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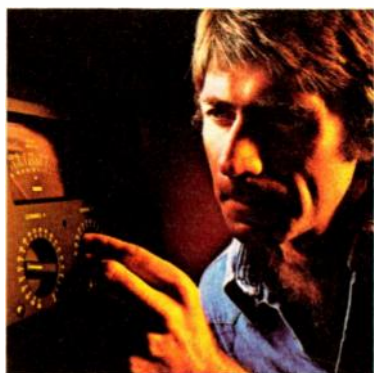
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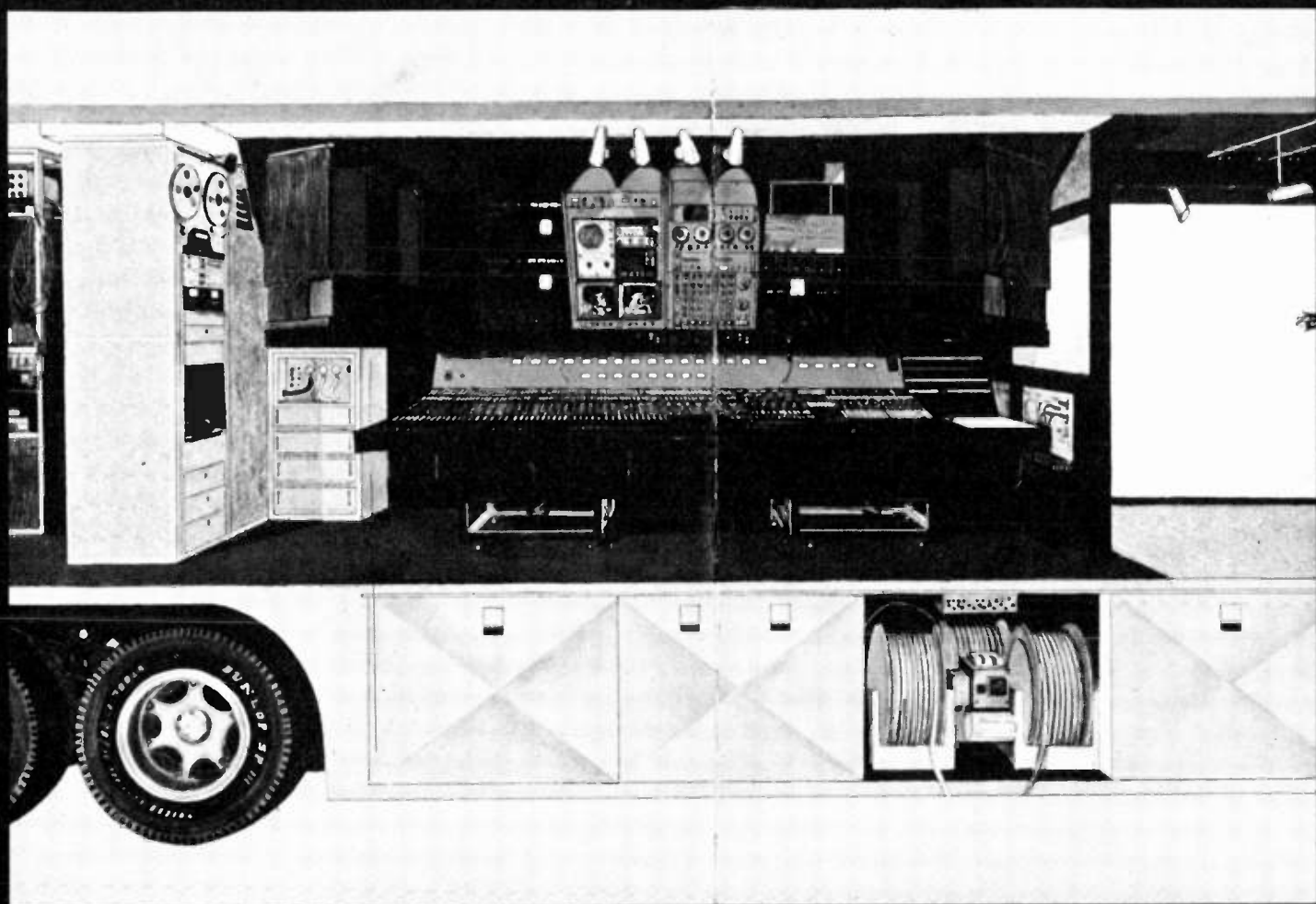
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COVER PHOTO BY BRUCE COLE - PLUM STUDIOS



## Saga

BY GREG QUILL

Right now, Saga is riding a European groundswell that could sweep them across the Atlantic and into the major American market. It seems a long trip to make just to get across the 49th Parallel.

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## B-Girls

BY KATHRYN MILLS

"We're a draw, so other bands like us. I guess they think we're inoffensive...We've blown quite a few people off stage. It's nice to shock them into realizing we can play."

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BY GREG QUILL

Apart from projects with his own quartet Pat juggles his time among sessions, TV and Film, stage shows, and still finds time to tour with Elvin Jones.

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BY CAMERON HAWKINS

An accomplished pianist with a parallel interest in electronics, David McLey is the father of the MMS (McLey Music System).

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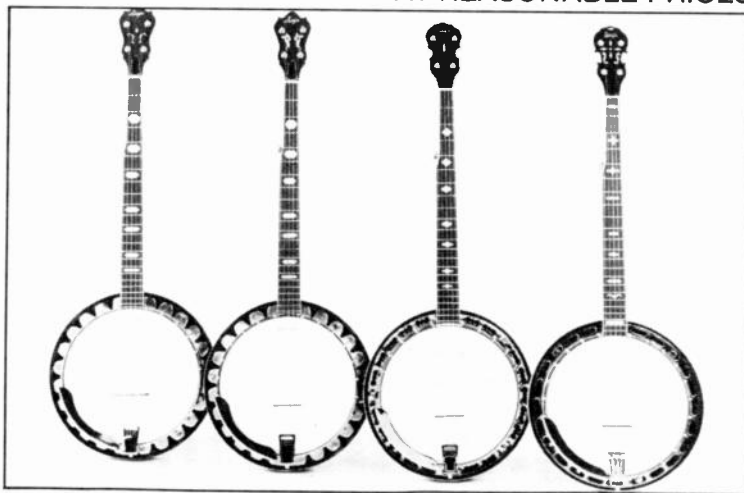
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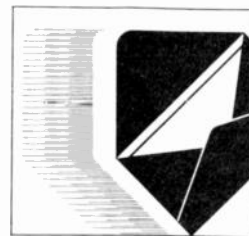


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# Feedback



Letters to: Canadian Musician, 97 Eglinton Ave. E.  
Suite 302, Toronto, Ontario M4P 1H4

I just finished reading the December issue of CM and the article on Rush. I was glad to find very interesting information on the group.

The article was both interesting and informative. I was glad to hear the thoughts of the guitarist Alex Lifeson. Most articles written about Rush usually are about Geddy or Neil Peart. Rush's last two albums show that they are not just a power trio anymore. They are capable of music to fit everybody.

Good article Greg Quill. Thanks again CM. Your magazine is great.

Ken Walkins  
Orillia, Ontario.

I enjoy all of the issues of Canadian Musician and consider myself a real fan of rock music, but ever since I have been reading this magazine and others I have not come across one magazine with information of a particular Canadian group called Saga. I know that they are not that popular in Canada, I don't even think that some parts of Canada know this group. In fact, I myself have come across people who have never heard of them. But I don't see how anyone could possibly know them if there are no articles about them. I think that if people read about them then they would pay a little more attention to them and their albums. They have already made four albums which to me show professionalism in the group as well as its music. They are also very popular in such places as Germany and Puerto Rico where they have been the cause of riots. Don't you think that they should be recognized as a good group in Canada or even North America for that matter? I think that if we could know a little more about this group and give them a chance, they could become the next Rush.

Donna Vidaic  
(a concerned Saga fan)  
Mississauga, Ontario.

Please renew my subscription. CM is really a good mag & has really opened me up to what's happening around the country.

Do you think you could do an article on the different schools (if any in Canada) that offer pro level training in electric guitar or

electric bass? All I can find out about are American schools like Berklee & B.I.T. in L.A.

Thanks  
Paul Lerrard  
Surrey, B.C.

Dear Bobby Edwards:

I would like to thank you for making available the great source of learning by teaching yourself. There is no greater source than the source itself. It was great to talk to you and have the pleasure of the lessons I took with you.

I must say that the lessons gave me great insight and professional advice about playing and aspects of studio work. The lessons have taught me a lot about being a guitar player/musician.

Thank you very much

M. Gordon  
Toronto, Ontario

I am a big Rush fan and I am pleased with the article on Rush in the December '81 issue. It shows a good insight on the band and their feelings. What I mean by their "feelings" is Geddy Lee and Alex Lifeson (an exceptionally good guitarist) but what happened to Neil Peart? For without him the band Rush would not exist since he is such a dominating factor in their music and lyrics. Even if Neil was not on hand to do the article it should have been put off until he, Geddy and Alex were all present. For without Neil the article is well, unfinished.

Dennis Vidaic  
Mississauga, Ontario

P.S. In the Rush Discography Greg Quill forgot to add in their 9th album Permanent Waves.

