a call from FM, whom I knew nothing about.

"I heard a little bit about them being experimental and they said they were doing a direct-to-disc record and needed an electric violin/mandolin player. Was I interested?"

Mink says he played acoustic violin with McLauchlan but had played electric in the past and was willing to give it a try.

"I thought I could bullshit my way through the whole thing. I thought that if it's as avant-garde as it's supposed to be, I could just turn on the echo regeneration and sit there and drink a beer while it made a weird noise. But I met them and was really impressed by the kind of people they were. Straightforward, honest and not super, super serious about what they were doing."

The three of them talked for three days about the material and then recorded the album.

For their part, Hawkins and Deller were pleased with Mink's contribution to the music. He took a different approach, but there was no attempt to make him fit the image of an eccentric violin/mandolin player that Nash had created.

"We couldn't ask him to dress up in a top hat and tails and do all this weird

MAD STONE

FM

F M

stuff," says Hawkins. "So the band had to change. And what Ben may be lacking in bizarreness, he has made up in the fact that he is a very committed player, an exceptional player. Where Nash was eerie, Ben is soulful."

Mink fit the band. His playing complemented Hawkins' work on synthesizers and Deller's acoustic and electronic percussion.

In his studies at York University, Deller was involved in experimentation involving electronic instruments. At one point in his research he worked at controlling a synthesizer using mental biofeedback.

"On our direct-to-disc recording there's about a 25-second section where I'm actually controlling an Arp 2500 synthesizer with my biofeedback - alpha wave control.

"Very briefly, you take the electric energy out of your head, you amplify it, filter it, and then you take that voltage and you use it in a synthesizer, which is basically a voltage-controlled piece of equipment."

Deller says that although he enjoys working in such new areas of music, it's not practical for him to pursue them at the moment. "It's a fun area, but it doesn't really make any money."

In his current drum set up, he uses a percussion control developed by Moog which is hooked up to a Mini-Moog. "It works on the opposite principle of a speaker. When a speaker receives an electrical impulse, it then creates an air wave that is transferred to our ears as sound. What this device does is take sound (which you create when you hit the drum) and transfer it back through a simple speaker, converting the mechanical motion into electrical energy. That energy is used to control the synthesizer."

Deller says the pitch is related to how hard he hits. The harder he hits, the higher the pitch. He says it is difficult to control just how hard to hit to attain a certain pitch. However, a friend of his is building a new synthesizer-drum interface that will be connected to several drums, each with a different, set pitch.

"It will be much more controllable, and much more musical. Right now it's an atonal device and I use it in a solo section where not everyone else is playing. The new interface will raise its function out of one idea into a much more musical usage and my background in melody and harmony (he studied piano with Toronto jazz musician Ted Moses) will come into play. It will become a tuned piece of percussion.

"It's not a gimmick, but a flexible instrument live. Much the same way that a synthesizer goes from strings to a horn sound, I'll be able to go from log to metal



sounds. It's not: 'Let's make this drum sound weird.' It's to give me a live flexibility that I don't have now."

Deller's stage set up is unusual in that he doesn't use a matched set. He has a Rogers snare, a Fibes bass drum, a couple of Gretsch toms, a couple of Slingerland toms and cymbals made by Paiste and Zildjian.

"I use anything that works for what I'm looking for. It's very much a picking out of things to suit a particular need and

I've had most of my equipment for 10 years."

Hawkins has a similar attitude toward his gear. He still has some original keyboards he bought when the band first started although he has added a Prophet V in the last year. Aside from the Prophet, which is a polyphonic synthesizer, he has a Mini-Moog, which he uses mainly for bass, an Elka string synthesizer and two sets of bass pedals.

Unlike many keyboard players, who double as bass players, Hawkins plays bass with his right hand, instead of his left. "I'm not a piano player in any way," he says. "Synthesizers are about the only instrument I can handle because you don't need that much technique. You need a feel for the instrument and the electronics can take over a lot of things where technique is not that useful.

"If I had been a piano player, I would play left-handed bass, but I didn't have any of those kind of biases when I started playing keyboards. My right hand is more co-ordinated than my left and I was thinking as a bass player when I set up my keyboards."

Hawkins solos with his right hand, playing bass with his feet when necessary.

He says he decided to switch from bass guitar to synthesizer midway through his career because there was something exciting about the instrument, something unexplored. He played cello in high school and had one year of classical piano training when he was very young, but essentially he didn't start playing keyboard until he started FM.

What also attracted him initially was the flexibility of the instrument. "To me, flexibility is the key note of synthesizers. What I do with them is try to get more out of them, not in a competitive sense, but I like to use all the different aspects of them because that's why they're there. It's part of the illusion you're creating - one man making all that sound.

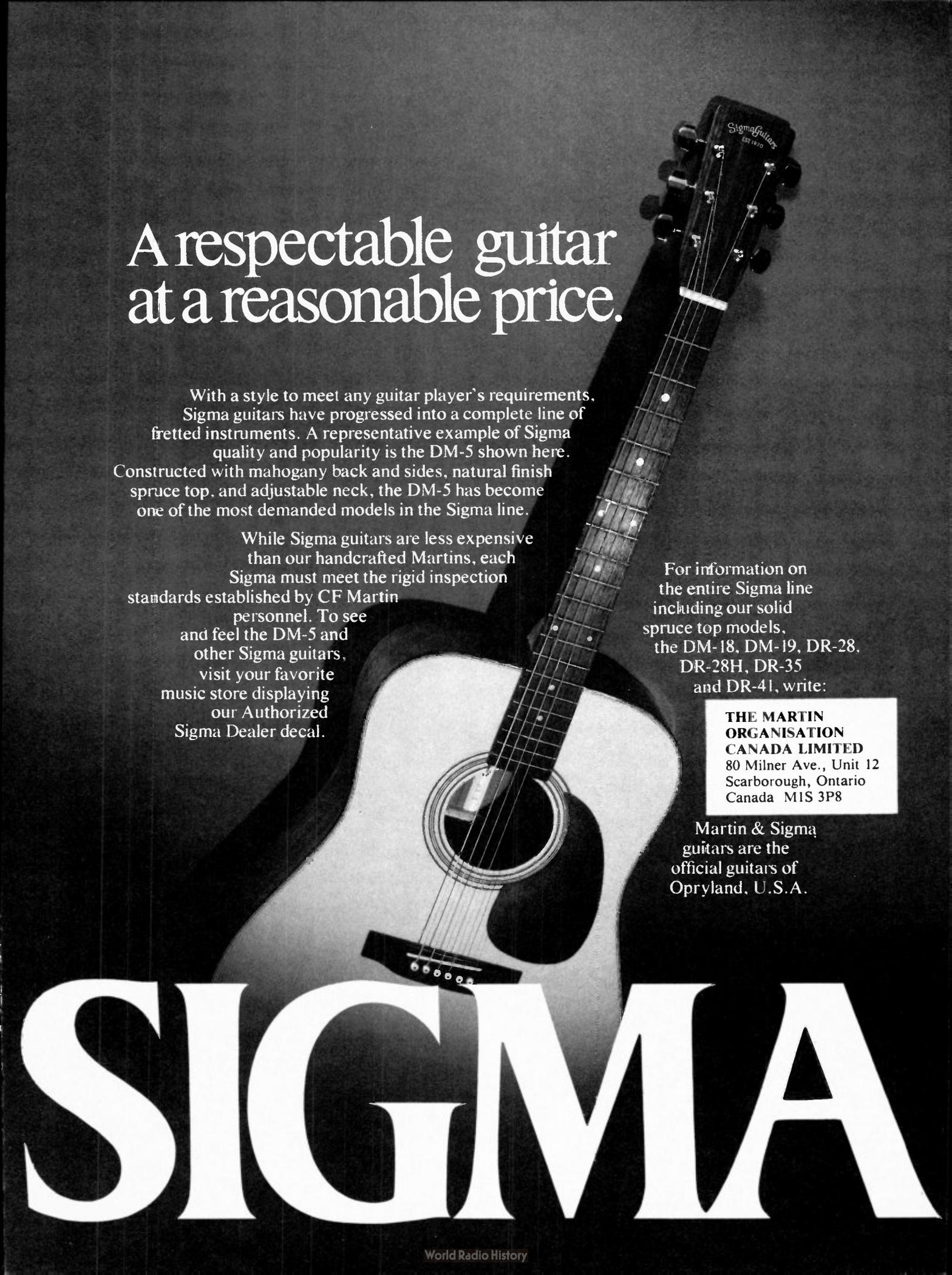
"With the Prophet, I can go from a solo voice, to bombs crashing, to a nice string sound just with the flip of a switch. And I know what the sound is going to be because it's being programmed."

Hawkins says he doesn't like to play stacks of keyboards and is satisfied with the three he uses most - the Prophet, the Mini-Moog and the Elka.

Mink perhaps has the most unorthodox instruments in the band - unorthodox in the sense that a violin and a mandolin are not normally associated with a rock band.

He wasn't always a violin player. He started his career as a guitarist and played the Rockpile, a famous Toronto

Continued on page 46



A respectable guitar at a reasonable price.

With a style to meet any guitar player's requirements, Sigma guitars have progressed into a complete line of fretted instruments. A representative example of Sigma quality and popularity is the DM-5 shown here. Constructed with mahogany back and sides, natural finish spruce top, and adjustable neck, the DM-5 has become one of the most demanded models in the Sigma line.

While Sigma guitars are less expensive than our handcrafted Martins, each Sigma must meet the rigid inspection standards established by CF Martin personnel. To see and feel the DM-5 and other Sigma guitars, visit your favorite music store displaying our Authorized Sigma Dealer decal.

For information on the entire Sigma line including our solid spruce top models, the DM-18, DM-19, DR-28, DR-28H, DR-35 and DR-41, write:

**THE MARTIN
ORGANISATION
CANADA LIMITED**
80 Milner Ave., Unit 12
Scarborough, Ontario
Canada M1S 3P8

Martin & Sigma
guitars are the
official guitars of
Opryland, U.S.A.

SIGMA



LABSERIES

**PLAY MY SOUND...
YOU WILL LIKE IT!**

LABSERIES



**Lab Series Amps give you
the flexibility. Listen
to the professionals.**

Like Ronnie Montrose, who says: All I used on my "Gamma I" album was Lab Series. My Lab Series sound is the setting shown above. My pickups are balanced from instrument to instrument to reach uniformity with the settings I use. The most vital parts of Lab Series amps are the midrange controls. You can set the MIDRANGE/FREQUENCY to enhance your playing and achieve a consistency in any place you play . . . from living room to Madison Square Garden. I always boost the MIDRANGE at 2 or 4 to get the tube sound. The FREQUENCY sweep is anywhere from 800 to 3.2KHz, depending on the room size and the PA system. I use the same settings with the HI and LO inputs. The HI is clean, the LO distorted. I don't use the COMPRESSOR unless I'm in a small place, where I limit the peaks coming out. To me, Lab Series has the most flexible sound in amplifiers. Lab Series. The only name in amplifiers. Take it from the professionals.

Look for Ronnie's new "Gamma I" album on Electra Records

LABSERIES

A product of Gibson

Want to share your favorite Lab Series amps setting with other musicians? Send us a complete description of your favorite setting, along with the type of music you play and why you prefer the sound produced by your Lab Series amp. Your setting may be chosen for future advertising and promotional purposes. Write us at Lab Series Amps, Gibson Division of Norlin Industries, 7373 N. Cicero Ave., Lincolnwood, IL 60466.



A division of Norlin Industries, Inc.
In Canada: 51 Nantucket Boulevard, Scarborough, Ont.

Henry Cuesta

MONA COXSON



Interviewing Henry Cuesta takes time. Firstly, there are a stream of phone calls, primarily from friends and fans unable to get reservations at the Valhalla Inn in Toronto (where Henry was appearing for five weeks) because they're sold out every night. He accepts all calls, is genuinely glad to hear from each and promises to do what he can, adding: "Be sure and call me back."

Then there's time out for a disarming admission that he's a rambler, inclined to go around in circles when he talks. What he is, in fact, is a journalist's delight, considering each question carefully. With undivided attention, Henry applies the same concentration to an interview that he does to his music. His 'ramblings' only enhance the interview by revealing a warm, introspective man completely dedicated to his profession.

Still, all this is only part of it. The major factor is that Henry is a musician who loves music, but above all, loves his instrument and with a contagious enthusiasm borne of these loves, never tires of discussing either.

"I love to play the clarinet," he explained. "It's a fantastic instrument with an incredible range. What you can do

with it and what is possible, technically speaking, just blows your mind. I've been studying clarinet all my life and I'm still studying. I don't think anyone can ever finish studying."

The love of the clarinet, the innate talent, the studying, the hours of practice and the steadfast belief in what he is doing have paid off for Henry, both monetarily and aesthetically.

Featured soloist with Lawrence Welk now for eight years, Cuesta rarely stops playing, maintaining a gruelling schedule which might fell a less dedicated musician.

Aside from taping 32 shows a year and touring with Welk - "We start taping the latter part of July, finish the latter part of March, then tour for two weeks" - Henry appears as guest artist across the country both in Canada and the States, occasionally crossing the jazz boundaries by appearing with various symphony orchestras.

Not a man for vacations, when he does have time off, it's back to Toronto where it all started; to catch his breath, see old friends and, of course, to perform.

Originally from Corpus Christi, Texas, Henry first came to Toronto in the late

fifties while playing with Jack Teagarden's band.

"It was during the Exhibition and this town was swinging," he recalled. "I said to Jack, 'Gee, man, things are really happening here.' That, and meeting Janet, my wife now for nineteen years, brought me here shortly after. As it turned out, coming to Toronto afforded me, for the first time in my life, the opportunity to start putting myself together."

A total stranger, it was slow for Henry at first - and lonely. After years of being on the road with some of the biggest names - and bands - in the business, he was starting over.

"I was completely unknown, but then I came across so many wonderful people who helped me. And I needed that help. I could always play. I could always take care of business but I needed a little bit of self-confidence, a little bit of reassurance, something to keep me going."

Like most breaks in show business, it came unexpectedly in the form of an article written by Patrick Scott on a band Henry was working with, accompanied by a picture of Henry.

"And little, by little, by little," he continued quietly, "work became a little bit

Continued on page 50

PHOTO: KATHY WHITNEY

Introducing...

A HAMMOND ORGAN

FOR ONLY

\$1395.

Now available...a quality built Canadian made HAMMOND ORGAN for only \$1395.00. This is an organ that will fit everyone's budget. A big sounding model, with the great Hammond sound that will fill everyone's home with the sound of beautiful music. Visit your Hammond dealer to get the full details on the 122 and other Hammond models.

Hammond International Canada Ltd., 20 Commander Blvd., Agincourt, Ont. M1S 3L9

Please send me full-color literature on the following Hammond organs, as indicated below:

Hammond Home Models Hammond Professional Organs

NAME _____

ADDRESS _____

CITY _____

PROVINCE _____

POSTAL CODE _____

Suggested Retailers are for Toronto area only. Prices may be higher in other parts of Canada due to shipping charges.



HAMMOND® ORGAN
A MEMBER OF THE MARMON GROUP OF COMPANIES

Powder Blues

KATHY WHITNEY

It is Exxon's experience, in drilling for oil in the Gulf of Mexico, that the time elapsed from the geological survey of an oil field, on through the stages of oil retrieval and refinement until gasoline can be pumped into an automobile, is eight years. Oddly enough that's the calculated amount of time that the Powder Blues formula has been brewing in Tom Lavin's clever head; with the same results - paydirt.

Tom's external comic strip wit is every indication that underneath that unbroken gaze and laid back front is a straightforward, no bullshit, *I know what I want and I know how to get it* man. So it would seem then that those birds of a feather are still flocking together, especially in the Powder Blues formation of Tom on lead guitar and vocals, flanked by a perfect pitch horn section on one side, a spastic-still-subtle keyboard man on the other, with a dynamic duo on bass and drums pulling up the rear.

Now add to that synergy some good old chutzpah and unleash it.

So what if gold prices are skyrocketing, mortgages in parts of Canada are being foreclosed and a pound of lean beef is competing with a pound of the other stuff, Powder Blues drilled \$9,000.00 into vinyl, and no they didn't end up with a semi full of *lazyboys*, they struck gold. Their gold record status was reached within five weeks with the majority of the sales being rung up in British Columbia. Vancouver is their home base. After the first 16,900 sold, several major record companies finally sat up and took notice, and RCA came out on top. They chose RCA because "they gave us the best deal. Actually two or



three others gave us similar deals. I just thought that John Ford and Ed Preston looked like honest guys. I looked at their mugs and said - these guys wouldn't be on a used car lot". *Uncut*, Powder Blues' historical first album is on its way to platinum most likely, with the added advantage of the national release. For those wondering why anyone would solicit help in cashing in on a gold mine, Tom wearily reflects how he, "was up at 7 a.m., driving to the pressing plant, filling the car full of records, making deliveries to record stores and keeping books the rest of the day, trying to figure out who owed me money and whom I owed money to." That's enough to give anybody the blues, but not enough hours in the day to write songs and make music about it.

So why didn't the record people bite before?

"A) the radios will never play that, and B) the people will never buy that because blues doesn't sell." That was the conclusive statement when Tom approached every single record company in the business from T.O. to L.A., in September of last year. Tom appeared

that there is a whole resurgence of this kind of music (blues), but they refused to listen. It was at that point that Willie Mac-Calder (keyboards) realized that if they couldn't bring Mohammed to the mountain they would have to bring the mountain to Mohammed. Tom also realized that without oodles of money to support a recording they'd have to walk into the studio and bang it off. And bang it off they did - in three days. Using Tom's studio they laid down the band tracks of ten tunes in four to five hours the first day. On the

second day the whole horn section was done live in about five hours and finally the third day the vocals and solos were done, with only first and second takes, in 12 hours. Having access to professional equipment including an MCI 16 track and an API mixing board, *Uncut* was recorded at 60db level using Ampex Grandmaster 456 tape. It was then mixed on Super Red monitors with Mastering Lab crossover and a McIntosh 2300 for power. Tom admits that mastering in L.A. was a mistake. "The original pressings were not as hot as I wanted them to be. With the first 200 there were some transient peaks on "Bizzard Luck" which made for some locked grooves. That turned out to be the mastering lab's fault."

Tom went on to explain how they were able to correct the error when they repressed with RCA's newer lathe and a 5db signal increase. "We opened up the band. You can manually control how far apart the grooves are set. Generally, it's about 250 lines per inch but you can open it up to 150 lines per inch. So where it was skipping was the guitar solo in "Bizzard Luck" where you use a

PHOTO: COURTESY OF RCA RECORDS



PHOTOS: KATHY WHITNEY

technique that Jeff Baxter used a lot, whereby you play a string and also touch your finger to it creating real high harmonic overtones. This gives you that squeaky "Are You Reelin' in the Years?" guitar solo sound. And those things have like plus 24db for a split second. The band gets real hot so when you open up the lines on the cutting it gives more space to allow for that much dynamic range."

Another modification on the RCA pressings is the re-addition of the tenth tune, "Gimme Some Lovin'" by Stevie Winwood. Originally Powder Blues had recorded it but Tom says, "we didn't like it as much as the original and also the radio programmers had started to play it heavy. We hadn't written it so I couldn't figure out how we'd make ends meet doing someone else's tune."

Mind you making ends meet hasn't been all that difficult for Powder Blues lately. They've been playing to sold out crowds on the west coast and have the opportunity to work as much as they want to for a fee double what most others are getting.

Powder Blues was formed as recently as June 1978. Five years previously Tom had seen Willie playing solo in a club in Vancouver and said, "you play just the way I like it and someday we're gonna play in a band together." In disbelief, Willie replied - "ah, you're just as drunk as me." In the meantime Tom and brother Jack were involved in session

work and a brief stint with Prism. Tom had also found work gigging in clubs and playing on the Dale Jacobs album *Cobra*. Time passed and Willie, who was working a small club in Gastown, called up Jack and asked him to come down and play bass. Jack called upon Tom to fill in on guitar and from there they got a drummer. That unit was a month old when they heard that David Woodward, formerly tenor sax player with Downchild, was in town. Tom called him and told him to grab a horn and come down. That gelled and a year and a half ago Duris Maxwell became the permanent drummer. Mark Hasselbach wasn't used until the album. Tom wanted a brighter sound than the saxes were putting out which made way for Mark on trumpet. Since then Mark has been performing with Powder Blues rounding out the horn section with himself on trumpet, David on tenor sax and Gord Bertram on baritone. Everyone has a mutual admiration for each other, still it's the weirdest bunch of guys in terms of them all being completely different. Duris doesn't smoke, drink, do drugs or eat meat. There's a Scotch head, a beer head, a pot head and a couple of them are married and a couple are confirmed bachelors. Bertram's nickname is

Fridge - you figure it out.

Each of these rare figures is unique in his style, character and technique, especially Duris. At the El Mocambo (Toronto) in April Duris was playing a three piece set of Ludwigs - one snare, one bass, and one tom. Add to that a high hat and one cymbal, a southpaw using rudimental grip and what do you get? "Interesting technique," says Tom. "Duris plays every single grace note, on the snare too. So if we're playing an eighth note rock tune he'll play seven light strokes and a hard one." Even with the sparseness of the setup it's hard to get a good look at Duris as he submerges himself in his powerful bass drum shuffles, fills the snare full of dotted eighths and sixteenths and double stroke rolls, all which are executed with precision and excellent dynamics. Recently Duris went up to Tom and holding a Ludwig Speedking bass pedal in his hand said, "today is my twentieth anniversary playing on a pedal of this model." For you trivia nuts, Duris played on an album in the 60's by Bobby Taylor and the Vancouvers, which incidentally also featured Tommy Chong (Cheech and Chong) on guitar.

Jack is as equal to his task digging right in there with Duris. He pulls a mellow sound out of his Fender Jazz and puts a good deal of definition into it, all the while blending into the background doing that traditional two-step that

Continued on page 54

*The Canadian made guitar industry
had never been so competitive
everywhere in the world at any prices...*

SIBECOR proudly introduces :

Kamouraska

\$149.

SOLID
SPRUCE TOP

DOVE TAIL
NECK ATTACH

HAND SHAPED
MAHOGANY
NECK

CANADIAN
BIRCH
SIDES & BACK



LYS

\$225.