*Ed: The absence of Neil Peart's participation in the December '81 cover story of Rush was offset by the interview between Neil and Martin Deller of FM in the previous issue (October '81). Thank you for pointing out that Rush's Permanent Waves album was omitted from their discography.*

*The Songwriting column did not appear this issue due to busy schedules. It will return in the next issue.*



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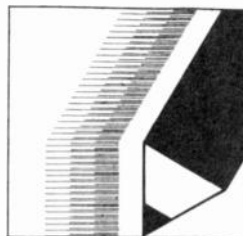
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## North Shore Records

The country's newest independent record company, North Shore Records, is about to introduce the city of Burlington, Ont. to the Canadian music scene as it prepares LPs by four local rock bands for imminent release. First in the North Shore catalogue are discs from rock showband Cleveland, a quartet of popsters called Vision, heavy rockers Slander and techno combo The Machines. Negotiations are proceeding for more signings.

Head honcho of North Shore is sometime-musician Bill McDowell, also owner and president of an insurance agency of the same name, and director of operations is former ace roadie



VISION



CLEVELAND

SLANDER

THE MACHINES



Clay Harding.

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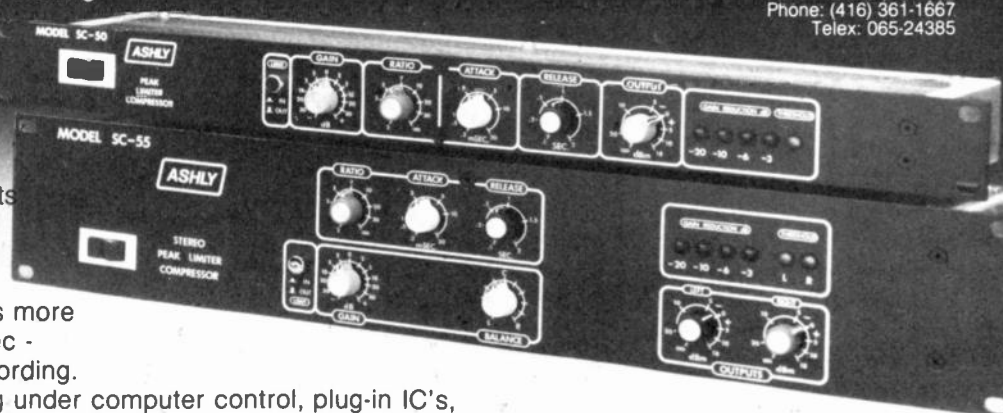
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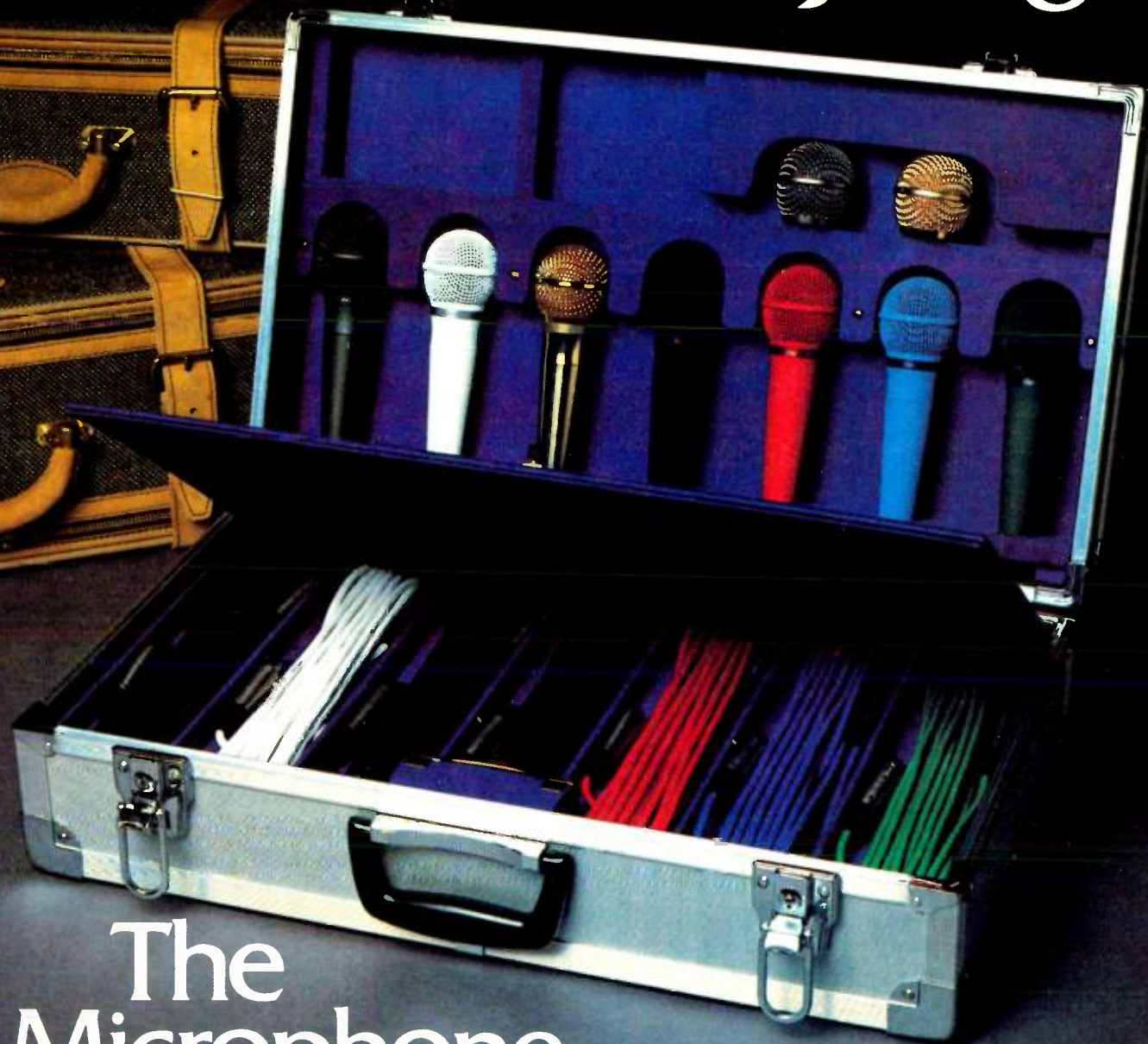
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## Business of Music Seminar

On June 20th Canadian Musician will be presenting a Business of Music Seminar, at the Sheraton Centre Hotel, Toronto from 9am

to 5pm.

Mona Coxson, Canadian Musician's Taking Care of Business columnist, will be moderating three panels of discussion - I Career Development; II Climbing the Ladder; III Nickels & Dimes. Panelists will be announced in the near future.

The fee is \$75.00 for the day

which includes lunch - a cash bar will be available during lunch and after the seminar from 5pm-7pm. Rates are available for groups of ten or more. Please inquire.

For information contact: Canadian Musician, 97 Eglinton Ave. E., #302, Toronto, Ont. M4P 1H4 (416) 485-8284.

## Juno All Star Band Plus Seminar News

This year's Juno Awards show, set for April 14 at Toronto's Harbour Castle Hilton Convention Centre, should have a little more suspense than usual thanks to the creation of the new Technics All-Star Band Awards, sponsored by Panasonic. Nine trophies will be presented to individual musicians (either solo artists or group members): the year's best vocalist, drummer, keyboardist, bassist, lead guitarist, rhythm guitarist, reed player, trumpet player and trombone player.

Five nominees for each award were selected by a 12-member committee of broadcasters and music journalists, in an unprecedented show of democracy. The winners were then picked by a public ballot scheduled for the first two weeks in February in record stores and Panasonic dealerships across the country.

Also new at the Junos this year is a two-day conference

## Guitar Player's Readers Poll

Canadian guitarists once again made a good showing in the American magazine *Guitar*

*Player's* annual readers' poll. Rush's Geddy Lee was named best bass guitarist and Alex Lifeson came second in the best rock guitarist category and fourth in the overall best guitarist spot. Rush's *Moving Pictures*

was elected third-best guitar album of the year. Gordon Lightfoot and Liona Boyd repeated their 1980 placings: second in "folk guitarist" and third in "classical guitarist" respectively.

## CM Corrections

In the February issue of CM, some of the information in the Spotlight On Halifax was listed

incorrectly. The Kirby-Charles Organization ("Booking Agencies") books local bands (rock, blues, jazz etc) and out-of-province bands touring in the Maritimes, not just four and five piece rock and show bands as stated earlier. The people to contact at KCO are Doug Kirby,

Joan Kirby and Melanie Tompkins (promotion).

While we're on the subject, the correct address of The Misty Moon ("Venues") is 3700 Kempt Rd., Halifax, NS.

Canadian Musician regrets any inconvenience caused by these errors.

# Horizons of Sound Humbucking Pickups





April 12-13 in Toronto at the convention centre. The keynote speaker of the CARAS Conference '82 - the Music Industry Looks to the Future will be Alvin Toffler, author of *Future Shock* and *The Third Wave*.

The conference, presented by the Canadian Academy of Recording Arts and Sciences (CARAS), is "designed specifically to focus on the future influences of new technology on the music and recording industries," says CARAS president Brian Robertson.

The conference will also include a seminar on The Future and its Influences on Record Production, with producer Bob Ezrin scheduled as a speaker; a session on satellite and cable broadcasting, and a demonstration of satellite receiving and broadcast equipment and compact and videodisc software and hardware.

Tickets for the two days are \$170 for CARAS members and \$200 for non-members, available from the CARAS office at 89 Bloor St. E., Toronto, Ont. M4W 1A9 (416) 922-5029.



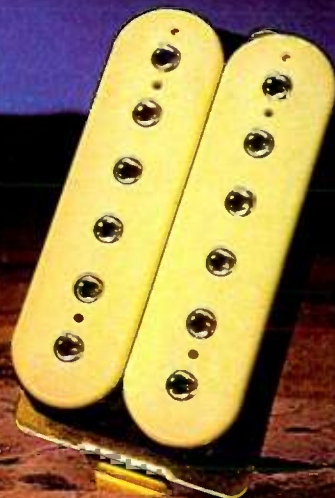
Triumph receives Ampex Golden Reel Awards in recognition of the band's gold LP, *Progressions of Power*. L-R Greg Moore, (Ampex), Rik Emmett, Doug Hill (Phase One Studios), Joe Paraselli (Ampex), Robin Brouwers (Phase One) and Gil Moore. Golden Reels were also presented to The Rovers for their self-titled LP.

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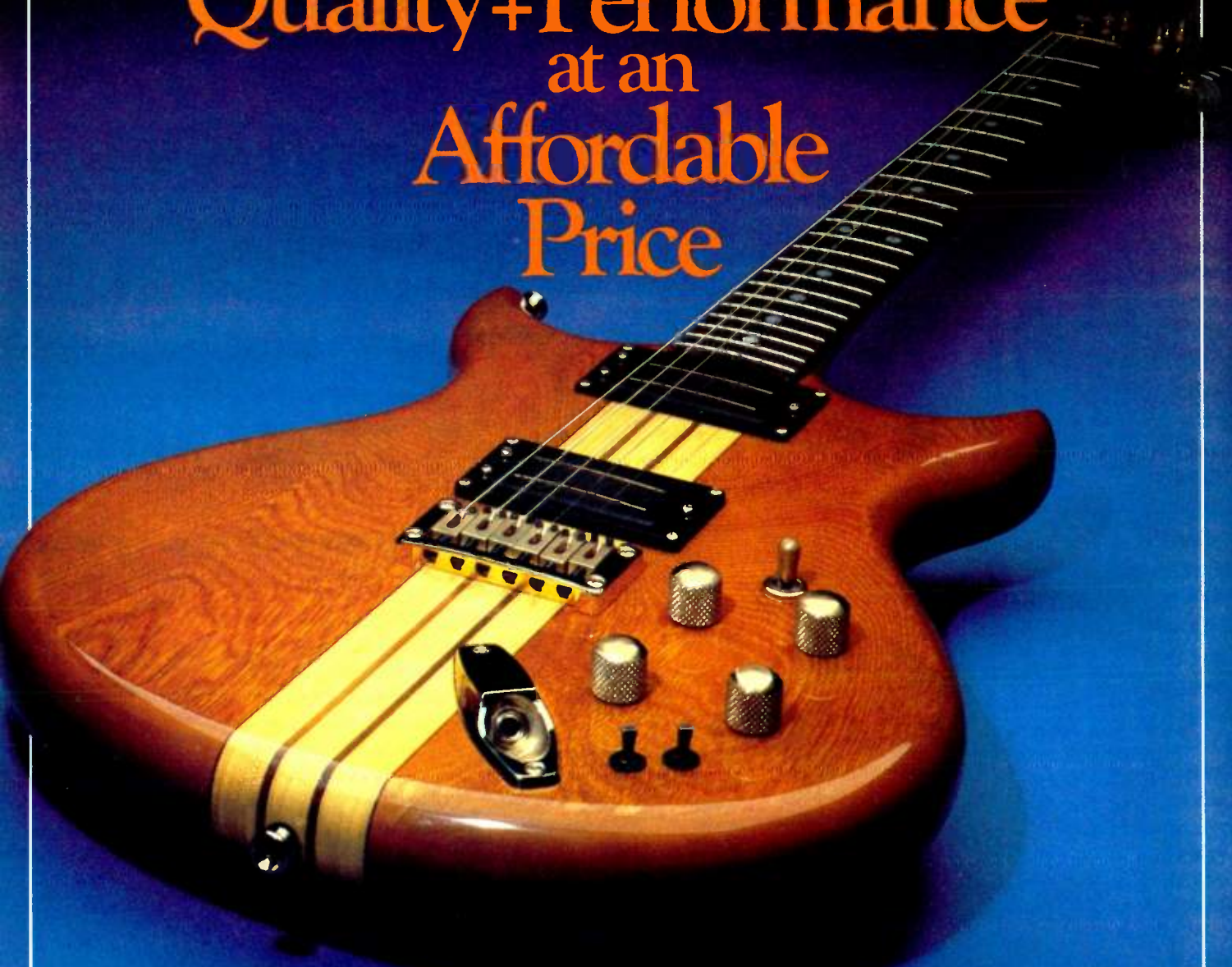
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MOE KOFFMAN

PHOTO STEVE BEHAL

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COUNT ME IN!!!

## Two New Members For Toronto

The two vacancies left in Toronto (the band, that is, not the city) by the departures of bassist Niki Costello and drummer Jimmy Fox were filled in time for the

new members to make their debut at the band's New Year's Eve gig in Edmonton, Alta. Drummer Barry Connors is a new face, but the bassist Gary Lalonde should be no stranger, having played with band members Brian Allen and Holly Woods in a former configuration called Rose, and is not long out

of his last band, Zero One.

"What a difference!", says guitarist Sheron Alton of the new line-up. "I don't like to make comparisons or anything, but it sounds great."

Personnel problems solved, the band is expected to be in the studio in February to start work on album number three.

## CTO Update

The Canadian Touring Organization, the booking network which sets up national tours for Canadian and American MOR acts, has added five new booking agencies to its cross-country network: Prestige Entertainment, Victoria, BC, (604) 658-5202; West Coast Entertainment, Vancouver, BC, (604) 270-9361; Progressive Talent, Mississauga, Ont., (416) 678-1250; Damien Kerr Agency, Mississauga, Ont., (416) 823-7633 and D.C. Agencies, Dartmouth, NS, (902) 466-2411.

## Heart of Gold Pop Music Documentary

A three-hour documentary on the Canadian pop music scene - from 1954 to the present - is ready to roll on CBC-TV this spring. Producers John Brenton and Ian Paterson, and director Peter Shatalow, of Insight Production Company Ltd. in Toronto, spent the past two years raiding film libraries all over the world to put together *Heart of Gold - A Canadian Pop Music Anthology*. The hunt for material - described by

Brenton as "a real research nightmare" - turned up enough footage to make a 10-hour documentary. *Heart of Gold* will start off with vintage films of early Canadian bands singing such old chestnuts as "Little Darlin'" and "Sh-Boom" and will continue to today's high-tech videos. A clip of David Clayton-Thomas performing "Walk That Walk" on *Hullabaloo* in 1964 backed by a group of women in hockey sweaters ought to be a real scream and there's some previously-unreleased film of The Band as well.

Brenton, Paterson and Shatalow also managed to reunite Ian and Sylvia to tape a

performance of "Four Strong Winds". The special will profile big-leaguers Anne Murray, Gordon Lightfoot, Paul Anka and Joni Mitchell as well as more recent recording phenomena - Rush, Loverboy, Burton Cummings etc.

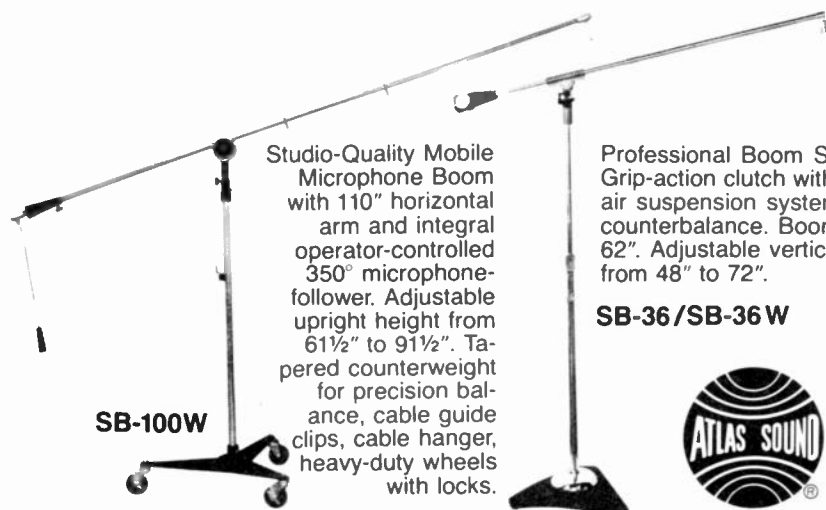
The Insight production team, which has been nominated for Academy Awards in the past for documentary short-subjects (*Life Times Nine*, 1977 and *Don't Mess With Bill*, 1981), plans to produce country/western, jazz and French Canadian versions of the program.

At press time *Heart of Gold* was scheduled to air at the end of March.

## Women in Music Conference

Women in Music is the name of a four-day conference organized by the Association of Canadian Women Composers (ACWC) and designed to provide inside information on the music business for

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women writing and performing music in Canada. The conference, sponsored by The Canadian Music Centre and set for May 6-9 at the City Hall Auditorium, Stratford, Ont., will include seminars on Career Management for Artists, led by artists' agent Ann Summers; Score Preparation, led by Henry Mutseers of The Canadian Music Centre; and a panel discussion on composers and contacts chaired by Betty Webster of the Ontario Federation of Symphony Orchestras.