TOTALLY
HAND MADE
IN CANADA

Etude model

L model

See us at MIAC
Skyline Hotel, Toronto
August 3-4-5

SIBECOR Musical Instruments Ltd., 5695 Des Grandes Prairies Blvd, Suite 136 St-Léonard, Québec H1R 1B3
Telephone : 514-327-3810 Telex: 05-829617 FRANCHISES AVAILABLE

If you want to get airplay on a radio station in Canada, it's actually an advantage to be a Canadian. Hard to believe? Nothing else in this country seems to work that way, but those are the facts.

Canadian music, even the mediocre, has a good chance of being grabbed by the radio stations.

A survey done for *Canadian Musician* of 30 radio stations across the country shows that without exception, radio and music directors listen to Canadian material first. Why all this nationalistic fervour? Because of a little thing called Canadian content regulations.

These regulations state that every radio station in the country must play a certain number of songs each day with Canadian content (written, sung or performed by a Canadian). The exact percentage is set by the Canadian Radio Television and Telecommunications Commission, a government regulatory body that also issues licences for the radio stations to operate. It has the power to back its demands.

For AM stations, the obligatory Canadian (Canadian content in radio jargon) is 30 per cent. For FM it varies. Depending on the station it ranges from 15 to 30 per cent and is agreed upon by the station and the CRTC when the licence is issued.

These regulations play an important part in just how and what records get on the radio, which is what this article is all about.

Any article about records should start with the record companies. Depending on the size of the company and whether it is part of an international corporation, the average company releases between six and 350 albums a year. Graham Powers at CBS Records estimates that CBS and affiliate labels release about 300 albums a year and 250 singles. Now multiply that by the number of record labels operating in Canada - Capitol, WEA, A&M, Polydor, etc. - and you have a better picture of just how many records are available for the music directors to choose from. Add to that figure the growing number of records independently produced by musicians themselves.

Brian Masters at Q-107 in Toronto, a major FM station, says he gets between 30 and 40 albums a week. He says it's physically possible to listen to about six a day under premium conditions, maybe three or four on not-so-perfect days. So how does he choose which ones to play first? Well, I'm getting ahead of myself here. We haven't finished with the record companies yet.

They have all these records and they want to get them all on the radio. They know the score as far as the music directors are concerned - only a certain number of records can be heard, the

Radio Airplay

MAD STONE

National Research
by Mona Coxson



rest fall by the wayside. The problem is: how to get the music director's attention in the first place and how to convince him that he should play the record.

There are several ways of attracting a music director's attention including good promotion and payola. I've been assured by both record people and radio directors alike that the latter no longer exists so that leaves us with the former.

Getting a record on the radio is very much a business now and there doesn't seem to be much spontaneity involved.

Powers at CBS says that before a record is released, the promotion people at the record company have decided what image the artist is going to have, what markets that image will appeal to and how the company is going to sell records in those markets. It often doesn't start with radio airplay at all, he says. Sometimes the company concentrates on getting the record stores to play the album. This can generate sales without the benefit of radio.

Once the groundwork is laid, the promotion people visit the radio stations. This can be done at the record company's whim, but in the major markets the radio stations have set times when they will see the record reps. At these appointments, the record reps present their new product in order of importance (that order has been predetermined by the company). They also discuss the status of records they have already left with the station. If they're not getting the desired amount of airplay, the record

reps inquire further and outline once more why they think the radio stations should be playing that record. The music director then outlines for them why he is not interested in that record.

Dave Tollington at WEA Records says it's important that the record companies don't push each record as if it's the best thing they've heard because after a while the music directors don't listen. Sort of the boy-who-cried-wolf syndrome.

"You can't jump up and down equally about everything because then it has no meaning," he says. "You might as well just mail them the records."

Powers at CBS says the trick is to go in with a story about the artist - either how well his records are selling, or what other stations are playing his records. "Our basic plan of attack is that we'll try to build a base so that we can go in with a story. Hopefully, that story will influence some music director to add the record."

He says the relationship between the music director and the promotion person is a special one. What most record companies don't realize, he says, is that the promotion people who call on the radio stations are not just delivery boys.

Just how much influence the record people have on whether a music director will play the record is a bone of contention between the two groups.

The promotion people swear up and down that they definitely do have an in-

Continued on page 55



HOHNER'S ON RECORD WITH TODAY'S BIGGEST KEYBOARD SOUNDS. HEAR FOR YOURSELF.

Hohner keyboards deliver today's most unique sounds. And to prove it, we've recorded them on a soundsheet record. Send in the coupon for a free copy. Then tune in to the sound of Hohner's String Performer, Pianet, Clavinet and Pianet/Clavinet Duo.

On side one, keyboard artist George Mancini starts with some sounds you never knew you could make with a Hohner Clavinet. Like harpsichord, guitar and mandolin. Plus the classic Clavinet sound that's so unique, it's part of most top performers' repertoires.

The next big sound you'll hear comes from the very portable Pianet T. It's no bigger than an overnight suitcase. And its exclusive plucking reed technique eliminates the mechanical problems and reed changes of other portables.

Then get ready for the most exciting sound in keyboards today—the breakthrough Pianet/Clavinet Duo. It has 60 full-size keys. Ranges over five full octaves. And blends Pianet, Clavinet and bass sounds on single keystrokes. Or separates them with the touch of a foot pedal. All in a single manual.

You'll flip over the flip side as George plays a wide variety of music on the incredible String Performer. With the sounds of piano, bass, clavichord, violin, viola and cello. Then, for his big finish, George mixes polyphonic piano, strings and bass with monophonic clarinet, strings, brass and phasing effects.

Our record will open your ears to the most unique sound in keyboards today. Just send in the coupon for a copy.



**HOHNER
CANADA INC.**

1969 Leslie Street
Don Mills, Ontario M3B 2M3

I hear you, Hohner.
Send me your soundsheet.

Name _____

Address _____

City _____

Prov. _____ Code _____

As a player in a show orchestra, you need to know how to follow a conductor. The accompanying diagrams illustrate the conducting patterns for the basic time signatures. In addition, referring to a book on conducting will illustrate the more subtle subdivisions as well as the many devices for communicating tempo, dynamics, articulation etc. (A music library will have a good selection of books.)

On stage, position yourself so that you can read your music *and* see the conductor. Adjust your music stand so that you can see him over the top or on either side. To read the music and follow the conductor at the same time, you must use your peripheral vision. Continue looking at this page and open your awareness so that you can also see other items in the room in which you are sitting. Practice expanding your peripheral vision in this way. (Some conductors call this the "third eye".)

It should be noted that often the conductor is also the pianist. He will usually conduct with his left hand for minor cues, but stand and use both hands for more difficult sections.

Some conductors will simply give you the basic pulse, letting the band move on its own energy. Others will give each section and/or instrumentalist cues as necessary to enhance the nuances of the arrangement. If you don't understand the manner in which the conductor is cuing you or your section, ask; either you will learn something or he will attempt to be more precise the next time. Generally, I think most players prefer to work for the type of conductor who is able to easily bring out the overall shape of the music rather than the casual type who relies on the band to make its own moves. With the former, the total result is also better provided that the conductor is able to command respect from the musicians.

Some conductors will "count in" a tune; others like downbeats. Sometimes the pacing of a show doesn't allow enough time for a count-in. Of course, downbeats are the hardest to catch. Picking up a downbeat seems like starting out of thin air, unless you are aware of the following two things. Firstly, note the tempo at rehearsal. Associate it with a familiar tune, if necessary. You can be sure that the tempo will be very similar in the show. Until the orchestra is familiar with tempo, the conductor may conduct a few bars (if time permits) before actually starting the tune. Secondly, be aware that the upbeat *before* the downbeat will also give an indication of the pulse. This upbeat will occur on the last or last half a beat of the imaginary bar before the first real bar. For example

C or $\frac{4}{4}$ — (1 2 3) 4 || 1 2 3 4 etc.

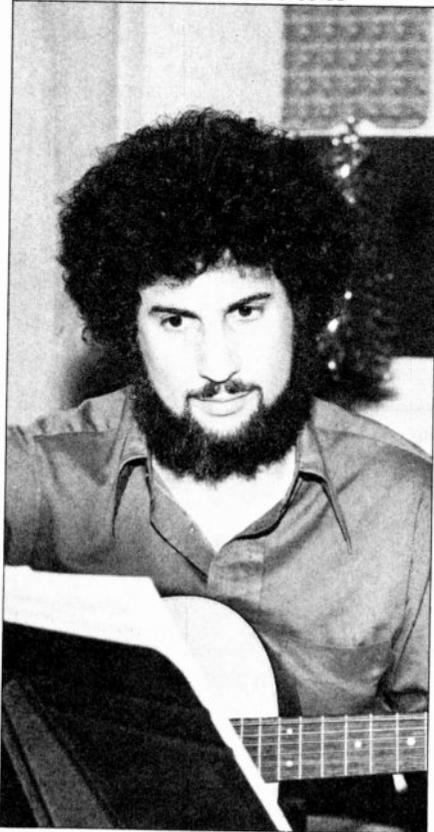
or; $\frac{2}{4}$ — (1 & 2) || 1 1 & 2 & etc.

This is called preparing the beat. A

SHOW PLAYING

ANDY KREHM

PHOTO FRANK SHEFMAN—PLUM STUDIOS



professionally trained conductor gives an accurate indication of the tempo - but be aware that many show conductors have begun their careers out of necessity, and so are not aware of the finer points. Their downbeat really is out of thin air. Your best bet here is to remember the tempo from rehearsal. Whatever starting method is employed, be sure you understand exactly what is going to happen during the show.

Watch the conductor's down beat carefully. Notice where his downbeat lands. It could be waist high, chest high and so on.

Some conductors use a baton; others just the hand. Occasionally in a theatrical production when the conductor isn't always able to be illuminated, he will use a penlight so that the musicians can still follow his movements.

Always focus part of your attention on the conductor. He may wish to make

changes in the tempo or dynamics at any time during a tune.

Two important music expression marks that are conducted are the fermata () and the "track" (). The former means to hold until cut off and the latter means that there is a complete stop between it and the next cue. Following a conductor on a rubato section (basically, free modification of the tempo) is difficult to do at first. Besides knowing how various patterns are conducted and subdivided, it helps to count to yourself. Synchronize your count to the pattern so that you can keep track of the pulse while matching it to the written rhythms on the page. Other gestures used to change the dynamics etc. will usually be obvious.

An orchestra or band is a collection of individual musicians assembled for a musical purpose. Each person has to understand his particular role for the overall goal to be realized. Each section also has to understand its function. For example, the rhythm section provides a continuous pulse-cushion for the other sections as well as some linear colour.

In the show orchestra, the guitar is used to fill out the basic sound of the piano, bass and drums combination. In addition, the guitar may cross over into other sections via written lines and/or improvised fills.

When playing directly with the horns you must be careful to observe all expression marks and dynamics. In short, you must think, feel, and almost sound like that horn or section. Listen to how each instrument produces its sound. If, for example, you are playing with a wind instrument during a slurred passage, remember that because a guitar cannot be continuously slurred like a wind instrument, you have to adjust your technique in order to avoid an overly percussive attack. Practice softening your picking so that you can blend well when the part calls for a smooth or legato style.

Breathing is a concept that many guitarists have not considered. Horn players can only play for so long before having to take a breath. Where a phrase might be disrupted by players taking

FOR GUITAR

CONDUCTING PATTERNS

Conducting in two:



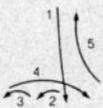
Conducting in three:



Conducting in four:

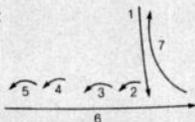


Conducting in five:



Conducting in six: In a slow six, the conductor generally conducts in three. Two bars in three is equivalent to one bar in six. At a fast tempo, he generally uses a two pattern. Three beats elapse in the space of each up and down stroke.

Conducting in seven:



breaths at different times, breath marks (♪) may be written so that everyone will sound together. If there are no marks, listen (and watch) to see where the section will breathe so that you don't end up hanging on to a note all by yourself.

Because of the nature of the guitar, we often have a choice of two or more areas in which to play the same line or chord. For example, notice how the same passage played on the B and E strings sound brighter and clearer than when played on the G and B. The latter is darker and richer. One sound could be more appropriate depending on the section or instrument you are voiced with.

The guitar is sometimes written with the lead trumpet, trombone or alto saxophone, in unison or octaves, to help emphasize or colour the line. Guitar and woodwinds (particularly flutes and clarinets) are nicely matched soundwise

and are often orchestrated together. Sometimes the guitar, bass and/or piano are voiced together. Even the strings and guitar can blend well (especially acoustic guitar). Because of this unique blending quality, the guitar has been appropriately called the "chameleon of the orchestra".

Playing with the pianist deserves a special mention. The piano itself is able, pitch-wise, to represent the whole orchestra. Also, the pianist can simultaneously play two or more ideas (for example, melody, accompaniment, and sometimes a counter-melody).

The guitar could be thought of as a smaller piano. That is, the sound is not as big - even amplification doesn't fully compensate for only six short strings - and, because only one hand does the plucking, the guitarist doesn't have the same degree of independence as the pianist. In spite of this, the skilled guitarist can successfully do many of the same things as the pianist. So, besides each instrument's unique properties, the fact is that both instruments are capable of providing good independent chordal background and linear fills. As well, they do it in two distinct musical colours.

Unfortunately, not enough arrangers take advantage of this fact. Of course, in many idioms guitar and piano naturally complement one another (e.g. most rock forms). However, in swing or ballad styles, it may be necessary for one instrument to lay out or play a subsidiary role to the other. Writing duplicate chord charts for piano and guitar leaves the responsibility totally to the musicians. This can make it necessary for the guitarist to discuss various sections with the pianist so that musical clashes won't occur. Although most pianists tend to automatically fill up the holes, they are usually open to sharing some of the comping (independent chording) and filling.

Of course, if the pianist is the conductor, you will most likely be playing rhythm guitar through the whole show.

Discussing the ideal sideman is like discussing the ideal person. Not many of us are absolutely perfect but the more

successful ones have many of the following characteristics:

- punctuality - Are you set up, tuned and ready to play before the downbeat? Did you leave home a few minutes earlier than necessary in case of an unforeseen mishap? Are you on, or near, the stage five minutes early in case of last minute line-up changes?

- flexibility and cooperation - You must be willing to alter your tuning and/or volume level if they don't match the conductor's standard. If asked, you should make an attempt to change your approach to a tune. Work with the conductor and/or singer to get the sound and feeling that they want. Remember, the guitar charts don't always give you the whole picture. If you feel that you are being unjustly criticized or harassed, speak out. But be prepared for the reaction. If you are really puzzled by a section of a chart, ask the conductor, but don't bug him with unnecessary questions.

Wise-cracking during rehearsal is usually appreciated once or twice only, and talking and joking during a show can be a risky business. Size up the situation before getting involved. Human nature being what it is, an established player can get away with much more than the "new boy", so don't get sucked in.

If you possess dazzling technique or are an incredible improviser, don't flaunt it at inappropriate times. Among the musicians I know, there is an obvious lack of respect for players who are insensitive to their role in commercial music. Know what each job requires and do that well. If you find commercial music boring and not worthy of your talents, you'd best find another source of income.

- dedication - If a part is giving you a hard time, work it out on your break, or even take it home (with permission, of course). I encourage my students to keep a separate notebook of problem phrases. Find out what makes them tick, then work on them so that you won't be stumped again.

Continued on page 57



LADO

HANDCRAFTED QUALITY
AHEAD OF ITS TIME

Proudly announces the
SOLO range of
exceptional
guitars



*795.00

*995.00

*825.00

AVAILABLE AT MUSIC RETAILERS ACROSS CANADA AND THE U.S.
DEALER ENQUIRIES INVITED

LADO MUSICAL INC.

R.R. No 1, Uxbridge, Ontario L0C 1K0 Tel 416 852-5010

Suggested Retail Prices

WORLD RADIOMART

Dan Hill

Continued from page 29

however, he adds, "To say someone is better than another is patently absurd. It's all based on sales, and I know about that. I don't take big awards seriously. The success of my records now doesn't have that crushing importance as it did two years ago. I don't have to gain certain attained credibility."

He realizes his out-spoken attitude can create jealousies and enemies, but what really concerns him is his music. "I've always wanted to be with the best in terms of a singer/song-writer and I'm certainly not there yet. As a musician, I'm becoming more musically conscious especially with the band. I'll never be a virtuoso musician but I'll continue to develop. Three years ago I wanted to get better at writing, and now I still want to get better. I'm also not going to lose my 'emotion' because of external criticism. It's unfortunate that people find the intimacy I sing about threatening. Perhaps, it touches off something they're trying to forget."

It's this intimacy that he also misses from his club days. "I'd be fine doing clubs again if my career changed." And as if to show how much he likes this directness, he took this writer back to his home to play some new songs.

All of a sudden, with his Yamaha - "I've used a Martin D35 for seven years but this one cuts through more with rockier songs" - resting on his lap, he breaks into an intense rendition of "Cold War" which is a "bitter look at the two super-powers pumping us up for war."

The tune just explodes as his long nailed fingers strum the 12-string with an aggressiveness that belies the media image of softness. The words rock with clarity and venom. His voice just sails. Impressive. People will be surprised: this is a changing Dan Hill.

He stops. Smiles. A sense of enjoyment surrounds him. He looks out of the window. "I'm also still looking for the ideal connection with a woman."

*"With each passing hour this world
Grows a little wearier with age
But still it hangs on
Like a surfer in the distance
Riding his final wave
Trying to find love
Is just like digging thru a mine
But I saw diamonds
When I looked into your eyes..."*

- from ISLAND

cm

Dan Hill Discography

Dan Hill GRT 9230-1061
Hold On GRT 9230-1065
Longer Fuse GRT 9230-1073
Frozen in the Night GRT 9230-10979
If Dreams Had Wings Columbia FC36441



IDENTIFY YOURSELF

WITH A

canadian
musician

T-SHIRT

\$6⁴⁵

(plus 50¢ postage and handling)

LIGHT BLUE
LETTERING
ON BLACK

50% Cotton
50% Polyester

PLEASE ALLOW
FOUR TO SIX
WEEKS FOR
DELIVERY

SIZES:
S-M-L-XL

**Order
Yours
Today!**

Name _____

Address _____

City _____

Prov _____ Code _____

Ontario Residents Add 7% Sales Tax.

Please make cheque or money order payable to:

Canadian Musician, 2453 Yonge St. Suite 3. Toronto, Ontario

M4P 2E8

SPECIFY SIZE
AND QUANTITY

S _____

M _____

L _____

XL _____

club in the 60s, opening for such groups as Led Zeppelin when they came to town. "It was a kid's dream in a lot of ways. But it was also an education. I saw all the bands I idolized every week but I also watched my idyllic dreams get dashed because they all turned out to be assholes or not nearly as talented as I thought. By the time I was 17 I had a good idea of what was going on. Promotion had a lot more to do with music than talent."

Despite his reservations, Mink continued in music, turning to the violin. "I

didn't really intend to get serious about the instrument at all. I just started getting a lot of calls for square dances and things. Before I knew it, I was playing exclusively violin or mandolin. I found myself much more comfortable with violin than guitar. I realized that a lot of the sounds that I was trying to make on guitar were very violinistic."

Mink's involvement with the violin led him to some interesting gigs, including a stint with an Irish band (he says he knows 2,000 fiddle tunes) and the tours with Murray McLauchlan. He has just

completed a solo album of fiddle tunes that was financed by a grant from the Canada Council.

Around the same time he became interested in violin, he started to play mandolin and found that he preferred it to guitar.

"I play electric mandolin better than I play guitar and in the context of FM it cuts better than a guitar. It's way up there. It's as if an electric guitar started halfway up the neck. It's so high-pitched and clear that it just sails above everything else. Usually, when you hear an electric guitar play lead it's played up high. On electric mandolin, that's my middle and low range. So over the barrage of synthesizers and drums it's quite easy to hear."

Mink's mandolin is basically his own creation. "It's worked from Kent parts, just a Japanese thing, but it's very, very solid. I got the neck in New York and the body was in a closet for about 11 years. There's hardly any original parts, almost everything has been replaced or redrilled. I could almost say I made it."

"I didn't even know what it was when I bought it. I got it because I wanted a sound like a 12-string guitar. I tuned it like a guitar because I didn't know anything about mandolins. I didn't really learn to play mandolin until after I learned how to play violin and somebody told me it's tuned like a violin."

"But I've reworked the mandolin now so it has a tremelo bar, which gives it a lot more expression than it had. When I used to vibrate up high on the strings, it sounded really shrill and hysterical. With a tremelo bar it's a much smoother vibrato, a lot like violin vibrato."

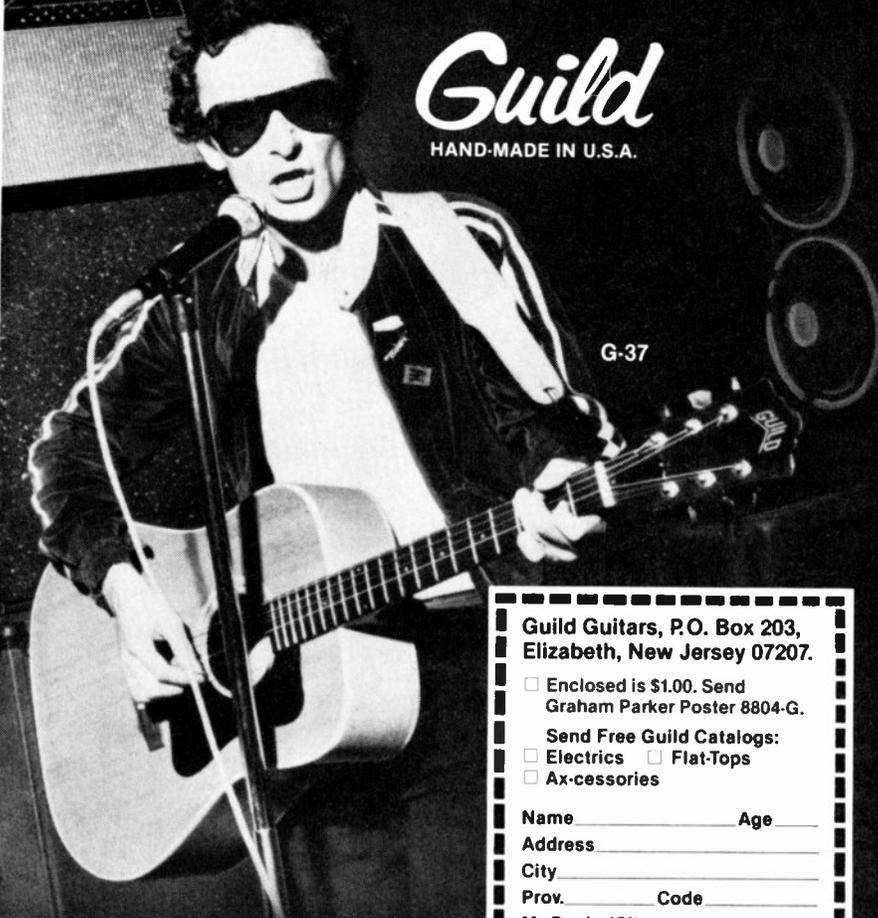
The mandolin is a solid body with a Bartolini ES-1 pickup and a Schecter Stratocaster replacement tremelo bar. On the violin, Mink has a Barcus Berry pickup and he uses a customized pre-amp based on a Barcus Berry design. His violin is a five-string electric with an added lower C-string so that it's a combined violin-viola. It also is basically his own creation.