Aaron Cohen, author of the *International Encyclopedia of Women Composers* is on the roster of luncheon speakers.

Concurrent events will include readings of works by established women composers, an informal workshop and films about prominent women composers.

For more information or to register, contact: The Canadian Music Centre, 1263 Bay St., Toronto, Ont., M5R 2C1 (416) 961-6601 or The Association of Canadian Women Composers, 230 Hillside Ave. E., Toronto, Ont., M4S 1T6 (416) 482-0758.

## Musicians' Mart

Getting musicians and songwriters together is what this business is all about and the Toronto Musicians' Association is having a go at facilitating this sometimes chancy process with the creation of a Musicians' Mart for young musicians. Members

only, of course. Patterned after several similar ventures at AF of M offices in the U.S., the weekly meetings take the office bulletin board one step further.

"We have a bulletin board that's very busy," says the association's president Sam Levine, "and I called a few of the people who were advertising on

it and asked if they were interested in doing the thing live. They were quite enthusiastic about it."

'Musicians' Mart is held Thursdays starting at 1 p.m. at the The Toronto Musicians' Association, 101 Thorncliffe Park Drive, Toronto, Ont. (416) 421-1020.

## CRIA Victory Over Record Counterfeiting

The Canadian Recording Industry Association (CRIA) has scored its first major victory against recording counterfeiting in Canada. Following a five-day preliminary hearing late last year in a Toronto court, Benedict J. Healy, owner of PCA Records, Edmonton, Alta., pleaded guilty to fraud charges laid by the Metropolitan Toronto Police Department after CRIA's Anti-

Piracy office blew the whistle on Healy's manufacture, distribution and sales of an Everly Brother's album, *The Living Legends*.

At the time of his arrest Healy had already manufactured and sold about 22,500 units and subsequent searches produced about 50,000 album jackets, several masters, moulds, lacquers, stampers, master tapes and approximately 13,000 finished albums.

Healy was sentenced to six months in jail or a fine of \$3,000 and all exhibits were ordered destroyed.

"This is a landmark decision," says CRIA president Brian

Robertson. "It is the first fraud conviction for counterfeiting legitimate product (in Canada) and will assist us greatly in proceeding with future cases."

After a second joint investigation by CRIA and Toronto police, eight people were arrested and charged in connection with what Metro Police believe to be a major counterfeit record and tape ring. Four albums - *The Rod Stewart Collection* (Polygram), *The Magic of Willie Nelson* (RCA), *The Best of Town and Country* (CBS), and Anne Murray's *Mellow Moods* (Capitol) were being manufactured in Toronto and distributed in the United States, Europe and



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Charged with criminal conspiracy were William Hoover, Lee Farley, Jack Vermeer, Dominic (Mickey) Cincola, Edward J. Gresik, Paul Falerio, James Cassina and Rudy Hinter, all of Toronto. A warrant was issued for the arrest of a ninth man, Gary Salter, currently in The Philippines.

Documents seized during searches indicated the operation began in 1979 and materials confiscated as evidence, including masters, moulds, stampers, record jackets, label stock and finished albums, were given an estimated recovery value of more than \$1 million.

"We estimate it (record and tape piracy) is a \$50 million a year problem in Canada," says Robertson. "There's an out-of-date copyright law here." He adds that CRIA's ultimate goal is to get the penalty for counterfeiting increased to the same level as the penalty in the U.S. - a \$250,000 fine or five years in prison - to deter operations moving in from south of the border.

## Liona Boyd Links With Bernie Fiedler

Classical guitarist Liona Boyd recently acquired the mana-

gerial services of rock impresario Bernie Fiedler, terminating her old association with the classical-oriented Haber Management team. According to Fiedler, the switch portends an all-out bid for recognition in the lucrative international market.

"Liona Boyd is a major artist," he says, "and there's lots of room for her to expand worldwide."

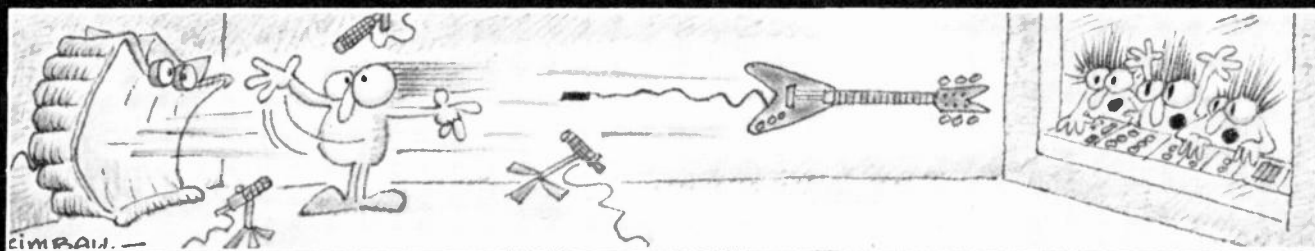
Boyd, who just received the Order of Canada, will probably launch a major Canadian tour in the fall.

## Extra, Extra, Extra...

The third annual Montreal International Jazz Festival is set for July 2-11 at five different venues in the Village St-Denis. Also in the cards is a Montreal Jazz Festival record label to be distributed in Canada by CBS ... it may be too early to tell, but **Powder Blues** don't seem to be hurting too much after their separation from supermanager **Bruce Allen** - when they get back from their Jan./Feb. U.S. tour, the PBs will start laying

down tracks for their third LP at Blue Wave Studios, says principle spokesperson **Tom Lavin** ... flurries of activity are underway in **Bob Segarini's** small corner of the world. Among Bob's top priorities for Spring are producing an album for Toronto-based group **The Jitters**, a new album of his own and an LP of tunes recorded with his old band, **The Wackers** ... **Dan Hill's** first novel, about a musician who falls afoul of the law, should be out soon ... and speaking of musicians becoming authors, Triumph's **Rik Emmett** has added a feather to his cap by becoming a columnist for *Guitar Player* magazine ... and speaking

of Triumph, drummer **Gil Moore** got married Jan. 8 to Hamilton native **Lynn Player** ... **El Mocambo Records** is following up last year's compilation, *Toronto Calling*, with another package of demos from struggling young bands, *Vancouver Calling* ... Halifax rock combo **John Brennan** and **the All-Stars** have a debut album coming out on the Radio Canada label, probably sometime in April, according to John ... this news comes a little late, but west coast country and westerners **Rocky Swanson** and **the Carousel Cowboys** took third place at the first International Battle of the Bands in Nashville last October. **cm**



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**II** Climbing the Ladder will deal with making demos (for record companies, agents, auditions etc.), deciphering record contracts, working with engineers and producers, performing and mechanical rights (briefly), record distribution, lawyers, publicists, giving interviews, how to break into the international market. All of these subjects will relate to those intent on recording independently or planning to sign with a major record label.

**III** Nickels and Dimes Don't let this scare you. We'll not only cover the whats, whys, whens, and wherefores of income tax and allowable deductions, we will also talk about establishing a credit rating and keeping it, when to incorporate, RRSPs, investments, making use of your credit union, plus any other sore spots or bright ideas you'd like to share.

**E**ach panel will be followed by a question period, so come with both barrels filled with everything you always wanted to know about the Business of Music.

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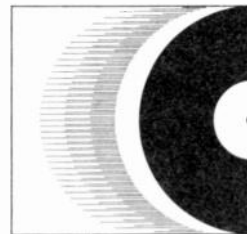
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Check panel(s) of most interest to you:

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☐ II CLIMBING THE LADDER

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**WRABIT**  
**Wrough & Wready**

MCA MCA-5268  
*Recorded at: Phase One,  
Scarborough, Ont.  
Producer: Paul Gross  
Engineer: Nick Walsh*

Wrabit have made their vinyl debut with a stunning album called *Wrough & Wready*, and world-wide no less.

Wrabit's sound, fronted by the searing lead vocals of Lou Nadeau, is wrought with layered harmonies, infectious rhythms and flashy twin guitar leads. It's honest but rather faceless; on first hearing this could be mistaken for Toto, Foreigner or Styx.

A former drummer-turned-singer, the group's main writer and only original member, Lou Nadeau sees this faceless sound as a plus. "That's the good thing about it - it sounds like a bunch

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# Records

of things and you can't quite put your finger on it. That makes it something in its own vein. We were influenced by a lot of these bands, and if it sounds like Foreigner or Toto, or whoever, there's a good reason. You have to start your roots somewhere."

He maintains that Wabbit aren't playing it safe; this sound has always been their sound. The triple-tracked vocals and wall-of-sound production are just an extension of the band in concert, he says. Keyboards, effective as they might have been, were reduced to filler. "It was a more guitar-oriented sound," says Nadeau, "so most of those parts were dropped."

Wabbit's specialty here, of course, is rock and roll. The only weak spots are the strained-sounding vocals in "Anyway Anytime" and "Pushin On". The best songs include "Here I'll Stay", "Just Go Away", "How Does She Do It" and "Too Many Years". The only ballad, "Back Home", is also good. "Don't Say Goodnite to Rock & Roll" is a paean to what the new wave attempted to be before it became trendy.

"They're just simple tunes

relying on vocals," says Nadeau. And when they're all dressed up Wabbit-style, they're terrific.

## **LAURA VINSON & RED WING** **Hootch Heartache & Hallelujah**

Royalty R2000-45

Recorded at: Sundown

Recorders, Edmonton

Producer: R. Harlan Smith and

Red Wing

Engineer: Gerry Dere

The latest by Laura Vinson and her band has perked up quite a few ears on the country music scene. She's an excellent singer and writer and proves she can handle the ballads as well as the rockier songs. Well-produced with the ragged edges left mercifully intact, the uncluttered and imaginative arrangements make this a joy to hear.

Vinson alternates between redneck rockers like "Tennessee Stud" and the title cut, and slower tunes such as "Can't Cry Forever" and "Goin' Down Easy", an aching ballad that really features Vinson's poignant

vocals. "I'd Rather Walk" is a fine bluesy lesson in geography while "Crazy Heart" sports some lovely Floyd Cramer-like piano licks. In "Mes Amis O Canada", Vinson gives a salute to the country in both official languages. She also pays tribute to her home in "Alberta's Child", a song resplendent in folksy fiddle playing.

## **NEIL YOUNG & CRAZY HORSE**

Re-ac-tor

Reprise XHS-2304

Recorded at: Modern Recorders,

Redwood City, CA

Producer: David Briggs, Tim

Mulligan and Neil Young with

Jerry Napier

If one word could sum up this album, it would have to be RAW! This is the rawest Neil Young album ever; so much so that it's as though it were almost an experiment.

Despite the strident guitar slashings, tedious rhythms and Young's ever-nasal whine, there are a few bright spots. These can be found in "Get Back On

It", "Southern Pacific" and "Shot", a country tune disguised as a heavy metal monster. Young's true songwriting talent surfaces long enough to make these tunes worth hearing. However, "T-bone" is a nine-minute exercise in repetition.

## **RICK PICHE**

The Master's Collection

TMC-7037

Recorded at: Master's

Workshop, Toronto

Producer: Howard Baer

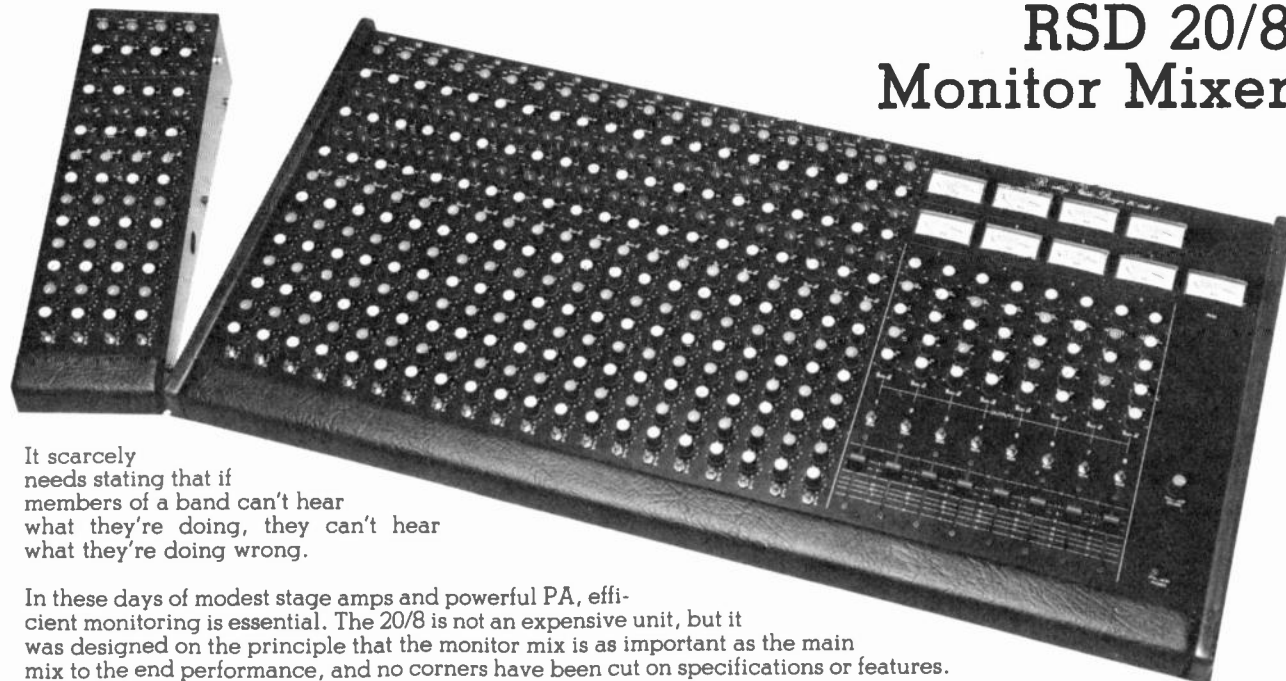
Engineers: Frank Kitson and

Paul Massey

For his first album, London-based Rick Piche has recorded a collection of gentle ballads that are sensitively arranged and produced. His light voice is well-suited to his Cockburnesque acoustic guitar playing.

This Cockburn influence comes across strongly in tunes like "Happy Travelling Song", "Out in the Country" and "For One Last Time", all of which feature Piche's stylized guitar fingerpicking. Also Cockburn-like are the reggae-ish "Dreams and Ideals", plus "Old Man", which

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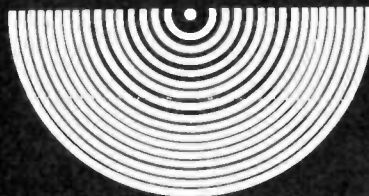
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has a jazz bent to it.

Also notable are "I Know You Love Me", with a duet between Rick and wife Margaret, and "Man Sub-creator", for its pretty flute solo. These are the most gossily cuts on the album.

## STEVE BLIMKIE

### Chasing Paper Tigers

Ready LR015

Recorded at: *Sounds*

*Interchange, Toronto*

Producer: *Brian Christian*

Engineer: *Kevin Doyle*

*Chasing Paper Tigers*, the second album for Steve Blimkie & the Reason, is far superior to their first, of last year. The band's playing has matured along with the writing and Blimkie's vocals. Blimkie seems to have stopped experimenting with warbles and yelps in favour of a stronger style that still holds a lot of surprises.

The guidance and contributions of Kim Mitchell don't hurt either. Mitchell helped out with the arrangements, played rhythm guitar and laid down a stinging guitar solo on "Here To-day Gone Tomorrow".

Guitarist Derry Grehan is no slouch himself as on tunes like "Gimme A Taste", "Foto Magic" and "You're Boring", a tongue-in-cheek ditty also featuring a memorable vocal by Blimkie.

## SHARI ULRICH

### One Step Ahead

A&M SP-9067

Recorded at: *Pinewood,*

*Vancouver*

Producer: *Claire Lawrence*

Engineer: *Alan Perkins*

Vancouverite Shari Ulrich has put the best of the West to work for her on *One Step Ahead* with good results. Guesting here are Chilliwack's Bill Henderson and Ab Bryant, Brent Shindell and producer/saxman Lawrence, a former Chilliwacker himself. Their talents serve to back Ulrich's strong vocals well throughout the bouncy rock tunes.

The title cut is very strong, piano-oriented, and features Ulrich on phased electric violin as well as vocals. Her solo is very good - reminiscent of Jean Luc Ponty's style.

"Starlight" is a dreamy ballad rich in lush harmonies. She goes a bit country on "Alone With Me" and then gets back to rock and roll on "How Bad Do You Want It", the album's heaviest track. Claire Lawrence provides some strong sax work on "Bringing Back Your Love".

## SAGA

### Worlds Apart

Maze ML-8004

Recorded at: *The Farmyard,*

*Little Chalfont, Buck-*

*inghamshire, England*

Producer: *Rupert Hine*

Engineer: *Stephen Taylor*

*Worlds Apart*, Saga's fourth album, is more daring than the previous three. The group has expanded its synthesizer sound almost to the limits in the quest for that ever-perfect mood. The misty production work of Rupert Hine only serves to reinforce this approach.

"On The Loose" kicks that album off to a good start. The rocking feel is maintained in cuts like "No Stranger" and "Framed," while the band shows its

moodier side on songs like "Time's Up", "No Regrets (Chapter V)" and "Wind Him Up". "No Regrets" finds Jim 'Darryl' Gilmour in the spotlight, singing a whispery lead vocal and adding to the song's tone with a few lines on clarinet. Steve Negus sets the pace on Simmons electronic drums on the other two tunes.

As usual, the playing is superb, as are Mike Sadler's vocals. And Ian Crichton's guitar work is again understated but perfect.

## PRISM

### Small Change

Capitol ST-12184

Recorded at: *Ocean Way*

*Recorders, Vancouver*

Producer: *Carter*

Engineer: *Warren Dewey*

Prism's *Small Change* is aptly titled, considering that it's the first for new vocalist Henry Small. The LP represents a new vocal sound - Small's vocals are very solid - with crisp and clear, solid guitar work.

Small contributes several songs to the record, as does

# Producer's Notebook

*One in a series of tips to help you make better records*

## THE IMPORTANCE OF STYLE

Presented by



One of the single most important features of a hit record is style, and this is true whether the product is Pop, MOR, Rock, Country, or anything else. Listening to material such as "BETTE DAVIS EYES" or "THE TIDE IS HIGH", will give you a good idea of how a stylized interpretation can make a great song even better. A good producer will try to paint a broad stroke — one that a fast moving public will be able to catch on to quickly. Style is what keeps a good commercial record from sounding trite.