Mink says he probably has one of every effects pedal available and in concert he mainly uses a Deluxe Big-Muff Electroharmonix fuzz pedal, a Hot-Tubes overdrive (also Electroharmonix), an Electroharmonix Electric Mistress Deluxe Flanger and a Maestro Echo Plex unit.

In the studio, he uses whatever effects the song calls for. The main difference between his stage set up and his studio gear is a Marshall stack which he says gives him the large sound he needs in the studio. On stage, he uses a Fender Deluxe Reverb for most of his mandolin work. For violin, he uses the Reverb and a Yamaha power amp with

GRAHAM PARKER & GUILD

ROCK AND ROLL is riding a New Wave...thanks to bands like Graham Parker and The Rumour. Graham sings lead, plays Guild, excites a fan following that has grown bigger and bigger since *Howlin' Wind* in 1976. Graham brought his tough, pounding style from Britain to the States, where the passion in his songwriting has become a trademark. He's forceful, demanding, impatient with anything that isn't perfect. That's why he plays a Guild. ■ Getting into the New Wave? Get into Guild. It'll take you wherever you want to go.



Guild
HAND-MADE IN U.S.A.

G-37

**Guild Guitars, P.O. Box 203,
Elizabeth, New Jersey 07207.**

Enclosed is \$1.00. Send
Graham Parker Poster 8804-G.

Send Free Guild Catalogs:

Electrics Flat-Tops
 Accessories

Name _____ Age _____

Address _____

City _____

Prov. _____ Code _____

My Dealer/City _____

PHONE: (201) 351-3002 • TELEX: 138711

SEND FOR GRAHAM PARKER POSTER!
For a 17"x22" poster, see coupon.
Offer good while supply lasts.

CANADIAN DEALER INQUIRIES: SF Marketing,
5980 Westbury Ave., Montréal, P.Q. H3W 2W9 • (514) 737-1446



EVM™ - your last step up!

Electro-Voice EVM loudspeakers will take you as far as you'll ever want to go! Years of experience, testing and design refinement have resulted in a series of speakers that musicians "like." There's no other way to say it. The sound is predictable. Throw all the phasers, flangers and doublers you want at an EVM; the sound you get out is the sound you expect to get out. That's why companies like Fender, Music Man, Acoustic and others have been quietly switching to EVM's in their premier instrument and sound reinforcement enclosures.

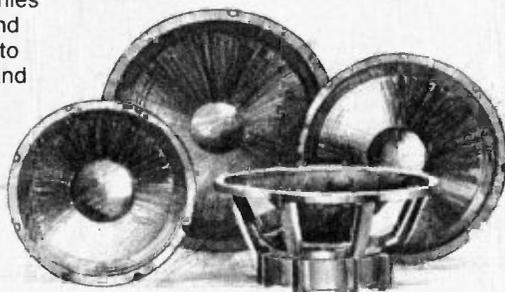
The speaker itself exudes power and energy! The 16-pound magnet structure, the die-cast aluminum frame, the heavy-duty moving parts assembled by a perfected,

proprietary manufacturing process — all combine to produce a speaker with incredibly high power handling capability, efficiency, and mechanical durability. All EVM's are rated at 200 continuous watts per EIA Standard RS-426. Musicians have come to know that EVM's handle that kind of power *routinely*. That's the kind of reliability many other speaker

companies wish for — the kind of reliability that will have you looking for an EVM when your old speaker has ripped, torn or fried to a crisp.

The next time you build or reload a system, put in EVM's. They are available in three sizes and four models — a 12", two 15"s, and an 18" — for screaming leads and bass lines that'll knock you over. If you put EVM's in your cabinets, it'll probably be the last time you'll ever have to load them.

Hear what quality sounds like. Listen to an EVM speaker at your music dealer or sound shop today. Take the last step up.



EV **Electro-Voice**[®]
 Div. of **Gulton** Industries (Canada) Ltd.
 345 Herbert St., Gananoque, Ont.

SUBSCRIBE TO canadian musician

Odyssey



Dealer Direct — Enquiries Invited

**ODYSSEY GUITARS
LIMITED**

115 Bowser Ave., North Vancouver, B.C. V7P 3H1 (604) 987-4454

an Ashly pre-amp and two EVM-12S.

The band is currently in pre-production for their next album which they plan to record sometime this summer.

Mink says that although he was involved in the recording of the band's last album, *Surveillance*, his influence on the band is only beginning to be felt in the new material. The songs are co-written although Hawkins writes most of the lyrics.

"It's a lot more concise and I think a lot more contemporary just in the way we are arranging it. I think there's a lot more rhythm, rather than the long, drawn-out washy things. I personally enjoy playing it more."

Deller agrees. "We've tried to make some of our stuff more accessible," he says. "In the early days it was strictly an experimental band. But once you've got a record deal and you're trying to keep a road show together, you can't afford to be too far outside the norm. *Black Noise* was a series of tunes that had certain electronic and experimental areas and *Surveillance* was a little bit more concise, a little bit more toned down and to the point. I think that on the new album we're going to try to keep the concise song format, but try to reintroduce that sense of experimentation."

The biggest change, however, will be in the lyrics.

"We're definitely moving away from the lost in space concept and bringing it down to lost in the city," says Mink. "I still think it will have a futuristic sound, but it will be earthy at the same time."

Hawkins says they want to combine the mood of early albums in their new song format.

"Lyrically, if we do another sci-fi space album, we're really stretching it. It gets really boring writing about space after a while."

"When we started FM with songs like *Phasers on Stun*, it was before *Star Wars* came out. So in the last three years that we've been writing, the whole space thing has really blown up and it's become a cliché very quickly. We're not necessarily hard-core spaces. When we write a song, it's a fantasy and it's described in a fantastic situation. We want to maintain that approach."

"I think my style of writing is consistent enough that it's not going to be a complete abrupt change. We're not going to do a bluegrass album or anything like that."

"Even in *Surveillance* there was an attempt to bring the spaceship down closer to earth. With this album, it's going to land."

cm

FM Discography

FM (Direct to Disc) *Trend LBR 1001*
Black Noise *Capitol PB 2002*
Surveillance Capitol PB 2001

THE ONE-KNOB SQUEEZER.

A compressor/limiter that gives you a free hand.

There are times in the life of every studio operator when an extra hand would make things a lot easier. It's for times like those that dbx designed its new Model 163 compressor/limiter. We call it the "one-knob squeezer" because it has only one control – to adjust the amount of compression desired. As you increase the compression ratio, the 163 automatically increases the output gain to maintain a constant output level. It's quite clearly the easiest-to-use compressor/limiter on the market.

But that's not all. Because the 163 is an "Over Easy" compressor/limiter, too. Which means that as the signal level crosses the threshold, the 163 gradually adds the desired amount of gain change over the range of several dB. The result is the most natural-sounding compression you've ever heard.

The 163 is as easy to install as it is to operate. It's light and compact – two may be rack mounted in a 1 3/4" space – and it interfaces easily with phono connectors.

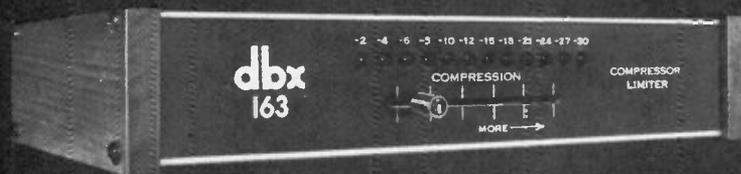
But the easiest part of this "Over Easy" limiter is its cost. Because, with the money you save on a pair of 163s, you can get two extra hands in the studio. You can hire yourself an assistant.



BSR (Canada) Limited
26 Clairville Drive
Rexdale, Ontario
M9V 4B3
(416) 675-2425

dbx

UNLOCK YOUR EARS



Henry Cuesta

Continued from page 35

easier for me. He was one of those people who helped me find myself."

During the next few years, Cuesta and his jazz group became the mecca for all visiting musicians - including Benny Goodman himself on one occasion. Another visitor was the late cornet virtuoso, and old friend, Bobby Hackett - who advised Henry to get in touch with Lawrence Welk who was then looking for a star clarinet player.

"I put together all my press clippings and along with a record, mailed the whole package to Lawrence Welk and waited." Cuesta recalled. "About ten days later the phone call came and I was asked to join the band."

Now recognized as one of the world's great clarinetists, Cuesta is the possessor of an absolutely velvet tone, round and full and beautiful. And what he can do with a long note!

"Cuesta has the facility to stretch a high note almost endlessly," wrote Jack Miller in *The Toronto Star*. "Squeezing it, twisting it, bringing it back to its original pitch while never flattening its tone or losing its friendship."

"And then there are the speed tests where he seems to be pushing himself in search of a physical limit to the number of notes he can pack into a given run of

time without faltering. Yet he never loses that technical precision that has caused many of the old big-band veterans to rate him with Benny Goodman."

Henry has been greatly influenced by Goodman - but rate himself with *The King of Swing*? "No way," Henry said. "I would never - could never - equate myself in any way. I believe in Benny. As great a legend as he is, he's always practicing, always searching, always trying a little bit more. I believe in that."

With this, Henry reached for the clarinet he loves so much. As he put it together, he grinned and said, "You know, I can recall, oh way, way back, when I had one clarinet, one mouth-piece, and two or three reeds, two of which were broken."

Not so now, but with a collection of eight or nine others, it's the Selmer Paris 10-S clarinet that Henry relies on. Made of Grenadella wood from South Africa, with its gold plated keys it's a beauty and according to Roy Edmonds at Selmer, difficult to put a price on because of the price of gold today.

Justifiably proud of the clarinet, Henry is quick to point out the importance of the reeds. "It's all important," he explained. "I don't care if you play a 3 million dollar clarinet, if you have a lousy reed, man, that 3 million dollar clarinet is going to sound lousy."

He prefers French made reeds and stresses the importance of players

learning how to work their reeds to achieve the maximum effort out of them.

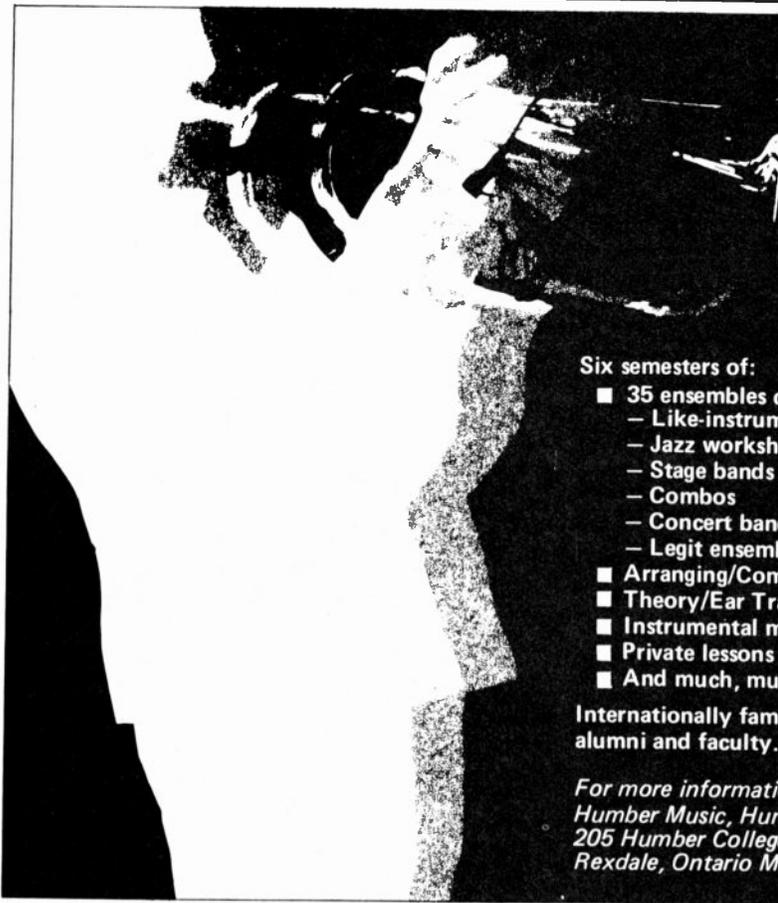
"It's practically impossible to take a reed out of a box and just play it." Henry explained. "Extremely porous, you can actually take a reed and wet it - really, really wet the tip of it, then blow air through the heel of the reed and bubbles will come out of the tip."

"Once I've got it really wet, softened the fibres" he continued, "I seal the pores to keep the reed from getting water-logged by pressing my forefinger and thumb along the reed. I give the fibre a chance to strengthen because a reed is made out of two fibres - hard and soft."

"So what happens is this. You wet your reed and the fibres change. After two or three playings, the fibres are still changing and the hard fibres will vibrate faster than the soft fibres. It's almost logical, right?"

"In effect, one thing offsets the other. The softer fibres don't vibrate as fast as the hard fibres so you have an equilibrium and finally they both tune in together and you get the sound as you hear it on the reed."

"Now let's say you use this reed for four or five times of hard playing weeks," Henry went on. "The softer fibres begin to break down and the hard fibres begin to vibrate faster and faster and that's when you begin to lose the reed. In essence, when a reed is right,



HUMBER MUSIC.

Canada's foremost program for the study
of relevant music

Six semesters of:

- 35 ensembles covering all musical idioms
 - Like-instrument ensembles
 - Jazz workshops
 - Stage bands
 - Combos
 - Concert bands
 - Legit ensembles
- Arranging/Composition/Orchestration
- Theory/Ear Training/Reading
- Instrumental minors
- Private lessons
- And much, much more.

Internationally famous for its stage bands, recordings,
alumni and faculty.

For more information, write:
Humber Music, Humber College,
205 Humber College Boulevard,
Rexdale, Ontario M9W 5L7

Humber
College



You have enough to work on in building your act without having to work out to build your strength. Bulky, heavy PA cabinets can cause you a lot of grief. Like backache, arm strain, and crunched fingers. They can get you into heavy trucking costs, heavy roadie costs, and heavy airline costs. They take up too much stage space and distract the audience from your performance. Who needs it?

The Bose® Model 802 loudspeaker incorporates advanced technology instead of rudimentary woodcutting and gluing. A mica-reinforced, structural foam case made of only three pieces keeps the weight down to 37 pounds each. And gives you so much ruggedness you can trust it to the airlines as well as to your roadies or yourself. The 802 speakers can be carried two at a time and set up quickly on stands where they won't take over the stage or block the audience's view.

But most important of all, the Bose 802 system will help you build your act by not getting in the way of your sound. Its sound

is smooth, full and transparent, letting the real you come through. Visit a Bose Pro Products Dealer soon and listen to the Bose 802 system. Then pick up a pair or two and start building your act.



RO-BAR ELECTRONICS LIMITED
134 Duncaster Avenue, Unit 8
Thornhill, Ontario L3T 1L3

Please send me a copy of the Bose Professional Products Catalog and a complete dealer list.

Name: _____

Street: _____

City: _____

Prov: _____ Code: _____

Tel. () _____

© Copyright 1979 Bose Corporation

BOSE®

Bose for Pros

Build your act, not your muscles.



Covered by patent rights issued and/or pending.

NOW SOUND AS GOOD AS YOU PLAY. JBL'S NEW CABARET SERIES.

Both you and your audience deserve to hear exactly what you're playing. Which is exactly what JBL's Cabaret Series is about.

These new systems have the power-handling to reach every listener with every note. Your audience hears the lowest bass. All the vocalist's lyrics. The full range of a multi-octave lead.

And it's heard accurately. Undistorted. Uncolored.

There are three Cabaret Series sound systems: lead instrument, reinforcement and stage monitor.

The lead instrument system features JBL's patented interlocking stackability. All three systems feature JBL's famous K

Series musical instrument loudspeakers. All systems are fully portable. And built to endure the punishment of the road.

Their housings are made of the best birch ply available. The front covers fit flush to protect the drivers and grilles during travel. The finish is extra-rugged. Even

the voice coils have unique protection: To minimize bounce during transit, they're automatically shorted when there isn't a plug in the input jack.

With these JBLs you don't have to invest your sound system budget in traveling cases.

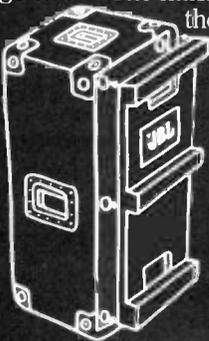
The Cabaret Series offers enormous value in

other ways. For example, one JBL column probably puts out as much sound as four of the systems you're now using!

And JBL quality assures you of avoiding costly "down time." It's the same quality standard that so many pros rely on.

Hear JBL's new Cabaret Series soon. Because your sound system should be as good as you are.

E.S. Gould Marketing Co. Ltd.,
6445 Côte de Liesse Rd.,
Montréal, Qué.
H4T 1E5.



FIRST
WITH THE
PROS.



when it feels good to you, then you have that proper balance between the soft and hard fibres.

A Selmer man all the way, Henry prefers a crystal mouthpiece, finding that it gives the mellow, dark sound he prefers. "But I have yet to find that ideal mouthpiece," he added.

Although not always possible, Cuesta tries to practice two or three hours a day.

"First of all, I really love to practice. I'm just crazy about the bloody instrument, that's all there is to it. My practice routine is as basic as anything can be. The scales, the scales, the scales. Not fast," Henry emphasized, "but controlled. Everything you need is in Carl Beirman's book. And let's not forget, you can never replace long tone study. I go for the scales in major seconds, thirds and fourths. Slow - not fast.

"Practicing is a draining situation when you're really into it," he continued. "You think of intonation, you think of the balance of sound. You're involved in your mind, your fingers, your technique, your ears - everything. You must, because when you perform you don't think about any of this."

When pressed for time, he uses the Beirman plus "two terrific warm-up books which I forgot to bring." Then there's a trumpet study he found that's ideal for the middle register of the clarinet. "It's invaluable to me," he

stated. "I don't know what book it's from. I came across it years ago when I overheard a trumpet player warming up and I made a copy for myself."

The consummate musician, Henry would like to see more players get back to the clarinet but recognizes the problem. "As soon as people see me with the clarinet," he said. "they want to hear *Begin the Beguine, Star Dust, Moon Glow* and immediately it puts the horn in a nostalgic light, which is death.

"Yet we have some fantastic players on the scene now," he continued. "Some of the more contemporary oriented players who are doing tremendous things with the clarinet. Why it should take a secondary place in the minds of musicians, I'll never know. Maybe, if we can use another approach, maybe it's just a little too tough for a lot of people.

So many people are so afraid of being caught playing yesterday's tunes," Henry went on. "They're so busy keeping up with today that they forget there was a yesterday where it all came from. I come across players studying jazz and their studies start with Charlie Parker, Dizzy Gillespie. Come on, man. What happened to Jelly Roll Morton, to King Oliver? What happened to where it all started? Mention Jelly Roll Morton to some young players and they think he's the baker down the street."

Constantly aware of improving him-

self as a musician, Cuesta feels that music is an ongoing learning process. "And that doesn't mean I just have to listen to clarinet players. I can learn from any instrument. You have to have your ears, your eyes and your mind open to everything. Just going for a walk and putting yourself together; just sorting your thoughts out can be constructive."

Cuesta appears to have the best of two worlds. The security of being with the Welk show and the freedom of performing live, "where audiences hear a different me from what they hear on TV."

But whether on TV, in clubs or in concerts, one thing remains constant. Although Henry Cuesta's life is indeed music, he never loses sight of reality.

"Man, when you walk on stage you're on. From the tip of your toes to the top of your head, you're on. Before you even open your mouth, you're on. Isn't that true? People are looking at you while you walk on - the impression you make. Your performance sometimes almost becomes secondary."

Still, the music does count. "Sometimes when things are really, really right," he said, "when the audience is with us and we are with the audience - and working with the right people - it's such a beautiful thing. Way deep inside, it makes it all worthwhile.

But, like an interview, that takes time. **cm**



PRO*STAR

PROFESSIONAL GUITAR STRINGS
are available across Canada at these dealers:

| | |
|---|--|
| G. B. Sound, Hamilton, Ont. | Colosimo's Music, Thunder Bay, Ont. |
| The Music Shoppe, Thornhill, Ont. | Slongo's Music Centre, Thunder Bay, Ont. |
| Kalua Music, West Hill, Ont. | Leone's Music, Leamington, Ont. |
| Kozak's Music, Toronto, Ont. | Ken Parisien Music, Ottawa, Ont. |
| Rutledge Music, Mississauga, Ont. | H.E.L. Music Supply Ltd., Saskatoon, Sask. |
| Hutt House of Music, Toronto, Ont. | McClaren's Music, Yorkton, Sask. |
| Richmond's Trading Post, Toronto, Ont. | International Music Centre, Brandon, Man. |
| Broadway Music, Toronto, Ont. | Kam's Music, Winnipeg, Man. |
| Musicians' Supply, Mississauga, Ont. | The Winnipeg Folklore Centre, Winnipeg, Man. |
| Long & McQuade Music Stores | Fyke's Music, Medicine Hat, Alta. |
| Music Spectrum, Bramalea, Ont. | Mr. Entertainment, Edmonton, Alta. |
| Waddington's Music, Hamilton, Ont. | Paramount Music, Kelowna, B.C. |
| Ken Lewis, London, Ont. | Hoffman's Music, New Westminster, B.C. |
| Arden's Music, Belleville, Ont. | Axis Music, Vancouver, B.C. |
| Bud Monahan House of Music, Peterboro, Ont. | |

Your music deserves the best!
Buy PRO*STAR Strings now!
FAST BECOMING CANADA'S FIRST CHOICE
PRO*STAR Music, Toronto Dominion Centre, Box 293
Toronto, Ontario M5K 1K2

Powder Blues

Continued from page 38

marks many notable bassists. But look out when Jack lands the spotlight singing "Messin' with the Kid". His smooth, deliberate bass manoeuvres are a resounding contradiction to that rough, barrelling Lavin vocal style, evident in Tom as well. In turn, Willie and David's vocals are cleaner and higher ranged. With all the activity involved in a Powder Blues show you'd think their material would be well rehearsed. Apparently not. Tom says, "we take it on stage, play it a few nights till something starts happening. We always change arrangements. For instance, if someone's on a run the band will let them go for it and the next night that could be the new arrangement of the tune." Tom was responsible for the horn and band arrangements on the album except for "Boppin' with the Blues" which was done by Wayne Kozak (also played sax on I.p.) and Tom. Tom explained that he'd play the horn lines on his guitar, sing the harmonies with it and then Kozak would voice the horns. Tom sponges ideas off of the whole group. He prefers the arrangement to form on stage but if he has an idea of his own he'll cut a demo playing all the parts and then give it to the band to breathe life into it. They wing the pacing of the sets

too. Tom cues the band in with little subliminal movements, verbal intros or half bar leads. This approach obviously keeps the performances fresh and spontaneous, and keeps the band on their toes. Where this impulsive, spur of the moment action would cause mayhem in other configurations, Powder Blues evidently suffers not. And there are no personality conflicts although each of them serve under the spotlight at any point during the show. Tom, as lead vocalist, acts as spokesman because in his own words, "there has to be a visual focal point and there has to be a vocal focal point. I'm the yocal with the local-vocal-focal point."

In the midst of Tom's animated and positive philosophies that are indicative of Powder Blues, they were still not able to escape Murphy's Law on their recent Canadian tour.

While the equipment and two roadies were driving through Golden (about 100 miles west of Calgary) on their way to Winnipeg they failed to negotiate a pass where the road curves left on a down grade with a cliff to the right. They really didn't make it. The truck went end over end three times, at first hitting a ridge fifty feet down where the doors sprung open and both guys were thrown clear. The truck continued down another one hundred and fifty feet where it just popped. As Tom says, "the 4-way p.a. turned into kindling. The roadies phoned

from the accident site and said - bring the marshmallows because all it's good for is a weenie roast." All was lost except for Jack's bass.

Tom remembers fondly the Gibson ES355 that he had recently flown to New York to purchase. "That wound up at the bottom of the cliff in toothpicks." He had bought that Gibson to replace an ES345 that was stolen from the Commodore in Vancouver where they were playing on Valentine's Day of this year. Tom recalls it not only fondly but vividly. "It has a serial number of 100500. It's a sunburst stock with factory stop tailpiece, in its original brown case covered with stickers." The year is estimated at '59-'61.

Maybe the biggest shame about the equipment is that they wanted to reach Montreal, London, Sarnia and the Maritimes but were forced to turn back after T.O. to go to Winnipeg. They then slid home to the coast for a few days off and went back out to do fifteen cities in nineteen days.

Nevermind, Powder Blues will leave their mark on the world all the same because in spite of any minor setback and in keeping with their undaunted fervour a fitting motto seems to be - Tokyo or bust with the Blue Wave brigade. **cm**

Powder Blues Discography

Uncut RCA RCA KKL 10365

WORKHORSE presents

A comprehensive series of enclosures expressly designed for the working musician and soundman, combining exceptional performance and

15 PLY BALTIC BIRCH

throughout their production. These fine products represent true value for the money at a time when most manufacturers are opting for low cost materials and compromised designs.

GIVE US A LISTEN.



Distributed in
Canada by.

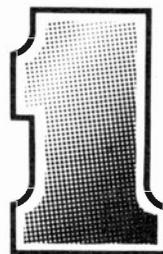
RECORDING MEDIA SERVICES.

2271 Kingston Rd.
Scarborough, Ontario
416-264-2355

★ Flight Cases.

★ Equipment Cases.

★ A.V. Cases.



We're on your case!

Made Right!...in Canada.



CONCEPTION CASE COMPANY

550 Coronation Drive Unit 20
Scarborough, Ontario M1E 2K1 (416) 282-4858

Radio Airplay

Continued from page 40

fluence on what records receive airplay and the radio people are equally insistent that the choice is theirs alone.

Bob Saint at CKJD in Sarnia, Ont., says the information supplied by the record promoters may strengthen a record's chances of getting on the air, but normally the station's programming guidelines alone are used. Saint says the station holds a music meeting every week to determine what records will be added to their playlist. The station plays adult contemporary music.

A spokesman for CKCL in Truro was a little less positive about the role of promoters. "It's nice to have some record promoters come in to the station with good products, but in most cases they are a pain in the ass."

CKGY in Red Deer, a station that specializes in country music, says that if a record company representative or an artist drops into the station to bring in a new release, the record is given a little extra consideration, but on the whole, the promoters do not affect programming.

In some parts of the country the record reps don't seem to be making much of an impression. Paul Mann at CFAV, an adult contemporary station in

Victoria, B.C. says they often have to ask the record representatives for material. "Often we search out our own copies of new material which we seem to have a problem with."

And in Brantford, Ont. (outside Toronto) Alex Reynolds of CKPC-FM says the promoters have no effect on the programming because they never visit the station. "We feel they think the Brantford market is not important."

CKLW in Windsor, Ont., spoke for the majority of radio stations in the survey when the spokesman said: "We welcome their (the promoters) input, but we make our own decisions based on our research."

This research is based on the music trade publications, listener reaction, call-out research and local sales.

In the survey, Billboard, RPM and Radio and Records were the trade publications most frequently mentioned. Of the three, RPM is the only Canadian publication although the other two have some Canadian input. Gavin, Walrus, the Camroux Report and Claude Hall were also mentioned.

Roger Ashby at CHUM-AM in Toronto says most of the trade magazines they monitor are American. And because records are usually released in the States two weeks before they are out in Canada, the station has that time to see what progress the record is making on the American charts and to decide

whether it should be added to their playlist. As far as Canadian music is concerned, he says, the station is on its own.

"We're always anxious to listen to a Canadian record," says Ashby. "Because we have to play 30 per cent Canadian content."

That's a lot, says Brad Jones, another of the four persons on CHUM-AM's programming staff. Jones says that a report recently completed by CHUM showed that an average of 4.1 Canadian singles were released each week in Canada in 1979. In the States, an average of 25 singles were released.

Jones says the station is so short of good Canadian material that it is playing several Canadian records that haven't been released.

Masters at Q-107 agrees that there is a shortage of Canadian content. He says that he listens to every Canadian record he gets and he could still use more. Records are selected for play at Q-107 using the trade publications and the director's personal knowledge of music as a guide.

At the larger stations the selection process is the same - records are distributed among several people when they come in; these people listen to them and make their selections and then the selections are screened at a weekly music meeting involving all the programming staff. If a record is accepted at the



A20 Solid Body Guitar

washburn

introduces two
exciting new models

see them at MIAC'80
Continental Room
Skyline Hotel
Aug. 3rd... thru... 5th.


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



SB7 'Scavenger' Bass

meeting it is added to the playlist and slotted into a light, medium or heavy rotation.

At CHUM-AM, a slow rotation means once a day and a heavy rotation means once every four hours. In contrast, CFRB, an adult contemporary station in Toronto, will play hit records five times a week, maximum.

However, CFRB is a bit of a maverick. Art Collins, a member of the programming department, says that strict attention is paid to the station's sound. Even if a record hits number one on all the charts, if it's not right for CFRB, it won't be played.

Collins says he and the other programmers use Billboard, Cashbox and RPM as guides. The station also monitors audience reaction closely. Collins estimates they receive 40-80 calls a day and each one is dealt with individually. He added that the programmers keep in mind the disc jockeys' taste in music when possible. That's not to say that they won't play a record that they know the disc jockey doesn't like, but his tastes are kept in mind when the selections are made. Collins says the programmers feel the disc jockey will sound more enthusiastic if he is playing some personal favorites.

At CHUM-AM, Ashby says the DJ has no part in selecting the music.

"What everybody has to understand is that this is a business just like any

other business and everyone has their own individual jobs to do. The job of a DJ is to go on the air and be entertaining, informative and enthusiastic. And he has to do that whether he likes the song or not. He wasn't hired to come in and pick the songs. He was hired to go on the air and be a DJ."

Ashby says that most people picture radio as a disc jockey sitting in front of a microphone with a big stack of records that he selects from. That's not the way it is at most stations.

"Some stations are different. Some stations do have jocks who select the music. But you'll find that the stations who are the most commercially successful do not operate that way. And the stations that start out with their jocks selecting the music sooner or later start to put in restrictions and guidelines."

In the survey, most stations said music was selected by their music director (who doubled as a DJ at the smaller ones). Only a few said the DJ was involved in the programming.

So the power at the radio stations lies with the music directors. Their personal feel for music, combined with the trades, station research and listener response is what determines which records will be added to their playlists and charts.

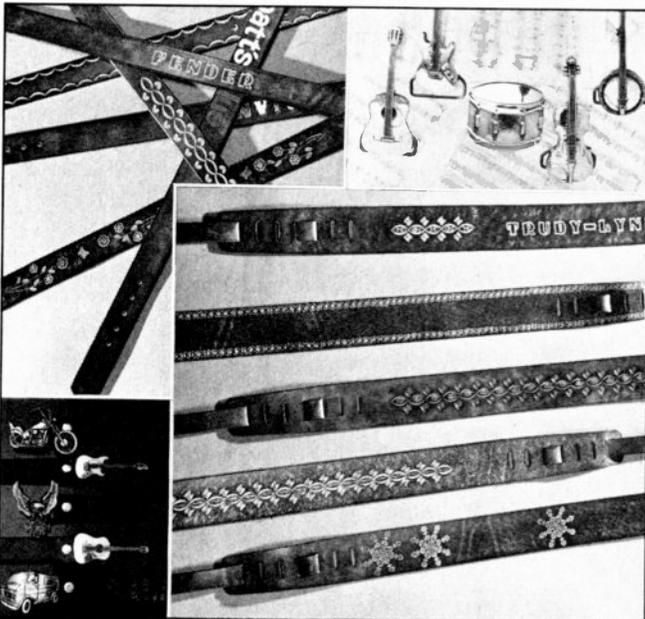
So how do you become a music director? Ashby at CHUM-AM says you have to show that you have a knack for picking the hits, which isn't as easy as it

sounds. You have to listen to a song and rate it on whether the audience will like it, he says. Personal taste has nothing to do with being a music director. "I've voted for songs that I don't personally like that I knew would be good for this station and I've voted against songs that I've personally liked because I thought we shouldn't play them."

Ashby, Collins, Jones and Masters, the Toronto music directors interviewed, all worked their way up through the ranks. Collins started in the library at CKEY in Toronto; Masters began as a disc jockey in a night club in St. Catharines, Ont.; Jones was an on-air producer before he joined the programming staff at CHUM-AM and Ashby worked various jobs before he joined the programming department. Being a music director is not something you can learn in school.

But even that may change some day. It seems that almost everything in the music industry is seen now in terms of profits, losses and the yearly balance sheet. It's only a matter of time before the public's taste in music is reduced to a mathematical formula which, when used by the radio stations, will be guaranteed to increase profits.

Until then, the music directors will pick the hits and the near misses. And for the musicians who are recording those potential hits, just remember, it helps to be Canadian. **cm**



Briar Patch Leather Products say something about you!

- You are an individual.
- You have style with an eye for quality.
- You expect the best and get it.

Express yourself with BRIAR PATCH hand tooled, personalized leather guitar straps, belts, and solid brass buckles. From \$8.95 to \$24.95.

BRIAR PATCH INDUSTRIES LTD.

P.O. Box 770, Fort Langley, B.C., V0X 1J0 (604) 888-2313



Garnet

PRESENTING

AMPS FOR THE '80s

JAMMER

A fully equipped "PRO" reverb guitar amplifier.

ALL TUBE!

Power out: 50 watts R.M.S.

Finish: BURGUNDY with chrome hardware.



SPECIAL FEATURE:

A second pre-amp TUBE is connected in front of the normal circuit when guitar is connected to JACK 2. This makes EXTREME BOOGIE overdrive available with the flexibility of THREE volume controls.

SOLO SWITCH

A pre-set control on rear apron allows adjustable rise in volume for SOLO loudness.

SPECIAL FOOTSWITCH INCLUDED.

GARNET AMPLIFIER CO. LTD.

1360 Sargent Ave. Winnipeg, Manitoba R3E 0G5 Tel. 775-8201

SHOW PLAYING FOR GUITAR

Continued from page 43

— positiveness - Don't carry a chip on your shoulder and try not to bring your problems to work. It can be difficult enough under normal circumstances to be positive without having to cope with a continuously negative person. Try to maintain an open, positive attitude as much of the time as possible. This will help your own confidence and will create a good rapport with your co-workers.

The *talk-through* is probably the most difficult form of rehearsal. Here, due to lack of time or rehearsal budget, you don't actually play the charts. Instead, you look through the show with the singer, leader or conductor. Check all the details of the arrangements: time signatures, key changes, style and style changes (a medley could range from dixie through to rock), any solos (written or improvised), difficult lines or chord progressions. Is the *road map* clear in your mind; are there any cuts or optional sections; are the signs clear? Find out whom to follow: the singer or the leader/conductor? If you have any questions about any chart or how it will start and end, the talk-through is your first and last chance to ask them. Make sure that



Try to maintain an open, positive attitude as much as possible.



you have the order of songs correct.

This type of rehearsal usually occurs during a jobbing gig where a singer or specialty act, who is not part of the band, appears once or twice as featured entertainment. During regular shows where the rehearsals have already taken place, the talk-through is used to inform orchestra members of changes in an existing chart, or to add a completely new arrangement to the show.

Most of the time, a regular rehearsal is scheduled. For the average show, three to six hours is sufficient for a high calibre orchestra. At the Imperial Room (Royal York Hotel, Toronto), the average length of rehearsal is about three and a half hours, although four hours are usually scheduled. Musicians on this level read the average chart almost perfectly the first time. If they have any difficulty, it's mostly due to an unusual twist in the chart. Other times, poor copying, excessive pencil marks, or a new conductor might be the causes of problems. A second or third reading usually clears up any difficulties.

It should be noted that most of the time, a show brings its own conductor



Buy GOOD TIME DRUMSTICKS Direct from pro-mark and Save.

Discounts up to 70% on this new, quality line of drumsticks from Pro-Mark. Lower Cost! Higher Profit! Dealer costs as low as \$1.26 (Wood), \$1.43 (Nylon). Order your GOOD TIME sticks today.

pro-mark

10710 Craighead/Houston, Texas 77025



from creation
to completion,
the best sound
is yours

743-9979

ROUND SOUND STUDIOS

357 ORMONT DRIVE, WESTON, ONTARIO M9L 1N8

LEARN SECRETS OF HARMONY . . . IN MINUTES!



SATISFACTION GUARANTEED, OR RETURN
WITHIN 10 DAYS FOR FULL REFUND.
ACT NOW! SEND CHECK OR M.O. TO:

With the exciting new Dial-A-Chord musical chord wheel, you can predict the next chord to appear in any piece of music instantly. Just "dial" the key in which the song is to be played and follow the arrows to the next chord. Construct your own harmony or accompaniment to a favorite melody — or song you have written. It's a snap! You can also transpose any music into your special key. Add 45¢ for first class mail. Calif. res. add 24¢ sales tax.

us \$3.95

DIAL-A-CHORD, Dept C
17931 LUDLOW ST. • GRANADA HILLS, CA 91344

MESIA ENGINEERING

The Mighty Dwarf — now with tubes

60W AND 100W RMS

R.D. MINZ CO. LTD.
389 boul. Lebeau, Saint-Laurent, Québec H4N 1S2
Tél: 514 / 331-5420

SOUND DYMAX INC.

486 Evans Ave., Unit 1A, Toronto, Ont. M8W 2T7

ENTERTAINMENT SOUND & LIGHT RE-INFORCEMENT

DEALERS: BE SURE TO VISIT OUR BOOTH & DISPLAY

NAMM — Chicago, June 28-July 1/80

MIAAC — Toronto, August 3-5/80

and sometimes a few of its own musicians. While this practice is not always necessary in big cities, it is helpful in places where the level of professionalism is spotty. Often, the singers who come to the Royal York have such confidence in their conductor and the orchestra that they appear at rehearsal only for a sound check.

Sometimes a song and dance production (such as the General Motors show) needs more than one rehearsal in order to co-ordinate the staging. Since the rehearsal is the first time that the director has actually seen the entire show, he may make some changes that are then passed on to the conductor.

For purposes of setting-up, it's best to arrive early at rehearsal. Usually the orchestra risers, music stands, and chairs have been placed so that everyone knows where they should sit. For the guitar, it is best to be close to the rhythm section as well as the horns. Most often, space and orchestra size dictate a compromise. However, if you are put in an awkward position, it's usually better to speak up before the rehearsal begins. Because of the potential blanketing effect of the electric guitar, try to have a little space between you and the horn sections. If you are insecure about your reading, get there early. Look through the charts and work on difficult sections.

An important aspect of reading charts is page turning. A professional music stand will hold a two page chart, but for longer ones, you'll have to plan when to turn the pages. (Some copyists remember this problem and set up the chart for turning convenience.) Another solution is to ask for two or three stands - if quantity and space permit. Make sure your lights are working. Set the stand height so that you can see the conductor easily. If doubles are involved, be sure to place them where you can reach them quickly during the show. Check the charts for necessary effects pedals.

When you rehearse a chart for the first time with the orchestra, don't stop if you miss a section. If you stop, you'll miss the chance to check over the rest of the chart for any other difficult spots. For the same reason, try not to lose your place. Find a system for counting tacet (non-playing) bars. You can't always rely on the conductor to cue. Don't depend on the drums and bass for the beat - follow the conductor. Feel free to mark the charts (with pencil) in any manner that will help you read or interpret better. If your reading is weak, write chord symbols over written arpeggios and voiced-out chords. When reading written chords, start from the top and work your way down during each reading. The melody is usually the most important note. It's not uncommon to come across charts where previous guitarists have marked in note names over high ledger lines. If it helps, pencil it in. Beware of

circled notes or bars. This usually means that they have been deleted from the guitar parts. Watch for "cuts". This means a number of bars, or perhaps a large section of the chart, is to be skipped over. Cuts are usually marked as

follows: . Sometimes one song starts immediately after the next; the end of the first one is marked "segue". Again, be sure you have the page turn worked out smoothly.

After the initial run-throughs of the arrangements, the conductor may have the orchestra play the whole show through in the correct order, with or without the singer. Sometimes he will just go over beginnings, endings and the occasional tough spot before ending the rehearsal. By this time, you should totally understand your role and be ready for the first show.

If you are playing a one-performance show, it's best to do things you know will work. When I am doing a number of shows that are basically the same, I find out what will work at rehearsal and start building from there. A guitar book that demands flexibility and creativity is a continual challenge for me. Of course, many shows make obvious style demands and your creativity is limited to a choice of chord voicings and perhaps a few rhythm variations. It takes experience to learn where to step out. At first, be cautious.

For the first three or four shows, the orchestra is usually very sharp but then the peak is reached and boredom and apathy can become a problem. This causes dumb mistakes to be made. There are few shows that can keep every musician in the orchestra captivated all of the time. Of course, the experienced pros push aside these feelings and almost always do an excellent job. When you get the feeling that you're totally comfortable and familiar with the show, watch out - you're next.

 *Along with improvising and studio work, show playing ranks as one of the most challenging and interesting areas in professional music.* 

When the house lights go down, the tympanist starts rolling, and the conductor is posed for the downbeat, it's easy to feel nervous and apprehensive. You must ultimately find ways to deal with these feelings, otherwise your value as a "pressure player" will be seriously compromised. Dealing with pressure (whether caused by a tricky spot in a show or the red light in the studio) is a necessary part of the performance art. If you do make a bad or embarrassing mistake, don't dwell on it. Dig in again

immediately, and check out the offending section before the next show.

Always be prepared for unexpected technical problems. Keep your gig bag, with its spare parts, close at hand.

For those of you who are not familiar with the idea of "subbing", it may surprise you to learn that often one or more players who weren't at the rehearsal fill in during the week. Conductors are not fond of this practice, as they feel that a player who has not played the rehearsal will do an inferior job. In fact, this is rarely the case; especially in the horn sections. Subbing is more difficult in the rhythm section, however, where the parts are more independent. Still, an experienced sub always does an acceptable job. If you are called to sub on a show, be aware that you may be stepping into a pressure cooker. Don't settle for anything less than a total talk-through with either the guitarist or the conductor. Make sure the leader and conductor know that you're coming in; it's not pleasant to be berated for someone else's bad manners. Better still, arrange to sit in on the rehearsal and/or show. Then you'll really know what's happening.

I hope that I've successfully opened the doors to the "ins" and "outs" of orchestra playing. Along with improvising and studio work, show playing ranks as one of the most challenging and interesting areas in professional music. **cm**

Fender 75 Tube Amplifier. The New Rock 'n' Roll Vehicle.

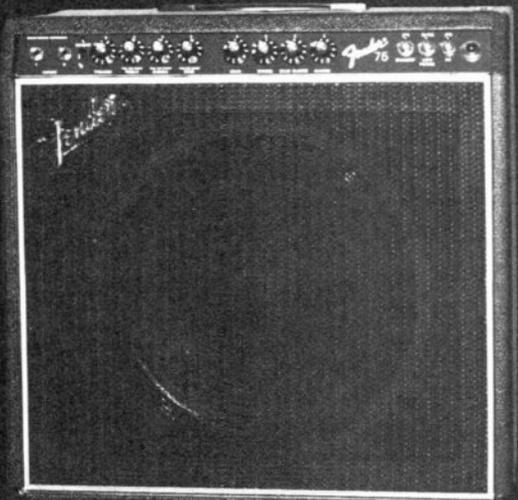
If you believe volume and good sound belong together in rock 'n' roll, consider the new Fender 75 Tube Amplifier. A small, rugged 75 watt tube amplifier that sounds right for rock 'n' roll from whisper to scream.

Clean and/or dirty. Fender 75 offers dual channel functions. You can have a clean rhythm sound at any volume. And by using the channel cascade foot switch, you are put into a separate channel, with its own master volume control, for ultimate distortion.

Sustainnnnnnn. Fender 75 gives you remarkable sustain and distortion potential. Do both at any volume without altering the tone. Use the first channel—and the master volume functions, adjusted for clean or overdrive.

Pull for boost. With treble, mid and bass EQ boosts, you can create most any sound. For serious treble like British heavy metal sound, pull out the treble boost—or use the bright switch to get a 6 dB boost. Mid control gives a mid frequency shift and a midboost of 40 dB. Produce a "fat" bass by pulling the bass control.