Sit down and try to get a line on your tune, and do some listening to the masters of style, before the tape starts rolling. You don't necessarily have to like their music — simply listen, and see how well they have captured a direction for their product.

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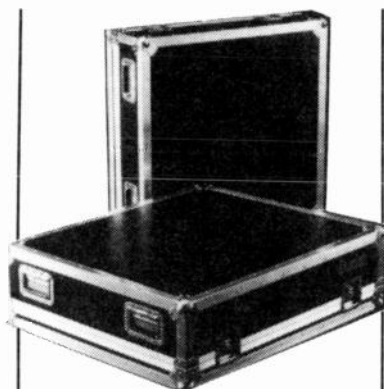
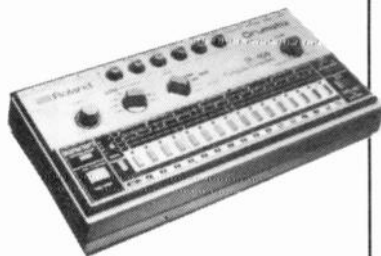
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# Records

Bryan Adams with "Stay" and "Don't Let Him Know". "Turn On Your Radar" and "Wings of Love" sound nice but are a bit syrupy. Prism fares better on rockers like "Hole In Paradise" and "Heart & Soul", although the guitar work could have been much better on the latter. "Stay" and "Rain" are successful ballads, especially "Stay" which has a tender slide solo. A nice surprise is the old Jimmie Rodgers tune "In the Jailhouse Now" - a rousing rendition.

## HELIX

**White Lace & Black Leather**

H&S HS202

*Recorded at: Springfield Sound, London, Ont.*

*Producer: Lachlan MacFadyen*  
*Engineer: Declan O'Doherty*

Helix's second album with its straight-ahead rock finds new blood in the rhythm section and a more prominent rock sound than on their debut, *Breaking Loose*.

"Breaking Loose" (on this album) is powered by the sand-

paper vocals of Brian Vollmer and some solid guitar work. In the same vein are "Time For A Change" and "Hangman's Tree", which is notable for the blistering guitar solos of Paul Jackman and Brent Doerner. The band slows down for "Thoughts That Bleed", featuring more keyboards and some spiffy twin guitar work.

The high point of the album is "Long Distance Heartbreak". This longer, more progressive song allows the band members to stretch out on a well-thought-out rocker full of innovative changes and good guitar lines.

## BRIAN PLUMMER

**I'm As Guilty As You**

Sefel SEF-1002

*Recorded at: Studio West, Saskatoon and Kensington Sound, Toronto*

*Producer: Stacey Heydon*

*Engineers: Rick Switzer & Dan Durbin*

*I'm As Guilty As You*, Brian Plummer's second album, mastered at half speed to ensure good sound, lacks the impact of the material on the first album. The

hooks in the tunes are good but the sameness in the writing is where the problems start. The album could've been better with more variety.

The songs bounce along, reggae-like at times ("Fire Eater" and "The Monkey Line") and new wavish at other times ("Caviar Or Ginseng"). "Paper Star" and "Steady Rain" are easy going rock with hints of heaviness (never fully realized). That hard edge is achieved however in "King Of The Jungle" and "Such A Fuss", a good, bluesy rocker. Plummer spits out his words with fire on all the cuts.

## B.B.GABOR

**Girls Of The Future**

Anthem ANR-1-1034

*Recorded at: Master's Workshop and Manta Sound, Toronto*

*Producers: B.B. Gabor and Eugene Martynec*

*Engineers: Paul Massey, Steve Vaughan, Paul Devilliers, Fraser Hill and Gary Gray*

After B.B.'s stunning debut last year, *Girls Of The Future* is a big

let-down. It lacks the colour of the first album and is very weak in comparison. Gabor seems to have mired himself in syrupy love songs and there he stays.

Only "Fidgety Pete", "Shake" and "Simulated Groove" are of any note. "Fidgety Pete" is easily the best track on the album and is the only thing with even a hint of the genius that spawned stuff like "Nyet Nyet Soviet". The funny lyrics and jazzy playing are a breath of fresh air here. And not to be forgotten is the amazing bass solo by Howard Ayee. "Shake" is a riveting new wave rocker and "Simulated Groove" is wildly imaginative and weird.

## Other New Releases:

Loverboy, *Get Lucky*, CBS FC-37638

Nick Gilder, *Body Talk Muzik*, Casablanca NBLP-7259

Frank Soda, *Saturday Night Getaway*, Quality SU-2093

Bully, *Bully To Ya*, House of Lords HLR-10005

Rush, *Exit...Stage Left*, Anthem ANR-4-1035

Butler, *Vertigo* VOG-1-3307

Dwayne Ford, *Needless Freaking*, Sefel SEF-1003 **cm**

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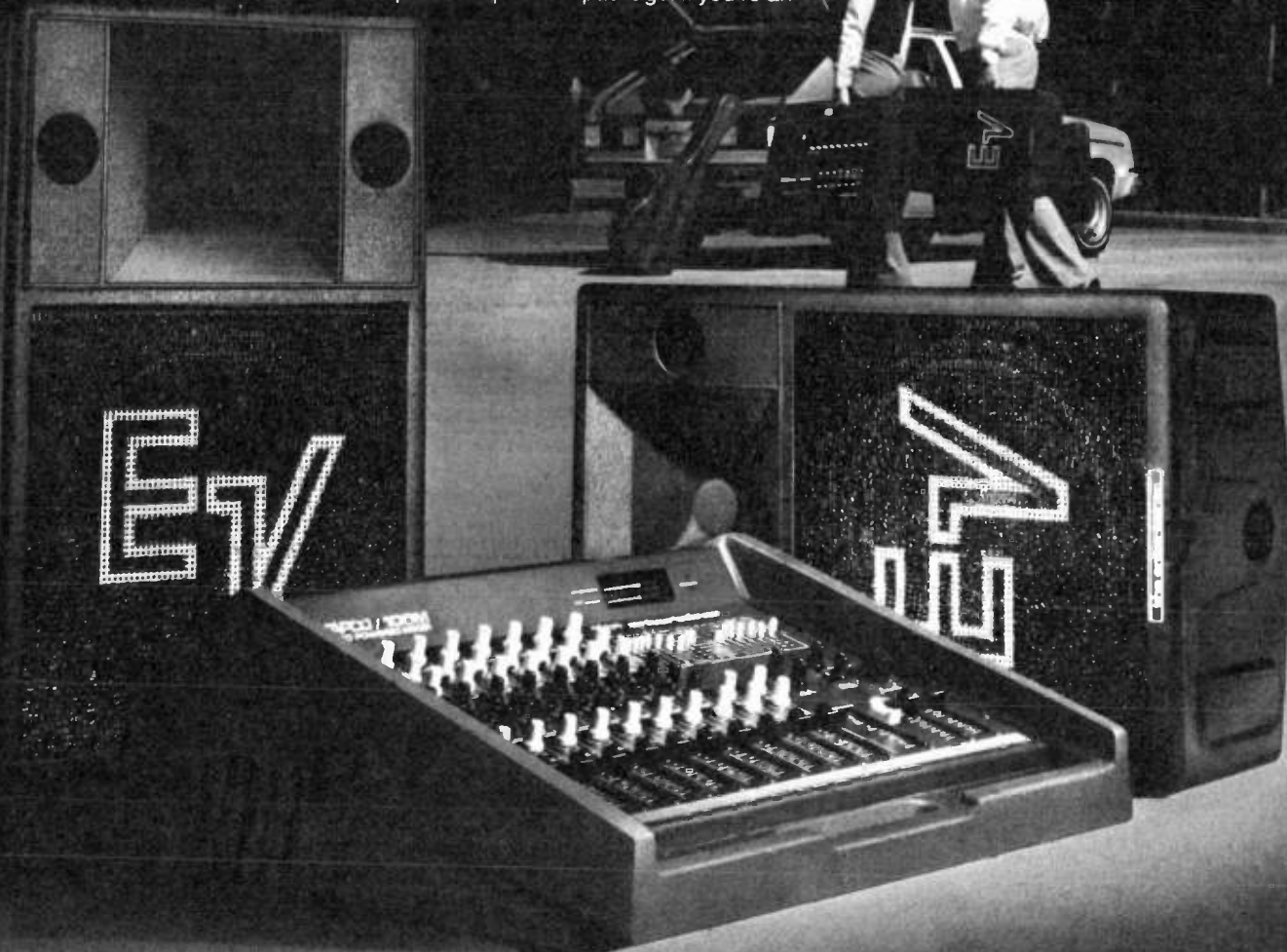
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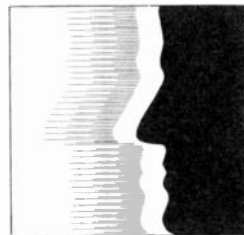
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## Battery



**B**attery are a five piece high-energy rock band from Cape Breton, Nova Scotia. All Nova Scotia rock bands are high-energy - maybe it's the beer - but I've seen Battery do sets that make all our most notorious wild men seem a little lured out. Guitarist Jimmy Amason seems to prefer doing his solos with both feet off the ground. In fact, everyone in Battery seems to play while dancing from one foot to another, except Colonel Jessome, the band's drummer who must remain anchored to his stool most of the night in order to slug out the mother beat.