Fender did it right. It took Fender to produce an amp that's engineered for rock 'n' roll and totally reliable, so reliable you won't need a backup amp. Small and portable: 22½" wide, 22" high, 11" deep; 60 pounds. In the battle for rock sound, nothing challenges a guitar fired by a Fender 75 Tube Amplifier. Play one now at your authorized Fender dealer.



TARTINI MUSICAL IMPORTS LTD.

518 Agnes St., P.O. Box 578, New Westminster, B.C. V3L 4Y8 (604) 521-5901
One Westside Drive, Etobicoke, Ont., M9C 1B2 (416) 622-7272

Fender
MADE IN U.S.A.

Guitar



BOBBY EDWARDS

Guitar Practice Program

(Fingering)

Practice Procedure:

1. Practice with absolutely no accent on any note. (Especially when changing strings. If there's a noticeable accent, you are playing too fast.)
2. Always use down and up pick pattern.
3. Now put an accent at the beginning of every group of three.

Maintain a balance of 4_4 time, not 3_4

This makes for extremely fluid playing when skillfully mastered.

4. Make sure your thumb on the fingerboard hand anchors itself at the centre of the neck with a slight tuck in the knuckle of your thumb. There should be no drastic change in the thumb position whether you're on the high strings or the low strings.

NOTE: The above exercise is not meant to be a musical feast. It's solely for finger stretching and finger practice.

FINGERS

Follow each step in the practice program mentioned earlier

G minor

This exercise sounds crumbly but it's a great chop builder

As you move from low to high strings instead of moving your thumb position try tucking your elbow towards your side. As you practice these exercises and you find that you're developing a terrible cramp - it's only temporary and goes with the job. Try to keep the swearing to a minimum.

higher

fidelity

Eight good reasons to be a Beyer Buyer.

one The first reason is Beyer. We have fifty years experience making the world's finest microphones and headphones. And an unmatched reputation for quality, reliability and innovation. The choice of professionals everywhere.

two M 160. One of the world's best-loved and most versatile microphones. Warm, soft sound favored by vocalists and musicians alike. Dual ribbon design for high strength and fast transient response.



three Beyer headphones. A full range of high quality professional models for critical monitoring and reliable communication. DT 109 combines stereo headphones and boom-mounted microphone, ideal for on-air use and disco deejays. DT 444S wireless headphone receives sound from an infra-red LED transmitter up to



300 feet away. Full 20-20,000Hz frequency response. Six hour stereo operation on rechargeable NiCad batteries.

four The new M 400. A great performer's mic. Supercardioid pick-up pattern to minimize feedback. Rugged design for long life. Tapered frequency response with rising high end and rolled off lows, plus midrange presence boost. Built-in humbucking coil and pop filter. Dynamic design is unaffected by heat and humidity.

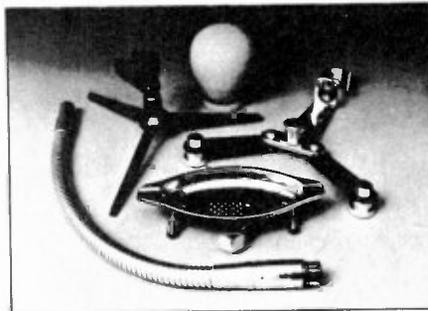


Beyer 
Dynamic



five Beyer microphone stands and booms. A full range of mic mounts for floor and desk use, with fixed and folding bases. Available with collapsible tubes for easy packing. Also heavy-duty stands for speaker cabinets.

six Beyer microphone accessories. Wind screens, impedance matching transformers, in-line switches, power supplies, wireless transmitters, stereo arms, goosenecks, clamps, thread adapters, anti-shock suspensions, and even a mic stand ashtray! The whole works. If you can use it with a mic, we make it.



seven M 713.

One of our unsurpassed studio condenser mics. Modular system; accepts different transducer capsules and power supplies. Gold-vapored mylar diaphragm for high transient response. Mu-metal shield. Temperature and humidity stable.

eight See your dealer or write for information on our product line. You'll have many more reasons to be a Beyer buyer.

H. ROY GRAY LIMITED

DISTRIBUTORS FOR: PHASE LINEAR • MICRO ACOUSTICS • ZEROSTAT • DISCWASHER • BEYER • GENERAL SOUND • TELARC

HIGHER FIDELITY FOR OVER 28 YEARS

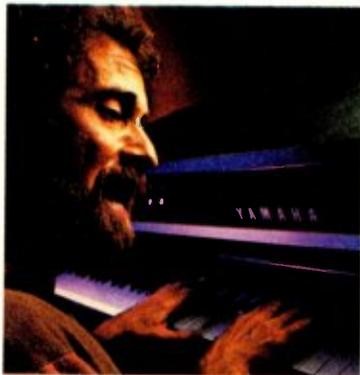


H. ROY GRAY LIMITED

14 Laidlaw Blvd., Markham, Ontario, Canada L3P 1W7 Tel. (416) 294-4833 TLX. 06-986873

World Radio History

How serious are you about an electric piano?



We know how an acoustic piano should sound and how it should feel. We've been building them for almost a century.

That's why our electric grand pianos sound and feel like our acoustic grands. And our electronic pianos feel like our acoustic pianos while making unique sounds of their own. We wouldn't have it any other way. If you wouldn't have it any other way either, read on.

The Electric Grands. The CP-80 Electric Grand has the sound and feel of a full-size grand, yet it is compact, sturdy, and ready for heavy duty touring.

With no soundboard, and the strings anchored to Yamaha's exclusive Humid-A-Seal Pin Block, tuning stability is excellent.

The treble and middle strings are similar to those used on Yamaha concert grand pianos. Extensive research by Yamaha has produced bass strings that, though shorter, retain all the rich, full-bodied character of an acoustic grand.

There are 88 independent permanently mounted piezoelectric pickups for the entire keyboard. This gives you highly accurate sound, with wide, even frequency response.

Controls include volume, bass, middle, treble, tremolo on/off, tremolo speed, and depth and power on/off.

The CP-70B retains most of the features of the CP-80 and consequently has the same true acoustic feel and sound. Yet its price may make it more attractive for your specific needs.

The Electronic Pianos. The 76-key CP-30 has a wide repertoire of sounds that transcend the usual "one-color" sound of other electronic pianos. It is a true stereo instrument, not just a split keyboard.

The CP-30 is velocity-sensitive so when you strike the keys harder, it gets louder. The only moving parts are the keys and the reliable leaf switches they activate.



The CP-20 has similar features at a lower price.

Our A4115H self-powered, two-way speaker system is highly recommended for use with all our electric and electronic pianos.

Write Yamaha for more complete information, better yet, visit your Yamaha dealer for a demonstration of the keyboards that take true acoustic sound and feel as seriously as you do.

Because you're serious.

YAMAHA INTERNATIONAL CORPORATION
P.O. Box 6600, Buena Park, CA 90622



YAMAHA CANADA MUSIC LTD.
135 Milner Avenue, Scarborough
Ontario M1S 3R1

Keyboards



BRIAN HARRIS

An Introduction to Harmonic Progression

In this issue we will be examining an alternate method of chord symbolization which utilizes Roman numerals, e.g. I VI II V etc.

This system has some advantages over the other more commonly used method which utilizes pitch names, e.g. C Am Dmi G etc.

The Roman Numeral system (which uses what are called functional symbols) is particularly advantageous when used with music that employs traditional harmony or something based on traditional harmony. This would include almost all "legit" music written between about 1650-1900; almost all pop, rock, folk, country, jazz (with the exception of some avant-garde jazz) and almost all music derived from these styles. This system was originally developed by legit theorists to help explain basic harmony. In recent years it has been utilized by the non-legit world of jazz, rock, pop, country etc. The musician who uses the Roman Numeral system will soon develop a concept of harmonic progression. Too often the amateur keyboardist sees music only as a jumble of arbitrarily selected notes that, for some reason or other, occasionally sound good together. Trying to play music without having a good idea of harmonic progression is like trying to speak a language that you don't understand. You could memorize something to say, but it would be much easier if you understood what the words mean and why they go together. This method should also help to make you more proficient at reading, transposing and improvising.

The Roman numeral method is not commonly found on the printed music itself, but it is used often in books on harmony, counterpoint, and some method texts for jazz and pop styles. I recommend that whatever music you are playing, whether or not the Roman numerals are printed on the music, you should mentally identify each chord you encounter by its Roman numeral. This will take a reasonable amount of practice to get to the point where you can do it quickly.

Here is basically how the system works.

Major Keys

1) Take the major scale (C major in the example) and number each of the notes, from one to seven using the Roman numerals.



Note that the first note in the scale (I) occurs again at the end of the scale, an octave higher. Rather than calling it VIII, it seems easier to call it I since it is basically the same note as I. In fact any of these notes, no matter in which octave they appear, will still be called I II III IV V VI or VII.

2) Construct a basic triad (a 3 note chord which in its fundamental or root position has the interval of a 3rd between each of the notes), using only the notes in the C major scale, on each note of the scale.



Minor Keys

The process is essentially the same as in the major keys.



Note an exception to the rule here.

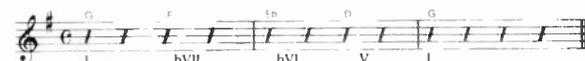
The III chord is major and is obviously not derived from the notes of the harmonic minor scale.

It would be a good idea to take some simple tunes for which you have basic chord symbols and determine the appropriate Roman numerals for them. Here are three examples of simple chord progressions with the appropriate Roman numerals below.



One of the immediate advantages of this system is that once you have learned a progression in one key it will be no problem to transpose it to any other key. (Of course it will be necessary to learn the basic chords in all keys).

You will undoubtedly encounter some chords which will not be found in the basic triads of that particular key. We will be discussing this in more detail in the next issue, but in the meantime you could consider them to be alterations of the basic chords.



In the next issue we will be discussing some of the following areas:

- 1) chords which are not found in the basic key
- 2) extended chords - 7ths, 9ths, 11ths, 13ths, etc.
- 3) modal chords
- 4) advanced applications

In the meantime here is something to keep you busy until then.

Assignment:

- 1) Learn the basic triads for all 12 major and all 12 minor keys.
- 2) Be able to play no.1) hands together ascending and then descending and vice versa.
- 3) If all this is too easy for you, try playing no.2) in contrary motion (R.H. ascends and descends while L.H. descends and ascends).

Take care until the next issue; when in Rome...

Bass



TOM SZCZESNIAK

Scales?

I recently received a letter from Mr. Carl Pominville from Geraldton, Ontario. He asks how he can incorporate scales from previous articles into his bass playing. This is a very difficult question to answer.

Practicing and learning scales can be looked upon as an abstract exercise. It is abstract in that there seems to be no reason for doing it. You will reap the benefits in terms of stronger hands and all around better chops immediately. Unfortunately when you stick a scale in a bass line where you know it will fit it has a tendency to sound very contrived and unoriginal. As a matter of fact there is only one example I can think of where a straight major scale was used effectively in pop music (Mozart and Beethoven loved them). This example is played by Mike Leech on a song called "For the Very First Time" sung by Michael Johnson on an album titled *Dialogue*. (EMI America SMAS 17010) Very tasty.

The most important thing to consider when playing the bass, or any other instrument, is to play a line that flows. Whether it be a scale, part of a scale, or anything else.

An exercise I like to use for myself, and for students, is to play a chord on the piano and then be quiet and listen for a note; perhaps hum a note that you *hear* and then build a two, three or four note melodic line. Forget about thinking about what note or notes you're playing. Find two, three or four notes that *sound* good. After you've found two, three or four notes that sound good in succession, then find out *why* they sound good. If they sound good there will always be a reason.

Unfortunately, you have to have the tools to find out why they sound good. This is where harmonic knowledge and

perhaps a good teacher come in. In the case of Mr. Pominville and others who don't have immediate access to a teacher, I would suggest making a trip to the city maybe once a month.

Remember the questions you must constantly be asking yourself are: 1. Does it sound good. 2. Does it feel good. And if it feels good it goes without saying that it will sound good.

Those are the criteria that good music should always stand up to. Music can be technically, harmonically, melodically and rhythmically perfect and still not mean a damn thing.

How does one come by that intangible something which cannot be explained, that makes music transcend harmony, melody, and rhythm? The answer is by learning and understanding totally - harmony, melody, and rhythm. Absorb every bit of information you can get your hands on concerning these three important topics. Experiment in every way you can imagine. The exercise in this article is an example of experimentation and the experiment is abstract. The result of the experiment is improvisation.

The idea of practicing scales may seem abstract but as you will see, as you continue to work on them, the end result will be stronger hands and better chops, almost immediately. What really *is* true, whether you believe it or not, is that the more you work on these areas, the more accomplished you will be and the more benefits you will reap. *It really is true.*

Look at it this way; studying melody, harmony and rhythm could be looked on as an abstract exercise. The result of that exercise might just be playing music like you never imagined you could play.

BOOKS FOR MUSICIANS

Good music books are often hard to find, but now you can order directly from us.

PAUL ROBSON PERCUSSION SERIES

| | |
|---|-------|
| A101 Volume 1 - Introduction | 5.95 |
| A102 Volume 2 - Elementary | 5.95 |
| A103 Volume 3 - Intermediate | 5.95 |
| A104 Volume 4 - Advanced | 5.95 |
| A105 Teaching and Learning Guide | 5.95 |
| A106 Four volumes and Teaching and Learning Guide | 24.95 |

| | |
|--|-------|
| B101 Piano Tuning by J. Cree Fisher | 3.95 |
| B102 Theory and Practice of Piano Construction by William B. White | 3.50 |
| B103 Hear Me Talking to Ya' by Nat Shapiro and Nat Hentoff | 4.95 |
| B104 Psychology of Music by Carl E. Seashore | 6.95 |
| B105 Science and Music by Sir James Jeans | 4.50 |
| B106 On Studying Singing by Sergius Kagen | 2.50 |
| B107 Music, Physics and Engineering by Harry F. Olson | 6.95 |
| B108 The Theory of Sound by J.W.S. Rayleigh (Two volume set) | 12.95 |
| B109 The Reproduction of Sound by Edgar Villchur | 2.95 |
| B110 Music, Sound and Sensation by Fritz Winckel | 3.95 |
| B111 Advanced 5-String Banjo Technique by Neil Griffin | 6.50 |
| B112 Learn to Play Bluegrass Guitar by Tommy Flint | 2.95 |
| B113 Harvard Brief Dictionary of Music | 3.95 |
| B114 Practical Band Instrument Repair Manual | 9.95 |
| B115 Make your own Musical Instruments | 7.50 |
| B116 The Guitar Book by Tom Wheeler | 26.95 |
| B117 Guitar Repair | 19.95 |
| B118 Classic Guitar Construction | 15.95 |

Please send me the following books:
(Enter number only)

Total amount payable _____ Add 10% for shipping and handling _____

Enclosed is my cheque or money order for \$ _____

Name _____ Address _____

City _____ Prov _____ Code _____

Mail with your payment to:
CM Books, 2453 Yonge St., No.3, Toronto, Ontario M4P 2E8

Percussion



PAUL ROBSON

Development of Time

The two demands of any drummer are his ability to keep good time and to play musically. Regardless of one's technical proficiency and reading ability, all is lost without good tempo sense. To build your ability to maintain good time, the use of a metronome will be most helpful, however, don't become a metronome addict. The metronome must be used mainly as a reference to metre and a device with which to improve your time.

In order to develop complete co-ordination of all four limbs, each must be dealt with separately. That is to say, each limb must be able to keep good time and also be independent of each other.

The tempo most familiar to us is 60 beats per minute. There

are 60 seconds in a minute, 60 minutes in an hour and believe it or not, a lot of us walk at 120 (each step taking approximately one second - 60). Any watch or clock having a second hand will give you the speed 60 in music, which is simply 60 beats (ticks) per minute.

Set your metronome at 60 and try each of the following exercises. Practice them in five minute intervals several times daily. Do not change the metronome speed. The speed "60" must become your "natural time". Remember from this speed, all future tempos will be established.

These exercises, I'm sure, you will find very boring but stick with it and don't give up. A daily diet of these for a few months will ensure your working for the next few years.

EXERCISES

BASS DRUM $\text{♩} = 60$



SNARE DRUM $\text{♩} = 60$ *Right hand = 5 minutes
*Left hand = 5 minutes



HI HAT $\text{♩} = 60$ (with foot)



RIDE CYMBAL $\text{♩} = 60$

LEFT HAND



HI HAT $\text{♩} = 60$ (with foot)

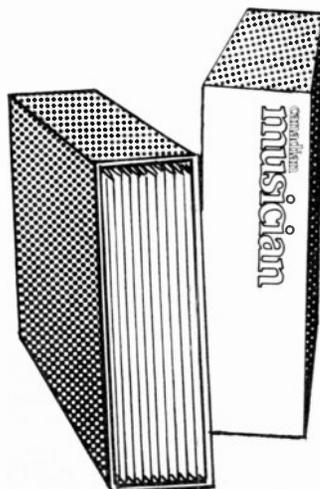


RIDE CYMBAL $\text{♩} = 60$

RIGHT HAND



Next issue will deal with further time development techniques.



NEATNESS COUNTS

Keep CANADIAN MUSICIAN at your fingertips with these easy-to-use files. Organize your back copies, approximately twelve per file, in a rich brown case with attractive gold lettering. The file is \$4.95 plus 50¢ for postage and handling.

ORGANIZE ME!!!

Please send me _____ file(s) at \$4.95 (plus 50¢ postage & handling).

Name _____

Address _____

City _____

Prov _____ Code _____

Please make cheque or money order payable to:
Canadian Musician, 2453 Yonge St., Suite 3,
Toronto, Ontario M4P 2E8
Ont. Residents add 7% sales tax.



DON JOHNSON

The Music Stand — Friend or Foe?

The music stand forms more embouchures for brass players than the teachers do.

Have you ever considered how much influence the music stand has on our playing? It is with us from the beginning through to professional playing, but we seldom think of the important role it plays.

When we first start using it we have to adjust something in order to see the music, because our bells are in the way of our vision. It seems to be too much trouble to adjust the stand so we move our horns down or sideways to see the music. In most cases, we move the bell down which means the jaw has to recede to accommodate the movement; thus the air direction goes down, placing most of the mouthpiece pressure on the upper lip. A young player's embouchure is developed with this faulty alignment because of the music stand. In a few cases, in early school band days, there will be four or five players on one stand, and the outside players will have to move their bells to the side because of the angle of vision; and because they sit in the same chair for all rehearsals they develop a mouthpiece placement that is off centre.

I have examined a few off-centre players to see if there is perhaps a protruding tooth edge that they are shying away from and have found perfectly even teeth. There is no reason that they should be off-centre except they have always played in this position from school band days and nobody ever corrected it.

I recently evaluated over 50 brass students for their final exam in College. They had to perform with piano accompaniment, a major classical solo on stage, with only their instrument and a music stand. The music stand disturbed more performances than any other single factor. Many students, because of the tension of the occasion, treated the stand as their only ally and tried to become as one with the stand, burying their bells and themselves into it.

A few students who are normally excellent players fell into the same trap: they lowered their bells into the music and lost their jaw support which consequently caused them to lose their lower lip response in all tonguing passages.

The upper lip is the vibrator of the embouchure and the lower lip is the sounding board, bed, or seat. If we lower our bells (causing the jaw to pull back which in turn gives up the support of the bed or sounding board) we then are left with a floating mouthpiece on the lower lip. This also relates to my phrase in an earlier article about some players' inability to speak in the low register because of the "bowl-of-jelly" embouchure.

The problem is that the sounding board is on a moveable

hinge (jaw), and it can go up and down or forward and back. By lowering the bell to see the music the jaw moves back, causing the sounding board to lose its position of support and response.

We have heard many warnings about too much mouthpiece pressure causing the lips to jam, preventing vibrations, but we seldom hear about not enough mouthpiece pressure or releasing pressure at the wrong time.

The mouthpiece must *always* be in its bed on the lower lip. If you release pressure from the lower lip you will lose vibrations and sound. Many players cannot cross their bridges without a break in sound because of this.



Through awkward bridge area No.1 you must keep the mouthpiece pressure secure to pass into your middle register. Some players release the pressure at this point to go into the middle register and lose their vibrations. The mouthpiece pressure through the bridge area must be the same as your first four notes.

It is this kind of well-anchored pressure point bed that the music stand many times inhibits.

The presentation of many brass sections has been greatly diluted because of players pointing their bells to the floor rather than at the audience. Leaders could obtain 50% more sound from the brass if they insisted that the bells be pointed out. I am constantly amazed when I am adjudicating competitions, at the number of bands that lose most of their brass sound because of this simple error.

There is no way that you can be thinking of projection if your bell is pointing to the floor.

Surprisingly enough, in this context, I have seen many cases of poor intonation with saxophone and flute players caused by poor alignment with the music stand.

Music Educators could do their young brass players a large favour, and also receive more sound from them, by insisting that they lift their bells up and over the stand.

Ideally, brass players should get into the habit of placing the music stand low and holding their instruments up and reading under them.

Woodwinds



PAT LABARBERA

Playing on Changes

The exercises covered in this session will start you playing on chord changes. Whether you play in a big band or a small group, a jazz or rock band, you will at some point be called upon to play an improvised solo. The more familiar you are with the basic chords and their alterations, the better your chorus will be.

I will start by working on the three main chord functions. All good improvisors understand the importance of the sub-dominant, dominant and tonic in music. The II-7, V-7, I and variations of it is incorporated in so much of today's music that it is a must for all improvisors to understand it thoroughly. These few basic exercises will start you on your way to understanding this vital chord sequence. Even advanced players could benefit from a review of this material.

Major Chords

Play this exercise slowly first, try to hear all the notes. Then try singing the same exercise. The maj 7th and 5th chord may be new to most of you but it is appearing in more modern music.



Minor Chords

Try to sing and play.



Dominant 7 Chords

Again try singing and playing.



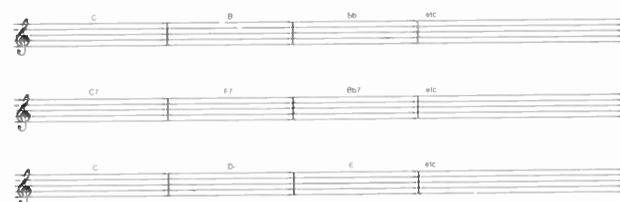
After you can play these as quarter notes at a good speed, double up the chords two to a bar and play as eighth notes on all examples.



Now try the chord up and down, or all down, or down then up.



Finally you can change the root motion of the chords. Also try up in minor 3rds and major 3rds.



When you can do these exercises well, try playing over the chord changes to tunes just using chord tones. Vary the rhythm to add interest and try to create melodies. You should also keep a notebook of your exercises and favourite patterns for reference. Have fun.

MOVING

Be sure to send your new address with your old address to:
SUBSCRIPTION DEPT.
Canadian Musician
2453 Yonge St., Suite 3
Toronto, Ontario M4P 2E8

Synthesizers

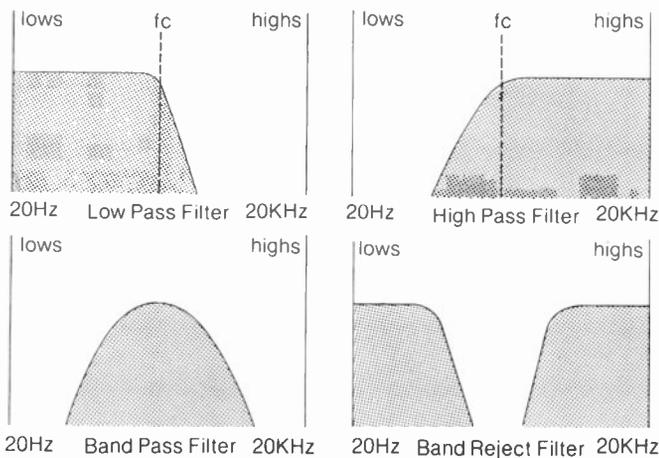


BOB FEDERER

The Filter Section

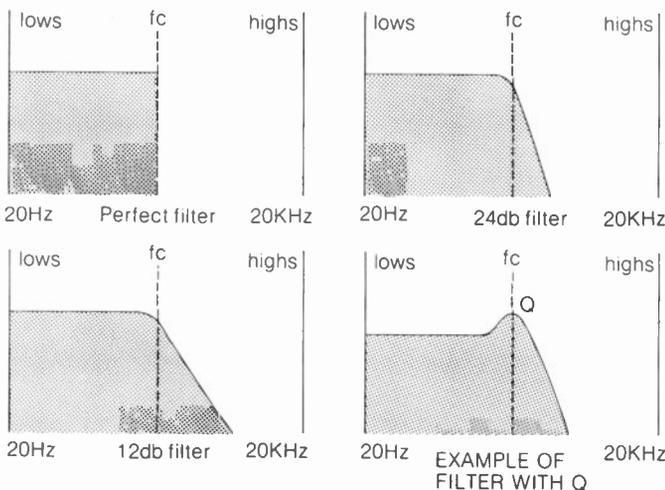
In this issue I'll discuss the most important part of the synthesizer - the filter section. The filter is the heart of the synthesizer since the most dramatic changes in the timbre of the audio signal path occur here. The filter acts as a very accurate tone control, able to filter out unwanted frequencies and emphasize others needed for any particular patch. There are four different types of filters usually used. Most synthesizers use low pass filters in their systems, so I'll concentrate on them. The way the other types of filters work becomes obvious as we understand the low pass filter.

Fig. A



As the name suggests, a low pass filter (LPF) filters out highs and allows the lows to pass through unaltered. The point at which filtering begins is referred to as the filter cut-off point (fc). If the filter were perfect, all frequencies beyond the fc would be filtered out. This, in reality, is not the case as leakage does occur. When synthesizers first emerged commercially, 12db filters were available. Today's standards use 24db filters. The term db refers to a relative measurement in sound pressure levels. An example of a 12db difference in

Fig. B

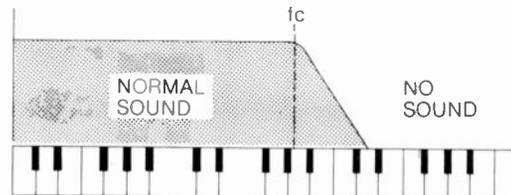


volume would be the volume of an average conversation compared to the volume of a 10 horsepower outboard motor, while a 24db difference in volume would be the same conversation compared to the volume output by a can manufacturing plant. Of course, the more effective 24db filter is preferred as it will have a more pronounced effect on the timbre of the sound.

Most filters have an additional, very important feature called emphasis, resonance or "Q". Adding resonance causes the filter to emphasize the frequencies about the filter cut-off point (fc). Most musical instruments have their own characteristic resonances as do many sounds in nature. For example, a bassoon tends to resonate around 500Hz. As more resonance is added, more emphasis is placed on the frequencies about the fc. In most cases, when the resonance is very high, the filter will oscillate. The pitch of the oscillation is determined by the position of the fc. As a point of interest, the oscillating filter outputs a sine wave. We'll discuss waveshapes in detail in a future issue.

Movement of the filter cut-off point (fc) and the resonance (Q) provides a great deal of flexibility and control over the modification of the original sound source. Most synthesizers have voltage controlled filters (VCF) whereby the fc can be manipulated automatically by different portions of the synthesizer. Control voltages, as you'll recall from the last issue, can be supplied from the keyboard, envelope generators, low frequency oscillators, and in some cases from outside voltage sources. Some synthesizers, especially large polyphonics, are emerging with multiple resonant points, voltage controlled Q as well as additional equalizers and filters.

Fig. C



One commonly asked question I get about filters is this: What effect does the keyboard control voltage have on the filter and what is its practical use?

The keyboard supplies the synthesizer with three different signals each time a key is depressed. One of these signals is a voltage which, when applied to the oscillator(s), determined the pitch of the output signal. This same voltage, when applied to the filter, will move the frequency cut-off point (fc) to obtain a particular timbre for a patch, it is possible that a portion of the keyboard will be rendered useless. Flute sounds are an excellent example since higher registers and heavy filtering must be used. (See fig. C) When control voltage is applied from the keyboard (KYBD CV) the fc will move as higher notes are played, allowing the upper portion of the keyboard to be used while maintaining desired timbre. As I mentioned earlier, the filter can be put into oscillation. When KYBD CV is applied to the filter, the pitch of the oscillating filter can be controlled from the keyboard, providing an additional VCO.

Next issue - oscillators and waveforms.

Vocal Technique



ROSEMARY BURNS

New Songs and Old Songs Born Again

The singer and the songwriter; luckily they don't compete too often. Some performers do their own original material and carry it off very well, but unfortunately, many singers think they can rewrite a song on their own and they fail hopelessly. They call it *interpreting*. Without bothering to learn the original version (that would be too restrictive), they take off with a new beat and make up what they don't know as they go along. The result is a "Scrambled Eggs Pop Concert in B flat."

Studying any song, new or old, is work. Do it seriously and pick a time when you can concentrate on what you are doing without interruptions.

Start by reading all the words of the song. Is there a story? Do the words alone convey a special meaning? Watch for any dynamic markings such as "piano" or "crescendo". Do they enhance or alter the emphasis of the words? The point is that the songwriter has supplied these musical clues in connection with the lyrics so that the singer can follow the meaning of the song.

Next, without adding any music yet, beat out the time of the words to the song. The notes will indicate the timing of the beats. If you do not have one, get yourself a metronome. Work out the words of each line of music against the rhythm of the metronome. Pick out the vowels of the words and practice holding them to the required beats. Watch for diphthongs (e.g. pronounce "sigh" as "s-ah-ah-ee"). When you have the words memorized and you think you have the beat worked

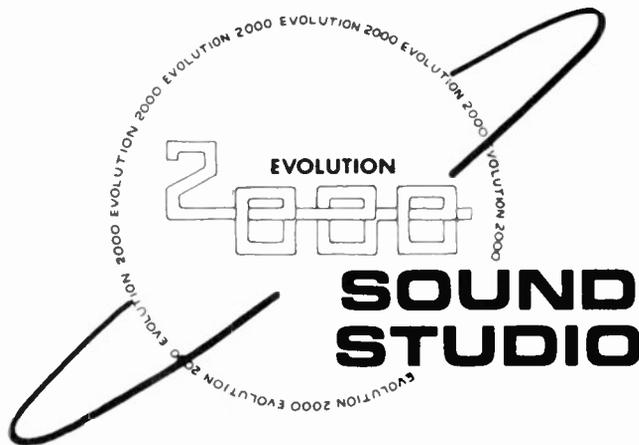
out, try going through the song, still without any music, by speaking only the vowels of the words. Mark up the sheet music with the beats and bar lines associated with each word. This will provide a useful reference for matching the melody to the lyrics. "Beating out" a song is especially important for singing in duets or groups.

Next hum or "la-la" your way through the melody a few times. This is the fun part. Concentrate on staying in key by watching for recurring notes and making them match up in placement and colour.

Putting the words and the melody together should not be difficult since the words have already been beat out in the rhythm which will match the melody. After practicing the song a few times with the music, try it "a capella", without accompaniment. This is important for staying in key, harmonizing and recording.

Once you can honestly say you know the song as it was written you are ready to experiment with different keys, harmonies, instrumentation backups and arrangements. There are no limits to the possibilities for embellishment. However, you must be able to come back to the original style and format of the song to synthesize all the great new ideas you have into a finished product. Eventually you will be able to put aside the original version for your rendition of the song. By that time, it will be a new song and everyone will be wondering how you arrived at the special style you give to your special music.

NOW! 16 TRACKS



• SPECIAL INTRO. RATES •

334 Rutherford Rd. S., Unit 14, Brampton, Ontario
(416) 453-4626

The Paul Robson Percussion Series

*The only Complete
Programme for Drum Set*

*... used by better schools,
colleges, universities and
studio operations throughout
the world*

**SIX VOLUMES
AND TEACHING MANUAL**

**COMPLETE WITH
THEORETICAL AND
PRACTICAL EXAMINATIONS**

**GRADED DIPLOMAS
FOR REPRODUCTION**

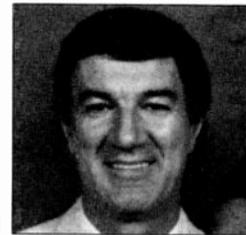
**DESIGNED FOR
BEGINNERS, INTERMEDIATE,
ADVANCED AND
PROFESSIONALS**

Exclusive Distributor

Algold Music Limited

372A Yonge Street, Toronto, Ontario
Canada M5B 1S6
(416) 597-0066-7

Songwriting



JIM HAGAN

Prosody

In *David Ewen Introduces Modern Music*, David Ewen comments that it was "because Schubert was so intent upon making his melody express the most subtle and elusive nuance of the poem he was setting, that he arrived at a new kind of expressive and dramatic melody far different from the classical kind found in earlier songs by Haydn and Mozart". Today we recognize Schubert as one of the greatest composers of melody the world has known. The song composers who followed Schubert (Schumann, Brahms, Debussy) all tried to penetrate ever deeper into the meaning and emotion of their poems. Each arrived at a new concept of lyricism. These composers were also condemned by many critics, yet each of these composers is now recognized as a master.

Al Kasha and Joel Hirschhorn, during the process of analyzing Billy Joel's hit, "Just the Way You Are" in *Songwriter Magazine*, commented, "Prosody (marriage of words and music) is effectively illustrated in the sixth measure with the line 'You never let me down before' and the music curves downward to match the phrase 'let me down' This combination of melody and lyric gives the thought poignancy."

Mood

The lyric should follow the mood of the music, if you are a lyricist writing for an already-written melody. Conversely, the music should follow the mood of the lyric, if you are a composer writing for an already-written set of lyrics. If you write both words and music, you are still striving for the same result.

The Title

A good title is often used as the "hook" in the popular song and the title of a hit often indicates both the mood and the theme, providing what might represent a capsule summary of the song. It should not be too difficult to determine the mood and theme of the well-known standards, "I'm in the Mood For Love" or Presley's "Love Me Tender". In each case, the melody line is smoothly flowing; no very short notes, sustained notes accompanying the important words, a slow to moderate tempo, no great leaps from one note to another, and range between high and low notes that is neither too expansive for the average singer, nor too limited which would invite monotony.

Although the title may reappear with a different melody to it, the most memorability and strength still appears to come from the reappearance of the title with its own unique melody. That is not to say that the popular song should be playing "Peter and the Wolf" all the time, but as Al Kasha and Joel Hirschhorn observed in a recent article that I read somewhere, "Repetition isn't limited to lyrics. A melody line that repeats often will make the song memorable and qualify it as hit material. When melody and lyric repeat simultaneously, it's almost impossible to forget the record."

Tempo

It is obvious that in the preceding comments there was a distinct relationship between tempo and emotional power. While it is true that one can raise the volume in order to give the song power, it is also true that the basic tempo of the song

is the usual determining factor in creating a relaxed or intense mood. The faster the tempo the more dramatic the possibilities in the lyrical text. Yet again the more the lyrics crowd one another the more incomprehensible the overall message unless there is a tremendous amount of repetition, lyric-wise. Finding the right tempo for your song is one of the factors that contribute to the success of the lyric, and song generally.

Vocabulary

It goes without saying that song titles contain key words which are calculated to stimulate the listener to want to listen to the song.

In order to understand the use of vocabulary in the popular song you need to understand the difference between "denotation" (or literal meaning) and "connotation" (or emotional meaning). I forget who the writer was who observed that "It takes a lot of living to make a house a home," but it clearly shows the difference between the words *house* and *home*. "Home" has the more personal feel to it. The popular song's success is often based on just such a distinction, and you as a songwriter need to be listening to the popular expressions, changes of meaning in the old familiar words, new phrases that seem to come from nowhere and become an integral part of life so suddenly that you wonder how it all happened. To illustrate: of a top recent 100 Hot Soul Singles, the word "love" or variations such as "loved" appears in the title of *nineteen* of the top 100, the word "dance," etc. appeared in five titles (including the title "Dance, Dance, Dance") and the word "funky" in *three* titles (including the title, "Funk, Funk"). And don't stop with the titles; get deep into the lyrics and notice the trends. Putting it in a nutshell—*be aware*. Be aware of the words you hear repeatedly, be aware of the segments of songs that find themselves in other songs, and be aware of the types of accompaniments, fast or slow, loud or soft, simple or complex that support the bare bones of melody and lyric. Where the melody and lyric are truly great, a simple accompaniment enhances the beauty. I do not mean to insult the great musicians who play every conceivable instrument in every conceivable way, but my assertion is still that "the greater the art the simpler the frame."

By all means strive for prosody but if you can't manage to achieve it by the judicious use of the normal resources of words, tones, accents, rhythms, chord progressions, and the usual range of dynamics available to an average group of studio musicians and a good clear singing voice then perhaps a little well-placed exposure to some old-fashioned common-sense might be applicable. How would you like to provide lyrics for Harold G. Davison's composition, *Auto Accident?* His score requiring the following instruments: "Two plate glasses, each resting on a washing bowl or crock, with a hammer or mallet, in readiness to smash them." Then the composer provided his performer with the following instructions: "On page nine, measure four, these plates are to be shattered with the hammer, one on the second count, and the other on the second half of the third count. In the next measure the bowls containing the broken glass are to be emptied on a hard surface (such as a table or floor.)" Any lyricists want to volunteer?

No Energy Crisis Here.



When you hook up with a professional audio system from Cerwin-Vega, you're connecting with the most advanced professional products currently available.

Cerwin-Vega's expertise in designing systems for the serious musician and sound professional can make a difference in your performance, whether it be a live concert, or commercial, theater, or other professional sound application.

Take a look at our professional acoustic systems. These new speakers provide versatility and performance unparalleled among current designs. By carefully integrating our legendary woofers with a new generation of professional midrange and high frequency drivers, we have been able to produce extremely wide bandwidth with high efficiency and low distortion.

Cerwin-Vega's professional woofers have rocked audiences in theaters (where we literally made the seats shake), in the largest outdoor music festivals, in recording studios, and in discos around the world. These woofers feature unusually rugged construction, using rigid cast frames, high temperature voice coils, and specially developed adhesives. That means you can play hour after hour at high output and low distortion (3% at 300 watts at 30 Hz!), with freedom from voice coil burnout.



Our newest generation of compression drivers brings a new standard of performance and reliability to compression driver design. Gone is the nasal, distorted, irritating sound which characterizes similar designs. Cerwin-Vega's new drivers yield the highest output with the lowest distortion of any drivers currently in manufacture. Midrange and high frequency reproduction is open, transparent, and clean—much as you would expect with a fine home hi-fi system. And with their incredible efficiency, they will play cool and clean hour after hour.

Cerwin-Vega's professional amplification systems also provide a new level of performance among competitive systems. The A-200, A-400, and A-600 all benefit from the most recent electronic technology, and incorporate the latest generation of rugged, high speed output devices and the finest available electronic components. Power? These amplifiers will put out up to 600 watts RMS per channel at immeasurable distortion levels without a hint of strain.

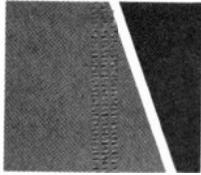
There may be shortages in other areas of our world, but there's no lack of power in Cerwin-Vega's new high energy, high efficiency professional audio systems.

PROFESSIONAL AUDIO SYSTEMS

For more information write:

 **Cerwin-Vega!**

2360 Midland Ave., #21, Scarborough, Ontario M1S 4A9



fact:
Shure's PRO MASTER™ 701
speaker has it all:

- **It's smaller & lighter**
- **Works with 150 watt amps**
- **Features adjustable dispersion**
- **And we've even included a 50 ft. cable worth \$20**



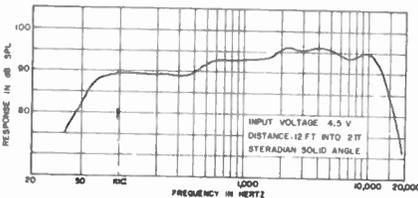
The 701 is smaller!

Small enough to go on the road with you in *virtually any subcompact car!* You don't need a van because we used sophisticated computer design techniques to eliminate every unnecessary cubic inch. That's why the Shure 701 Speaker is 702 mm H x 584 mm W x 402 mm D (27⁵/₁₆ in. x 23 in. x 15¹³/₁₆ in.).



The 701 is lighter!

Light enough for you to be able to carry it up a flight of stairs...*by yourself!* We built it out of solid plywood, so it's lighter than particleboard—and a lot more rugged! Half the weight of similarly rated units. Only 26.4 kg (58 lbs)!

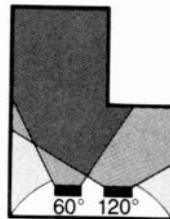


The 701 offers high power capability

When we designed it smaller and lighter we didn't leave out any of the "punch" of larger, heavier speakers. This 8 ohm cabinet will handle highly clipped program material, from a 150 watt amplifier, and its efficiency makes full use of the power. Each speaker delivers a walloping 100.5 dB SPL at 1.2m (4 feet) with one watt!

The 701 is versatile!

It puts all the sound where you want it: when you're in a long narrow room, set the high frequency horn for the 60° *long-throw* pattern. Wide room... set it for 120° *wide-angle* coverage. Only the 701 has this unique feature, called Adjustable Dispersion. And for even greater versatility, the 701 is available in separate woofer and horn enclosures (the 707 and 708, respectively). This



allows you to stack as needed for high- or low-frequency emphasis or custom stage monitor systems.



708 below 707 for high-power stage monitor



Stacked models 701 and 707 for low frequency emphasis

You save time and energy!

Transportation, set-up and take-down will go more easily with the PRO MASTER System. Price out the features. Use the coupon below to send for the complete story. Or, even better, visit your local sound equipment dealer to check out the sound yourself.

You'll say, "It's worth more!"

A. C. Simmonds & Sons Limited,
 975 Dillingham Road,
 Pickering, Ontario L1W 3B2

PLEASE PRINT

Please send me your brochure (AL623) showing the complete line of Shure loudspeaker equipment:

Name _____

Address _____

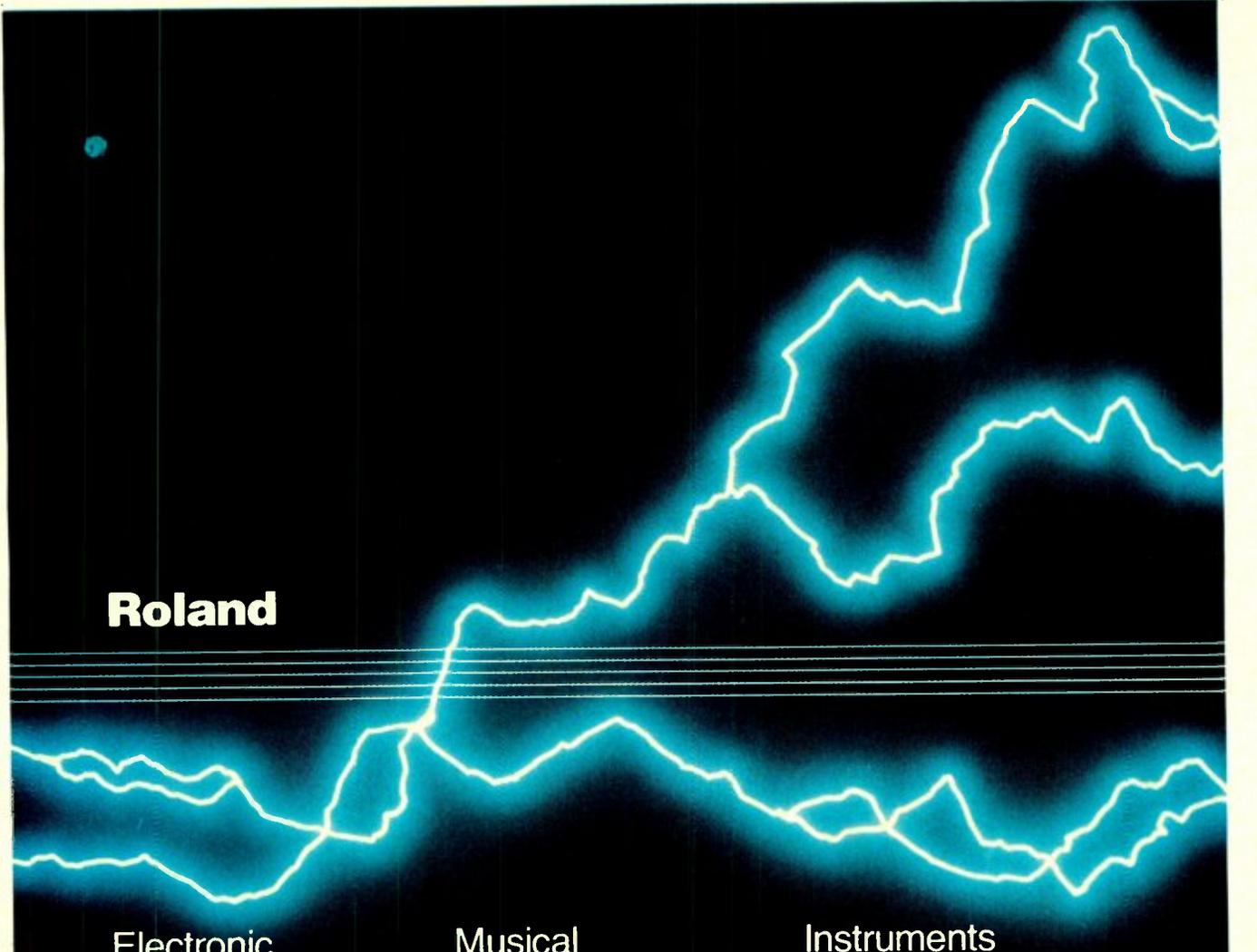
City _____ Prov: _____

Postal Code



the Sound of the Professionals

A. C. Simmonds & Sons Limited, 975 Dillingham Road,
 Pickering, Ontario L1W 3B2
 Sales Offices: Vancouver, Calgary, Winnipeg, Ottawa, Montreal



Roland

Electronic

Musical

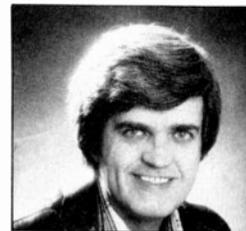
Instruments

 **Roland**

Great West Imports Ltd.
788 Beatty St.
Vancouver, B.C. V6B 2M1
(604) 684-5364

We Design the Future

Arranging



JIM PIRIE

“Pot-Pirie”

Some time ago my editor stated that he thought it would be a good idea to periodically deviate from the academics of arranging, to presumably give you a brief respite from the essentially pedantic viewpoints presented heretofore.