The band's been in existence for eleven years now. A high school band, they originally called themselves the 36th Field Battery after an old gun emplacement in Sydney, N.S. "A great drinking spot," Ross Billard, the band's keyboardist recalls. "You know how every small town has their focal point for the kids. The Battery was our place."

The band was pretty big and pretty large back then, fluctuating between eight and nine pieces. "We played everything under the sun," Colonel recalls. "We had a three piece horn section - trumpet sax, trombone - so we did a lot of rhythm and blues. I don't know how we survived with that many members."

"We played Quebec for a year," Ross recalls. "Just gigging from club to club, just never managed to get home."

The 36th Field Battery thrived for quite a few years before the boys decided to knock it on its head and break up.

At about the same time Sam Moon left the Moon-Minglewood Band and returned

home to Sydney.

Sam and the boys, sans horn section, began putting things together up in Sydney. Pretty soon word was spreading about the new Sam Moon Band. A year later Ian Aker, flute and sax and vocals, re-joined. For the next two years they toured like crazy. Crossing the country twice,

playing a lot of joints, smoking a lot of clubs. You know. Then after they'd worked it up for three and a half years, Sam and his band split up.

Enter Battery, a stripped down souped up five piece. Ian stepped out front to cover most of the singing and the group began working more on its own material.

"Jimmy and Ian usually write the songs. But we all get our licks in," Colonel explains.

"The band's still developing its songwriting," Ross continues.

"We've had original stuff," Colonel says, "Stuff we've been writing for years."

"But it seems you have to have the sanction of a radio station to do your material live."

Battery are just about to get that sanction.

Way back in the spring of '81 the band went into Springfield Sound Studios in Ontario with Dec O'Doherty engineering and Brian Ferriman producing and put together their first album. RIO Records picked it up and it should be out right now.

I like it. Battery likes it. Radio Stations that have heard the tape like it. It's called Tomorrow.

It sounds like Battery. "Springfield managed to get the live feeling," Ross says. "There aren't a lot of overdubs."

Battery sound like what they are, a bunch of white boys raised during the great era of soul. Their roots show, woven into the fabric - wailing sax, hot guitar and boogieing rhythm section. Real straightforward stuff that makes you feel good.

cm

### Battery Gear

Colonel Jessome: *Milestone drums; 22 x 18 kick; 10, 12, 13, 14, 18 inch toms; an 8 x 14 inch Milestone snare and Zildjian cymbals.*

Ross Billard: *Yamaha CP70, Yamaha CS10 synthesizer and a Clavinet. These are run into a small Tapco mixer, and then into an Ampeg with 4-12 inch speakers. Ross also plays a new Fender Strat.*

Ian Aker: *The bands lead vocalist, Ian also plays sax and flute. His alto is a Selmer, his Tenor and Soprano are Yamahas. He uses a Sennheiser to mike the instruments.*

Owen Hann: *Owen runs his Music Man bass into an Ampeg head, from there it goes into a Peavey with 2-15 inch speakers and an ElectroVoice single fifteen cabinet. He also has a monitor with nothing but bass running through it.*

Jimmy Amason: *Jimmy plays either a Yamaha or a gold plated Strat, driving them with a Carvin amp and a Marshall 4 x 12 bottom.*



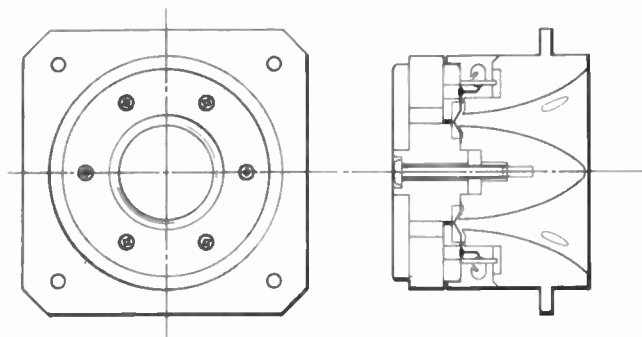
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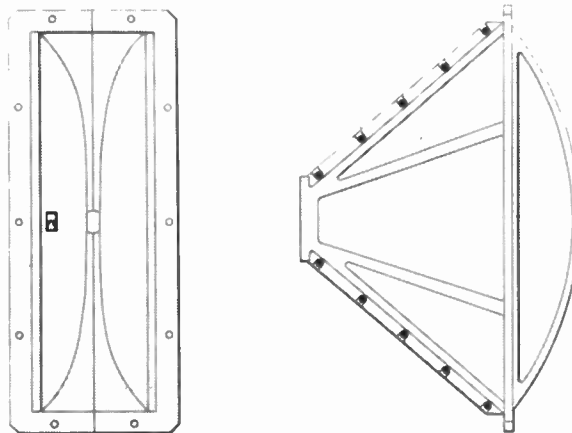
The HF50 and HF50X are sophisticated horn loaded treble units of high power handling capability. The HF50X has the added advantage of a carefully engineered crossover built into the rear cover.

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The HF50X has a built in crossover at 3kHz (18dB/octave)

Frequency range 2-18kHz  
Amplifier requirements Up to 80 Watts  
Sensitivity 102dB for 1 watt at 1 metre  
Output at rated power 118dB at 1 metre  
Distortion at 118dB 2nd Harmonic 6%/3rd Harmonic 1%  
Radiation pattern 60° conical  
Impedance 8 or 16 OHM  
Recommended crossovers 3kHz (18dB/octave)  
4kHz (12dB/octave)  
Flux density 1.15 Tesla  
Voice coil diameter 38mm  
Overall dimensions 115 x 118 x 75 (106 HF50X)  
Mounting cut out 62mm  
Fixing screws 4 on 83.5 x 83.5mm centres (118mm P.C.D.)

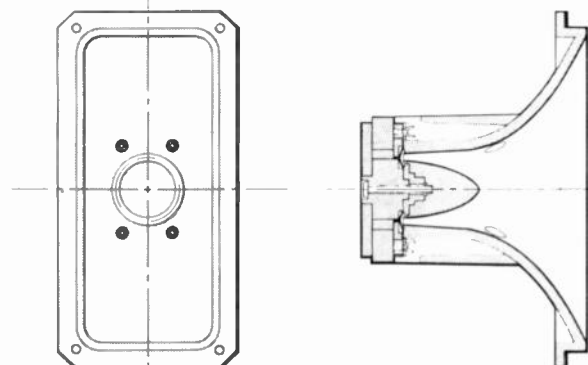
### RH500 RADIAL HORN SUGG. LIST PRICE \$169.50



The RH500 is a high performance radial horn moulded from structural foam plastic with ideal acoustical properties. Careful attention to throat and flare design has resulted in a true radial horn with an exceptionally good frequency response and an accurately maintained radiation pattern.

Radiation Pattern 90° x 40°  
Dimensions mm 486 x 196 x 328  
Coupling 25mm entry with 78mm centres, two bolt fixing

### RTT50 RING TRANSMISSION TWEETER SUGG. LIST PRICE \$99.50



The RTT50 and RTT50X are sophisticated horn loaded midrange/tweeter units of high power handling capability particularly suited to two way systems.

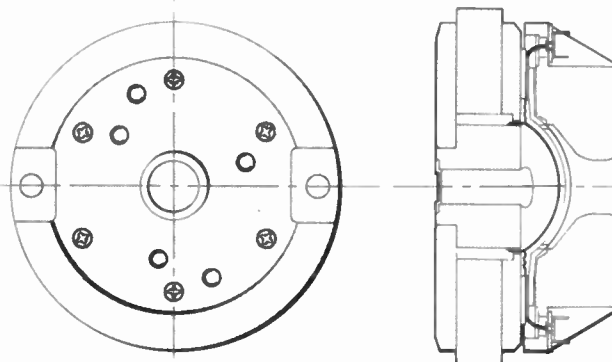
The RTT50X has the added advantage of a carefully engineered crossover at 2kHz (18dB/octave) built into the rear cover.

Smooth extended frequency response is achieved by a unique new diaphragm construction developed using Celestion's powerful laser interferometer.

The rectangular, bullet loaded horn gives tight pattern control, over a 70° by 46° radiation area ensuring maximum audience coverage with minimum feedback.

Frequency range 15-18kHz  
Amplifier requirements Up to 90 Watts  
Sensitivity 101dB for 1 watt at 1 metre  
Output at rated power 117dB at 1 metre  
Distortion at 117dB 2nd Harmonic 7%/3rd Harmonic 2%  
Radiation pattern 70° x 46°  
Impedance 8 or 16 OHM  
Recommended crossover 2kHz (18dB/octave)  
Voice coil diameter 38mm  
Flux density 1.15 Tesla  
Overall dimensions 110 x 220 x 140 (175 RTT50X)  
Use template supplied  
Mounting 4 on 80 x 90mm centres  
Fixing screws

### DCR100 COMPRESSION DRIVER SUGG. LIST PRICE \$149.50



The DCR100 compression driver, developed from the highly successful DC 100 has a new phasing and coupling system to suit the RH 500 radial horn.

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The driver has a flange coupling, with the universal 1" exit. Fastenings are provided to allow use with horns having either 2 holes on a 78.2mm (3") P.C.D. OR 3 holes on a 57.2mm (2 1/4") P.C.D.