With this in mind, I now set about to deplete my quota of picayune irrelevancies. The average day in the life of a working arranger starts at 7:00 a.m. It is then he can be found busily loading up the trunk of his car with pencils and erasers. To find out exactly why the arranger does this, I, on behalf of CM, telephoned several of Toronto's best arrangers at precisely 7:00 a.m. on the morning of April 23rd.

My first call was to one of my very favourite people, Micky Erbe, who, besides being an excellent arranger, is also a good friend. Micky said he would call Charles Calello and ask him, but I haven't heard from Micky since then.

Eric Robertson was attempting to change a diaper on his newborn son when I called him, a feat for which his many Royal Conservatory music scholarships ill-prepared him. Eric tastefully declined to chat.

Rick Wilkins, another of my favourite arrangers, was at a hockey practice and therefore unavailable for comment.

Jimmy Dale, who was screening some old Andy Williams video-cassettes while precision tuning a motor on some car, immediately disqualified himself due to the fact that he scores only in pen and ink, never in pencil.

For every problem solved today, a new one appears tomorrow. Too many times, in the face of a difficult situation, the arranger tends to overestimate the problem and search for a complicated answer. More often than not, the solution for a seemingly complex problem is simple. While it seems impossible to construct a foolproof method of psychological approach to arranging, there do exist procedures that can be used as checkpoints, in the designing of a logical sequence of self-imposed questions that can lead to a fuller understanding of the benefits, necessities, direction and motivation of the arranger.

For example when you awaken in the morning, ask yourself; "why music?" This is called procedure. It can and will force you to do some serious soul searching, and in the process you may find emotional values yourself that you did not know existed. We are now about to get serious for a bit.

Film music interests me a great deal. It has done for quite some time. During the past few years I have written scores for a few forgettable movies, but more importantly it has been my good fortune to work with, and for, some of the biggest

"name-composers" in the industry. Having been a fan of Elmer Bernstein for a great many years, I was quite honestly thrilled at the opportunity of orchestrating for him. I was awed by John Williams and astounded at the warmth and generosity of Pat Williams, who taught me more about film composing in one day than I had managed to grasp in a lifetime. I was moved by the sheer brilliance of Jerry Fielding and utterly shocked by his death the day after we finished recording what was to be his last score.

All of these great film composers have one thing in common. They write music that fits their picture like a glove. At first glance, this would seem to be elementary, whereas in fact it is quite complex since many factors are involved. One can sometimes succumb to the urge to write a glorious piece of music that will really impress the orchestra or the producer. The composer who writes music for the sake of music itself will become an eminently unsuccessful film composer.

Another factor too often overlooked, that deserves mention here, is the relationship between you and your employer. Whether it be a producer, director, music editor or whatever, sooner or later you will have to answer to somebody. Most often that somebody will not have a musical background and you will find it impossible to explain your musical ideas and values. *Music is an intangible*. Try to express your ideas not in terms of music, per se, but in terms of theatrics. Directors understand theatre. But, however you do it, you must be able to communicate with him.

Occasionally, you will work with someone who not only doesn't understand the nature of musical problems, but furthermore doesn't want to. Fortunately this situation is rare, but when and if it should arise, simply do the very best you can within the limitations placed upon you. If you can accomplish this without sacrificing your musical integrity or aesthetics you will be well on your way to success.

There will be times when your musical ideas will be rejected. The time for this to happen is *before* you record. There should be no surprise parties held on the sound stage. If you can learn to describe your intentions in terms of theatre, your chances of succeeding by the time you get to the recording studio will be greater.

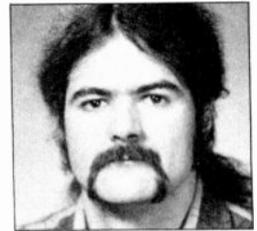
Much of the material for previous columns was taken from Don Sebesky's excellent book *The Contemporary Arranger* which I would highly recommend. It is available from: Alfred Publishing Co. Inc., 15335 Morrison St., Sherman Oaks, CA. 91403.

COMING

Don't miss the
**CANADIAN RECORDING
STUDIO GUIDE**
in the
September/October
issue of
CANADIAN MUSICIAN

Sound Reinforcement

DAVE BENNETT



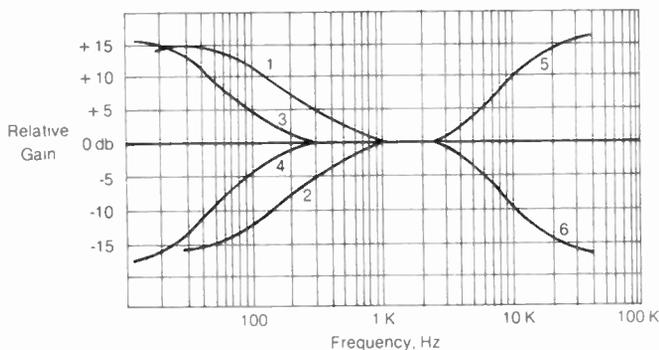
Equalizers

In our last column, we discussed "flattening" the frequency response of a sound system in order to achieve increased gain before feedback and a more natural sound reproduction. Any type of equalizer can be used for this, but the more rudimentary forms, like the bass and treble controls, sometimes do more harm than good.

Bass and treble controls generally allow an increase or decrease in the gain of a system at the extreme top and bottom ends of the audible sound spectrum. For instance, a bass control might have a turnover point at 1,000 Hz. This means that it will begin to affect the gain of frequencies at 1,000 Hz. The other frequencies below 1,000 Hz. will be affected as well. The calibrations surrounding the bass control usually refer to the amount of boost or cut in gain that can be accomplished at some lower frequency, for example, 100 Hz. The lower a frequency, the more it will be affected compared to the desired results at 100 Hz.

A treble control is basically the same as a bass control, except that all frequencies above a specified turnover point are affected. Once again, the higher a frequency is above the turnover point (for example, 5,000 Hz.), the more it will be affected. I have shown a variety of possible bass and treble control curves in Figure A.

Figure "A"



Curves 1 & 2 depict bass boost & cut, turnover frequency of 1 KHz.
Curves 3 & 4 depict bass boost & cut, turnover frequency of 200 Hz.
Curves 5 & 6 depict treble boost & cut, turnover frequency of 2 KHz.

At this time I should mention an abbreviation used in the audio industry. It is common to refer to frequencies in the thousands as Kilo-Hertz, usually written KHz. Ten thousand Hz. is 10 KHz, or just 10 K.

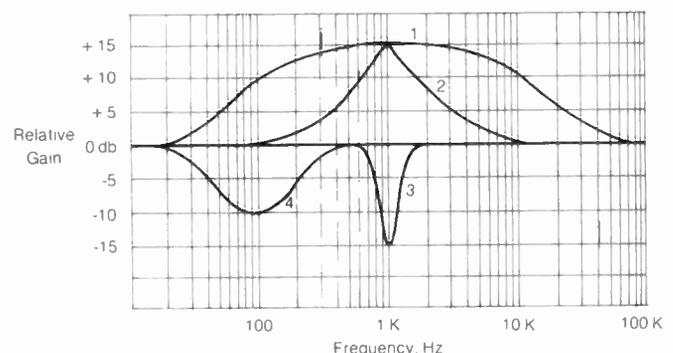
In Figure A, I have shown two bass control curves with dif-

ferent turnover points. The curve with the higher turnover point affects more frequencies than the lower one. In order to allow the user a wider range of control, some equalizers have switches beside them enabling one to change the turnover point.

The next type of equalizer one should be familiar with is the peak/dip variety. These are usually found in the mid-frequency range, although they do exist as well for lower and higher frequencies. This type of control affects the gain at the frequency for which it was designed, although it also affects adjacent frequencies. The size of the effect on other frequencies diminishes with increasing distance along the frequency scale from the equalizer's center frequency.

These peak/dip equalizers can be designed with varying amounts of overlapping effect on the frequencies adjacent to the designated centre. The terms used to describe how sharply an equalizer affects its centre frequency versus adjacent frequencies are "bandwidth" or "Q". I will use the former term, as it is more descriptive. (Q is a mathematical term referring to the steepness of the equalizer's peak or dip.) This can better be described with a diagram. In Figure B, I have shown a mid-range peaking/dipping type with various amounts of boost and cut as well as different centre frequencies and bandwidths.

Figure "B"



Curves 1 & 2 depict 15 db of boost centred at 1 KHz., with greater and smaller bandwidths respectively.

Curves 3 depicts 15 db of cut centred at 1 KHz., narrow bandwidth. 200 Hz.

Curves 4 depicts 10 db of cut, centred at 100 Hz., moderate bandwidth.

Once again, in order to increase versatility, peak/dip

Continued on page 79



Series 1S

Hard top or soft top.

Aluminium flightcase for the tough life on the road.

Or walnut console with leather armrest.

Both versions have identical, excellent specifications and facilities, and are available in three sizes: 12/2, 16/2, 20/2.

Recent improvements include super new potentiometers with 41 click positions and new design ultra quiet, noise-cancelling mic input circuitry.

In either case on or off the road,

the Soundcraft Series 1S mixer is a class act.

Ask for the brochure.

McKeen Productions Ltd.

P.O. Box 4424, Station E, Ottawa, Ontario K1S 5B4

Telephone: (613) 236-0393

Soundcraft Electronics Ltd.

5-8 Great Sutton Street, London EC1V 0BX, England.

Telephone: 01-251 3631 Telex: 21198

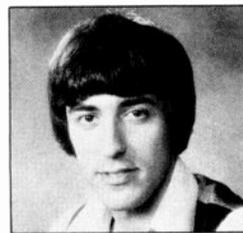


Optional 160 feet (50 metre), 25 pair heavy duty cable-system complete with reel and detachable stage box.

SOUNDCRAFT
ELECTRONICS LIMITED



Recording



PAUL ZAZA

The Home Studio

Last issue, an article appeared in *Canadian Musician* by Frank Morrone on "building a home studio". It occurred to me after reading Frank's article that there are probably many more demo studios in musicians' homes than there are professional 24 track commercial studios. After looking into this and talking to a number of 4 and 8 track "home" studio owners, I learned that in many ways to do a successful recording in these "demo" studios is no easy undertaking. The question "why" is what I will attempt to answer this time around.

Why is a home recording usually inferior to a professional one in terms of sound quality? The reasons are numerous, for example; inferior head-room in demo consoles (due to their cheap design), bad tape machine alignment, inferior mikes, insufficient shielding from RF and noise, extraneous noise, leakage eg. traffic, refrigeration, furnaces etc., poor monitoring equipment, improper wiring, and lack of knowledge about the 'recording process' itself. Here are some possible solutions to the above mentioned problems.

Head-room: While little can be done about poor head-room design (once you've purchased the console), you can soften the blow as it were by recording your high-level instruments such as bass drum, trumpets, vocals, electric guitar solos etc. at a "safer" level. Do not "hit your console hard" with these instruments because you're begging for distortion, and even if your console could handle these levels, chances are your tape recorder could not anyway. A good safe level for a kick-drum for instance might be -10db on your VU meter. Most of the meters used in small 4,8,12 & 16 channel boards are quite inaccurate and cannot give you true level readings. Where possible, invest in a good limiter or limiter/compressor. It will perform miracles by decreasing dynamic range.

Inferior Mikes: Again, cost is the consideration here and I recommend that it would be far more intelligent to spend your money on 6 good solid microphones than 12 cheap noisy ones. Most of what musicians are recording these days can be done with 2 or 3 because all the other tracks are overdubbed and you can use the same mic by repatching and re-assigning. Any of the Shure mics in the \$80.00 to \$200.00 range are good, or the Electro-Voice 635A, RE-16, or RE-20 types ranging from \$60.00 to \$460.00, if you shop around. You can turn up some good deals if you entertain the idea of second hand mikes. Go for dynamic types with cardioid or omni-directional patterns.

Tape-Machine Alignment: I will be devoting an entire article to this subject in future due to its complexity, but for now I will recommend that your machine heads be kept clean (with alcohol and a cue tip) and demagnetized. A poorly aligned machine can change the sound of your program. Do not get inside your machine and start turning knobs if you don't know what you're doing; you'll make things even worse.

Shielding: These problems are sometimes difficult to solve because it's sometimes almost impossible to find where the problem originates. Interference can range from a ham-radio operator next-door to a densely saturated area of taxis and police cars, or a bad electrical system in the building itself. My only advice is this: if you're using 2 prong plugs on your equip-

ment, do not have even one piece of equipment grounded to a 3rd pin. If you use 3 pin (ground) throughout, then do not plug a piece of gear in with 2 pins without running the ground pin back to its chassis.

Extraneous Noise: Noises from the street or other rooms of the house cannot be cheaply screened out. But you can help the situation by sometimes re-positioning the mic(s) at different angles so that the mics "see" instruments with more intensity. What you are actually doing is drowning out the extraneous noises with your programs. In long quiet passages you can "dip" your faders when mixing to eliminate some obnoxious unwanted noise, or invest in a "noise-gate" which will shut the channel "off" until the instrument starts playing at a pre-determined level.

Monitoring Equipment: This area is wide open. My suggestion is to compare, cross-check and re-compare whatever you're using with other systems to ensure "flat response". Only through constant experimentation will you be able to determine where your problem areas are in your amps, speakers, and the room itself. Since no two rooms are the same any advice on the subject without being in the room itself is useless.

Improper Wiring: The common problem here is "phase". Really the whole thing is quite simple: It boils down to two wires called a "hot" and a "cold". You connect a "hot" to a "hot" wire and a "cold" to a "cold". Where the confusion sets in is where a mic for example will have 3 wires; a "hot", "cold" and a ground. If your system has only 2 connectors per mic input, you connect the "hot" to "hot" and the "cold" and ground to the "cold" terminal of your board. Or better still, call in an expert to check your wiring. Direct-boxes for bass guitars, organs, etc. should be watched for impedance matching and phase correction. Again, call in an expert.

The Recording Process: Here lies the largest problem area of all. If more engineers could grasp the idea that it's not so much what you have but how you use it, then I think many problems would solve themselves. In an age where everyone is "equipment-crazy" I remind aspiring engineers of the highly respected "giants" of today who started and learned when there were no bells and whistles and the largest multi-track facility was a 3 track system. Overdubbing was an unknown quantity and you either knew what you were doing at the time or you were in trouble (you got no second chance to fix it in the mix). Often there was no mix. You mixed, overdubbed and recorded all at the same time. People like Phil Sheridan, Phil Ramone, Dave Green and a few others took their basic knowledge and understanding of recording from a primitive "basic" stage and grew with the rapid technological advancement that followed.

These guys know "how" to solve a problem in the studios today because although there are a lot of new advancements in the recording processes, the basic fundamentals of recording are the same. Learn how to use a mike, a fader, a tape recorder, and a loudspeaker first, then all the other aspects will come easily. And I suggest that you learn this "fast" before they come out with a "chip" that will replace you! Only kidding, (I think).

Taking Care of Business



MONA COXSON

On Being a Leader

There go my people. I must find out where they are going so I can lead them.

Alexandre Ledru Rollin
1807-1874

A musician becomes a leader for a variety of reasons. Some for money; others because they are dedicated to music. Some do it for personal recognition; others because they simply want their music to be heard. Some set their style for dancing; others for listening. Some are successful; some are not.

What, then, are the requisites of a successful leader? Common sense dictates many of them. The ability to deal with their fellow musicians, with agents, with managers, concert promoters, nightclub owners, hotel staff, the press, recording personnel and probably the most difficult of all - with the ever present, ever demanding public.

A leader is expected to keep his book up to date, secure work, make travel arrangements, collect fees and pay the musicians. He is expected to be a talent scout, scoutmaster and, above all, a business man.

He must be shrewd in guessing the public taste, an excellent musician in his chosen field and a fine showman - a quality that can often pay off when other qualities are lacking. Over and above all this, he must command respect from both his musicians and the public without appearing overbearing and arrogant. (No, Virginia, he doesn't have to walk on water.)

There are no manuals on being a leader, yet the music industry has provided us with many fine examples with something to be learned from each, whether yours is to be a trio, a 6 piece group or a 20 piece band. Space allows me to list only a few, so for a moment let's go back where it all started - that period when leaders first came into their own - the big band era.

WILLIAM "COUNT" BASIE has been a good leader, choosing his musicians carefully, treating them with respect and always maintaining an exceptionally good *esprit de corps* by allowing his men to play the kind of music they enjoy playing.

A leader now for 45 years, Basie has always surrounded himself with brilliant musicians, performing scores by some of the best arrangers in the business, appealing to all types of audiences.

Few leaders have commanded more respect from their men than Basie. Yet he can administer discipline when needed and if a musician steps too far out of line, he comes through loud and clear as to who is boss.

Musicianship isn't all Basie looks for in a man. He once explained to writer Nat Shapiro: "I think it's important to have a likeable guy, a happy sort of guy as well as one who is also a nice musician. Those things put together make a happy band. And I like to keep adding things to the book all the time. It inspires the men, I think, to have new arrangements to work out."

WOODY HERMAN is respected and loved by just about every musician who has ever worked with him. A warm, amiable man who thoroughly respects musicianship, Herman's relationships with his men have been good but he firm-

ly believes the 'leader is boss - and that's it!'

A good organizer, he has met the challenge of changing musical tastes head-on, hiring gifted young musicians, all in tune with today's music.

Always enthusiastic, Herman once told George T. Simon: "Before you can have a really great band, you've got to be able to play really fine music all night long. You can't just coast on a few arrangements and then just play average stuff for the rest of the evening."

STAN KENTON was an idealistic man who fervently believed in what he did - sometimes to the point of stubbornness. And the musicians he hired believed in him as a leader.

Kenton constantly encouraged his musicians and always young arrangers. Sometimes his bands were successful, sometimes not - but he always believed in what he was doing and vigorously promoted his music at a business level.

He was a tireless worker, heading his own company (Creative Arts Inc.) and running band clinics across the country, discovering and developing young musicians.

As a leader, he walked that fine line easily - always one of the guys, yet still respected by them as leader. Charming and persuasive, Stan Kenton was a leader who cared.

GLENN MILLER was an exceptional executive, organizer and businessman who knew what he wanted, never wavering until he'd reached his goal: "the best damn dance band in the land."

He was a strict disciplinarian always intent on improving his band. Visually, he loved showmanship; so did the fans - the brass waving their derbies, the trombones whipping their horns toward the roof tops.

Miller ended up with a superbly disciplined band that played with exciting precision. Above all, it had commercial appeal because although he respected and admired his musicians and arrangers, Miller never once forgot the public.

DUKE ELLINGTON: the idol of all leaders. Elegant, enigmatic, Edward Kennedy Ellington often credited his sidemen (some of whom stayed with him for decades) with the success of his band. His musicians returned that respect a hundred-fold.

"That was the whole point," said a friend. "The Ellington band was built on mutual respect."

As a musician, there has been no other artist quite like him. This brilliant conductor-composer-arranger-pianist and leader of men produced more than five thousand compositions ranging from pop songs to major suites and musicals, culminating in a decade of magnificent Sacred Concerts and for almost half a century led a great band through virtually a non-stop grind of one-night concerts and dances throughout the world.

Prophetically, jazz writer Ralph Gleason noted back in 1953: "His is the greatest single talent to be produced in the history of jazz. I would like to predict that a quarter of a century hence, Duke's music will be studied in the school and critics will grant him his true place beside the great composers of this century."

Obviously, musical styles, tastes and audiences have changed since the end of the swing era yet one element remains constant. A leader, to be successful, must be just that.

Sound Reinforcement

Continued from page 75

equalizers are available with switches to shift their centre frequency to allow the user to select the band of frequencies he most wants to affect.

Another variable the user may change is the bandwidth to allow more or less effect on the adjacent frequencies. Another switch is provided for this purpose with a further two or three positions.

Taking this a step further, we have the "parametric" equalizer, which has three completely variable knobs. These allow one to shift the centre frequency, bandwidth and the amount of boost or cut at the selected centre frequency in any desired amount. The name is derived from the fact that one can change all the parameters of the equalizer.

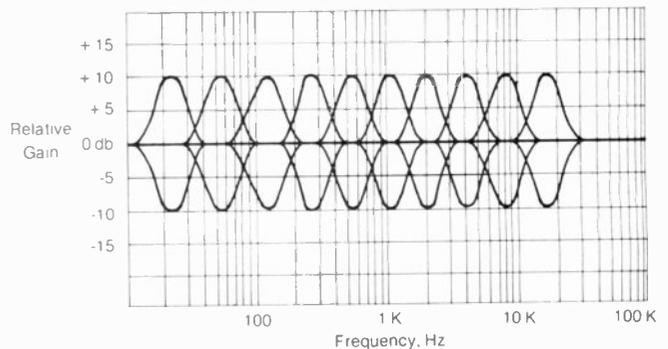
Finally, the most common type of equalizer seen is the "graphic" equalizer. Rather than being limited to boosting or cutting the gain of a system at only two or three spots, a graphic equalizer usually has between ten and thirty different "tone controls", always of the peak/dip form. These have centre frequencies varying from about 20 Hz. to 20 KHz. They are usually evenly spaced at multiples of 1/3, 1/2 and full octaves, eg. 32, 65, 125, 250...8 K and 16 KHz.

The bandwidth of each equalizer section is usually fixed, and is set so that each adjacent band overlaps a slight amount, thereby allowing all frequencies to be affected. Through the combined effects of the different equalizer sec-

tions, it is possible to radically change the entire audio spectrum. The gain controls of each of the different sections of the equalizer are usually linear, slider types, rather than the more familiar rotary knobs. They are oriented vertically, with the lower frequencies on the left. Upward movement of the sliders from the centre position boosts the gain, while downward movement cuts it.

The line formed by the position of the different sliders gives a rough idea of the equalizer's frequency response; hence the name graphic equalizer. I have shown some possible curves from a graphic equalizer in Figure C.

Figure "C"



These curves represent 10 db boost & cut at the octave centre frequencies of 32, 65, 125, 250, 500, 1 K, 2 K, 4 K, 8 K, & 16 K.

We have discussed a variety of equalizers, all basically modified forms of simple bass and treble controls. In the next article, we will move on to how to use these various forms of equalizer to obtain a flat response.

Regal Tip, Magadini & chops.

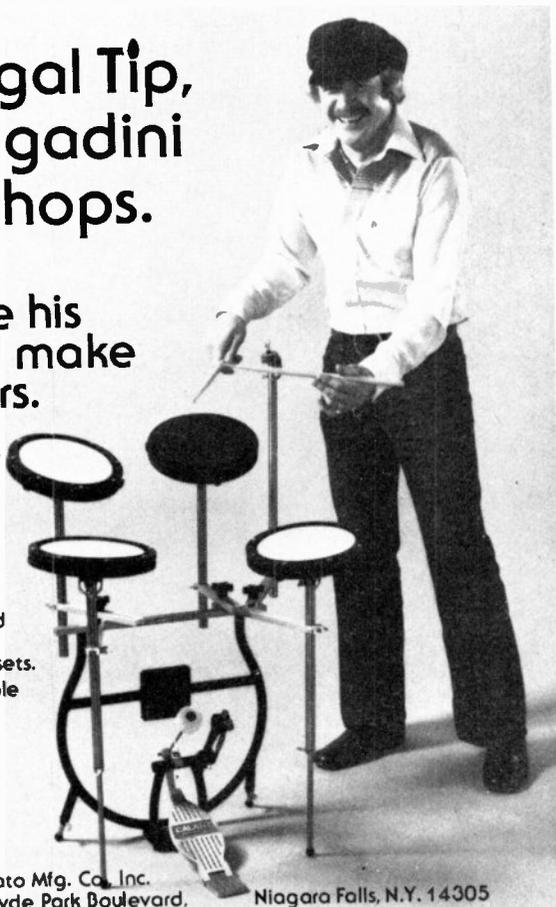
It'll take his and make yours.

Regal Tip Practice Set by Calato. Standard or custom sets. Reversible pads.

At fine music stores or write:

J.D. Calato Mfg. Co., Inc.
4501 Hyde Park Boulevard,

Niagara Falls, N.Y. 14305



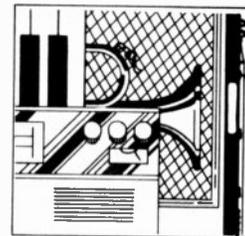
Bob Lucier Music Co. Ltd.

STEEL
GUITAR
REPAIRS
& SALES

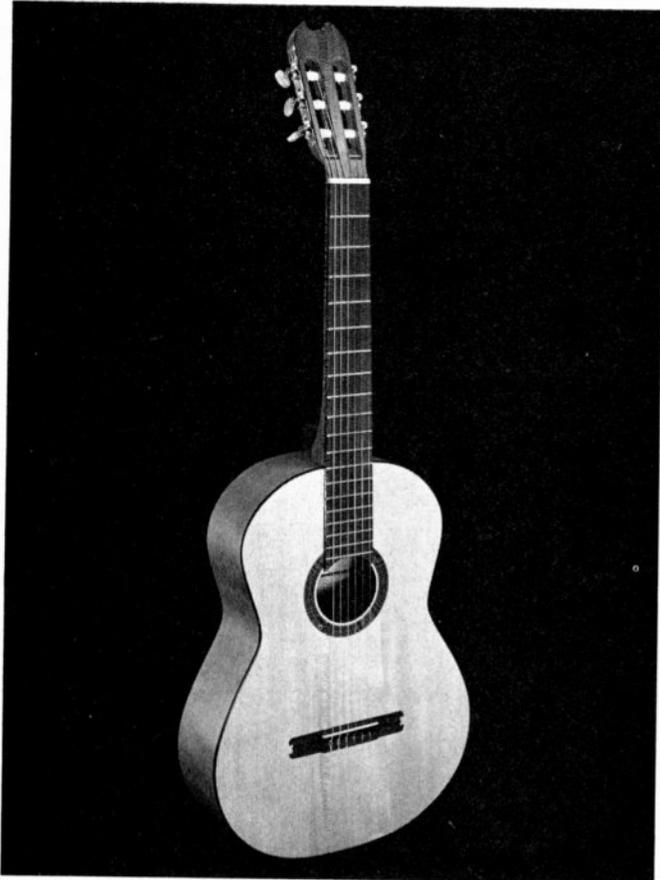
Custom Service - All Brands

1261 Southdown Rd., Mississauga
Ontario L5G 2Y9
(416) 822-0151 or (416) 822-0128
CALL ANYTIME

Product News



Etude from Kamouraska



Sibecor Ltd. introduces, for the Canadian market, a new classical guitar called Etude by Kamouraska. This model shows a solid spruce top, birch side and back with a rosewood bridge and fingerboard. Totally hand made the Etude is estimated to retail for \$149.00. For more information, contact: Sibecor Musical Instruments Ltd., 5695 Blvd des Grandes Prairies No.136, St. Leonard, Qué, H1R 1B3.

Martin M-36 Acoustic

The M-36 was actually developed with the studio musician in mind. The top is Spruce, the back and sides are Rosewood, the neck is Mahogany and the fingerboard is Ebony. There are 20 frets with 14 clear. The dimensions are: total length - 40 7/8 in.; body length - 20 1/8 in.; body width - 16 in.; body depth - 4 1/8 in.; and the neck width at nut is 1 11/16 in. The tuning machines are chrome enclosed and as well the M-36 comes with No.650 case. For more info on the M-36 and the M-38, OM-45 and HD-35 contact: The Martin Organisation Canada Ltd., 80 Milner Ave. No.12, Scarborough, Ontario M1S 3P8.

Ovation U.K.II Guitar

The U.K.II is light and well balanced with arched top and back which is thicker in the middle and tapered toward the edges. At the neck, the heel is rounded for your palm. The treble side is cutaway for access to



Hammond's Colonnade and Piper II



The Colonnade model 333100 is available in Walnut Theatre and Traditional Pecan finishes. There are two 61 note keyboards with 25 pedals and 9 harmonic tonebars for each manual. Some of the other features are: Dual Voice, Pro Foot, Auto Vari, Philharmonic Strings, Melody Makers, and Piston Presets.

The Piper II-12124 has 13 combinable instrumental and soloist voices including a new organ tab featuring 16', 8' and 4' flutes with vibrato. Also featured on the Piper II is piano and guitar accompaniment, delayed vibrato, memory and one-finger chord accompaniment or form full 3 or 4 note chords.

The Colonnade-333100 and the Piper II-12124 are made in Canada. More details can be obtained by contacting: Hammond International (Canada), 20 Commander Blvd., Agincourt, Ontario M1S 3L9 (416) 293-2447.

the 24th fret. The pickup system is two dual bar magnet pickups, tri-mounted and adjustable to personal preference.

The Ultra Kaman II has mono and stereo capabilities (Stereo feature splits pickup response). It features a high quality mahogany neck which is bolted and bonded to the body. Other U.K.II features include gold-plated heads and tuning keys, pickguard, and access doors in the rear of the body for the selector switch and volume/tone controls. For more info, write to: B&J Music Ltd., 469 King St. W., Toronto, Ontario M5V 1K4.

El Degas Electric Basses

The El Degas No.986 Bases with DiMarzio "P" and "J" Pickups feature DiMarzio Bass Pickup model numbers DP122 and DP123, along with three DiMarzio mini switches to produce the following effects: 2 miniature switches to change each pickup from "series" to "parallel"; 1 miniature switch to put one pickup "out-of-phase" with the other pickup.

The No.986, which bears a suggested list of \$519.50B, heads the new 1980 lineup of El Degas Electric Bases, which includes 11 different models, all of which are powered by stock DiMarzio Pickups.

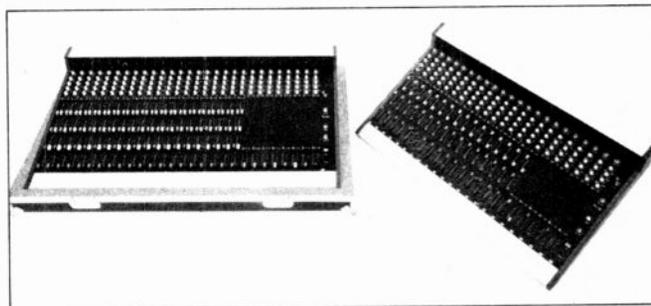
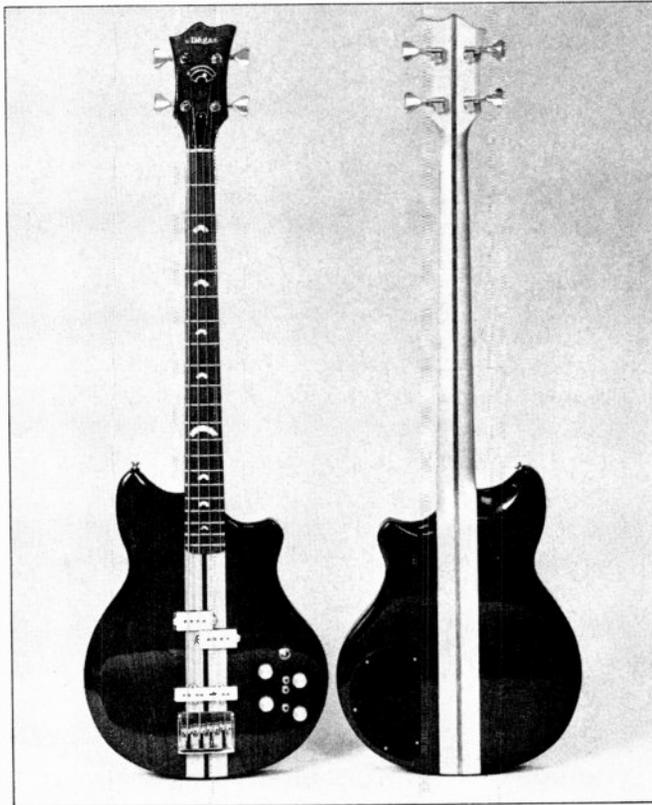
The Canadian distributor for El Degas is: B&J Music Ltd., 469 King St. W., Toronto, Ontario M5V 1K4.

Ariston RD11S Turntable

The Ariston RD11S turntable has a belt drive system incorporating a two piece precision ground and balanced platter with a 9.5 lb. mass and a 24 pole A.C. frequency controlled motor.

The Ariston RD11S also features a spindle shaft lined with teflon set on a single point bearing giving a low rumble figure of -74 db weighted. The wow and flutter figure is less than .03% and the three point free floating suspension system given the RD11S exceptional isolation.

It is manufactured in Scotland and distributed in Canada by Ro-Bar Electronics Systems Limited, No.8 - 134 Doncaster Avenue, Thornhill, Ontario, L3T 1L3, (416) 881-2331.



Head-Water Monitor Mixers

Head-Water Industries introduces 4 new monitor mixers: 16 x 8, 16 x 6, 20 x 8, and 20 x 6.

All monitor mixers incorporate advanced intergrace circuitry. Standard rail features are 3-way

input LED meters, input attenuator, 4 band E.Q., prefade listen and mute switch. Each output has an output attenuator, switchable semi-parametric 4 band E.Q., plus a master communication module. All mixers are modular construction. For more info, contact: Head-Water Industries, 1049A Janette Ave., Windsor, Ont. N9A 5A4 (519) 256-2454.

SAE Power Amps

The model 2401, rated at 250 watts per channel, will have a suggested retail price in Canada of \$1,550.00. The model 2301 (175 watts per channel) will list at \$1,200.00, and the model 2201 (100 watts per channel) will list at \$900.00. Delivery of these models is expected in June.

For more information contact: The Pringle Group, 30 Scarsdale Rd., Don Mil's, Ontario M3B 2R7 (416) 449-5640.

Guild Introduces S-65D Solid Body

S-65D is one of Guild's newest solid body electrics. Its pick-up is the DiMarzio Dual Sound Humbucker, which enables the player to choose between two different switch-selected tonal ranges.

In one mode, the Dual Sound Humbucker gives the S-65D the "hot" sound of the DiMarzio Super-Distortion pick-up (SDHP). In the other mode, it gives the S-65D a cleaner, brighter sound.

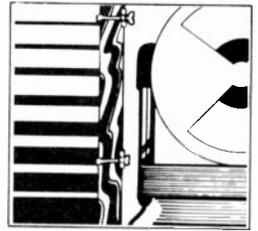
The curved rosewood fingerboard, on a fixed mahogany neck, has 24 wide frets. The solid body is in the Guild's distinctive contoured shape. For further info, contact, S.F. Marketing, 5980 Westbury Ave., Montreal, Qué., (519) 737-1446.



Korg Guitar Synthesizer

The X-911 guitar synthesizer has pre programmed preset control and separate variability for each function. The unit has 11 mixable voices, advanced design pitch to voltage converter with accurate tracking and pitch stability; envelope follower functions; VCO with 2 sub octaves. Also included is footswitch operated portamento, infinite direct, fuzz and processed guitar sounds to be produced for polyphonic effects. More details from: Erikson Music Reg'd, 7750 Trans-Canada Hwy., St. Laurent, Qué., H4T 1A5.

Market Place



Help Wanted

Luthier and two Repairmen needed immediately for custom building and repairs. Excellent opportunity for self-starters. Reply in writing to Dan Charman, 248 Scarborough Rd., Toronto, Ontario M4E 3M8.

Position Wanted

Junior Engineer — 24-five years experience with all major equipment, seeks position in Toronto area studio. Call (416) 823-3192; 11-5.

Record Stores

Jazz and Blues Record Centre, 337 King St. West, Toronto. New and used records, books, magazines. Large selection of imports.

Instruction

Guitar Instruction. Beginner to

professional. Folk, classic, jazz, rock. By concert and recording artist Michael Kleniec, member Toronto Musicians' Association. (416) 921-9539.

Private piano lessons by one of Toronto's most experienced musicians. Complete instruction in all musical styles Jimmy Coxson (416) 233-4700.

Musicians' Services

Photographic Services - Complete coverage of individuals or groups; live and in studio setting. Promotional material, labels, album covers. Reasonable rates (no overhead). Murray Hadfield (416) 488-4712.

For Sale

One Polymoog synthesizer with control pedals. \$3,000.00 cash or certified cheque only. Phone (416) 274-5587.

Antique square grand piano. Made by Chickering and Sons in 1863, it has been fully restored and is in exceptionally rare condition (parts and most original finish intact). Contact Don Hull (416) 741-1653 after 6 p.m.

Publications

Canadian Musician - Back Copies. Mar/Apr '79; May/Jun '79; Jul/Aug '79; Sept/Oct '79; Nov/Dec '79; Jan/Feb '80; Mar/Apr '80; May/June '80. \$1.50 each. Canadian Musician, 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8.

Personal

Reward. Gibson ES345, sunburst - serial number 100500, stolen Feb. 14, 1980 from the Commodore club in Vancouver. Anyone with information leading to the recovery of this guitar is asked to write CM Box 100, 2453

Yonge St., Ste. 3, Toronto, Ont. M4P 2E8.

Author writing book on Music Business in Canada, looking for advice for aspiring young musicians from working musicians based on their experience. P.O. Box 323, Station A, Islington, Ont. M9A 4X3.

We are coming! Legendary Echolette, Dynamic Davoli, The Mountain Gilead...Soon.

MARKETPLACE RATES

.50¢ per word. Minimum \$10. Payment must be received in advance. Frequency Discounts: 3ads-4%, 6ads-8%, 12ads-12%.

ASHLY

RELIABILITY

Since the introduction of **ASHLY AUDIO** signal processing equipment into Canada it's made a reputation for itself — for quality and reliability.

You can count on one hand the number of units returned for repair in the last three years. And for everyone that comes back, there are hundreds more out there working, to spec — from rock and roll to recording. Extensive product testing under computer control, plug-in IC's, ribbon cable interconnects and a 16 gauge welded steel box means quality that won't quit.

In the studio or on the road, buying ASHLY is buying RELIABILITY.

Call us for the name of your nearest **ASHLY** dealer, or see us at **MUSICANADA 80.**



Shown below the SC-50 and SC-55 mono and stereo peak compressor/limiters.

GERRA AUDIO
DISTRIBUTION INC.

363 Adelaide St. East Phone: (416) 361-1667
Toronto, Ontario Telex: 065-24385

DEgas

tunes you in
with  DiMarzio



For complete EL DEGAS Electric
Catalogue please send \$1.00 to:



B&J MUSIC LTD.

DIVISION OF: HORNBERGER MUSIC LTD.
469 KING ST. W., TORONTO, ONTARIO M5V 1K4

986

960B

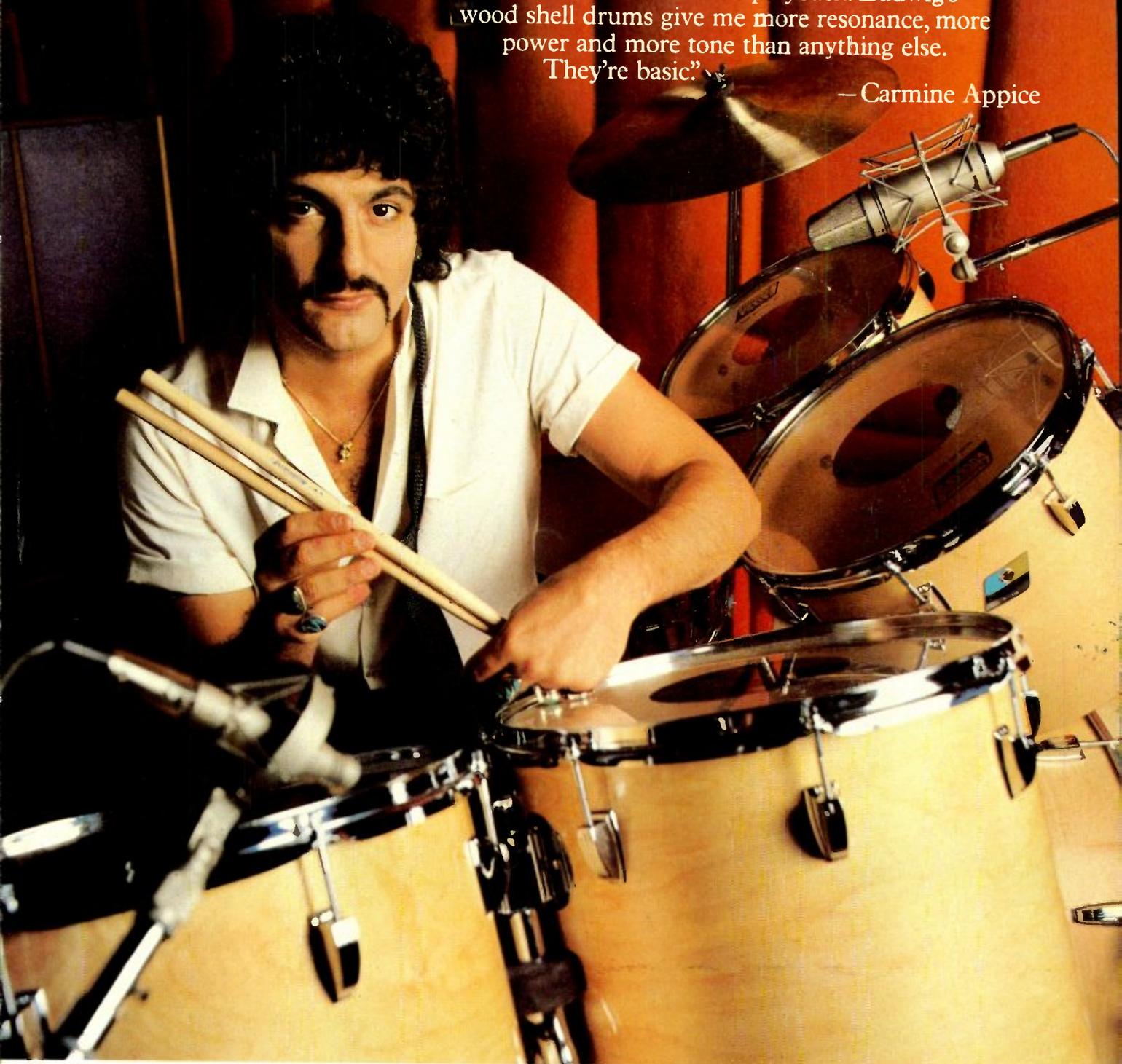
980

All EL DEGAS Electrics
now powered by "Stock"
DIMARZIO Pick-ups.

It's gotta come from the inside.

"I could even hear it in playback. Ludwig's wood shell drums give me more resonance, more power and more tone than anything else. They're basic."

—Carmine Appice



No matter how handsome a drum is to look at, the real beauty has to come from within. Which is why the world's hottest drummers choose Ludwig's unique 6-ply die-mold wood shell drums.

Because here the forces of nature combine with Ludwig's renowned craftsmanship. And the result is awesome. Something great drummers

like Carmine Appice recognize.

Experience the inimitable sound of Ludwig's 6-ply wood shell drums yourself. And learn what great drummers know. If you haven't got it on the inside, you ain't got it.

**The Star Maker
Ludwig's 6-Ply Shell**