Frequency range 300Hz-8kHz  
Amplifier requirements up to 100 Watts  
Sensitivity 103dB for 1 watt at 1 metre  
Output at rated power 122dB at 1 metre  
Distortion at 122dB 2nd Harmonic 12%-3rd Harmonic 3%  
Impedance 8 or 16 OHM  
Recommended crossover 800Hz (12dB/octave)  
Voice coil diameter 51mm  
Flux density 1.7 Tesla  
Overall diameter 140mm  
Height 88mm

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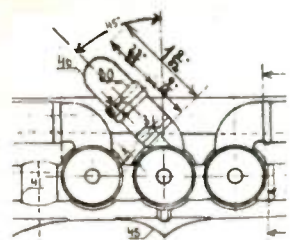
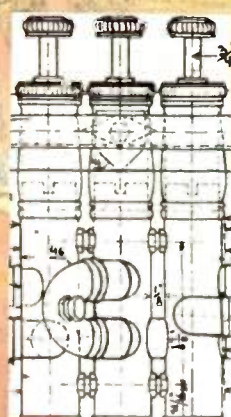
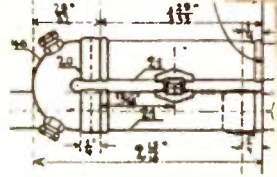
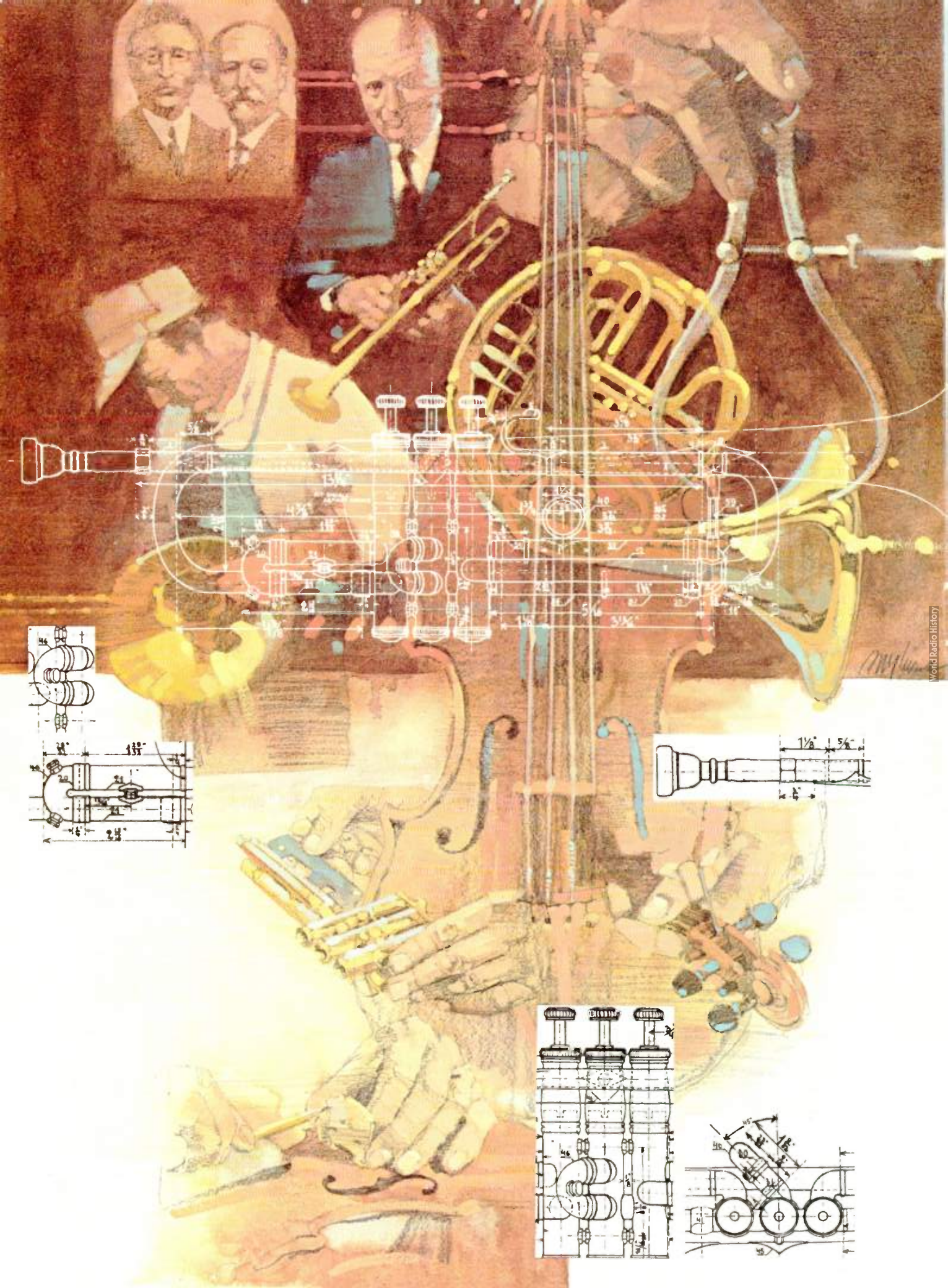
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*Michael Sadler*

# SAGA

GREG QUILL





Ian Crichton



Jim Gilmour

Michael Sadler's placid dark eyes, his engaging smile and polite enthusiasm are without doubt the reasons he was recently chosen to conduct the obligatory and, lately, more frequent press squirmishes for Saga. It's as if he'd been groomed for diplomatic missions; he's articulate and charming, communicative and uncontroversial - the essential front man, on stage and off.

A hint of boyish excitement was barely discernible as he announced an update on the band's current European tour - their second headlining package in less than 12 months. The latest dates to be added include two concerts behind the Iron Curtain - one in Zagreb, Yugoslavia, and one in Budapest, where Saga will perform for 12,000 rock-starved Hungarians at the capital's newly opened indoor sports stadium. It's not so much the extra gate revenue that excites Saga's lead singer, it's the distinction of being a member of the first Canadian rock act to appear in a Communist country. At this stage in Saga's game plan, brownie points are worth their weight in gold.

It's that deliberate attention to profile

have a lot more respect for us. It's that old attitude still at work: a Canadian doesn't deserve praise till he's proven himself elsewhere."

He's right. Primed by reams of photostated raves from British, German and Scandinavian newspapers (a thoughtful move on the part of the band's management, CBM) Toronto radio and press became radically Saga-conscious last summer, in time to rescue their third album *Silent Knight*, released in Canada on their own label, Maze Records, from ignominy of mediocre sales. In fact, *Silent Knight*, with its hooky single, "Don't Be Late", was a respectable hit at home and paved the way for *Worlds Apart*, the latest in a string of increasingly popular, increasingly confident Saga epics, released before Christmas.

Not that Sadler is negligent of the band's own shortcomings with respect to its Canadian audiences: "We were trying to be too humble at first. We didn't sell ourselves hard enough. We ignored the West, for example, except for a support tour with Rush 18 months ago. There were special problems with Saga that we didn't make allowances for. The fact that we've never been a singles-oriented band meant we sacrificed a lot of potential airplay till recently; dissatisfaction with the way our previous record company was handling our promotion in the US caused a delay while we set up our own label (Saga still doesn't have a US release on the last two albums, although European Polygram and the prestigious Deutsche Gramophon can't get enough Saga product).

"First and foremost, we're a Canadian band and we want to do well here - it's our home. We could exist quite comfortably on our following overseas, but we don't want that," Michael added.

In an effort to make themselves more familiar to Canadians, Saga undertook a Fall-Winter tour that covered Vancouver, Calgary, Winnipeg, Thunder Bay and a dozen venues in Southern Ontario. Hardly Le Grand Tour, but it was their first substantial effort outside their hometown, and anomalous as it may seem for a band feted and pampered in half of Europe's great capitals, it's Canadians Saga want to please most.

"You can adopt one of two attitudes in our situation," Michael continued. "You can come back home all bitter and hurt saying, 'Oh yeah? Well, up yours. We only came home to pack!' Or you can be responsive to the fact that there has been some headway in your absence and start building on it, gratefully. I remember how generous and pleasant Styx were to us when we opened for them the first time in Europe when other acts make it virtually impossible to get a sound check, let alone adequate time on stage. We've adopted that attitude right down the line. There's no need to make it hard for everyone. Mind you, we look after our own interests first."

Which is why their pre-occupation with

*Continued on page 42*

building that got them placed in December atop the bill of a German produced television special, *Rock Pop In Concert*, that was viewed by 25 million fans across Europe. It's because Saga has taken particular notice of the strength of their European following over the last three years that acts like Foreigner, Meatloaf and Spliff Radio Show (don't laugh, they're big over there) have deferred to the Toronto-based band. Right now, Saga is riding a European groundswell that could sweep them across the Atlantic and into the major American market that has, so far, largely ignored them. It seems an awfully long trip to make just to get across the 49th Parallel, but Saga is nothing if not determined.

"Our tour of Europe in 1981 was a major success", Sadler said prior to the band's most recent departure, "and it alleviated a lot of frustration that had been building over lack of recognition at home. It's as if we'd been vindicated somehow by being able to sell out an entire foreign tour on our own. When we came back the last time, the Canadian industry seemed to



L-R Cynthia, Teddi, Renee, Xenia

# B-GIRLS

KATHRYN MILLS

**T**he B-Girls started out as four unmusical blondes with the cock-amamie idea they could form a rock group. They were slightly acquainted from hanging out in the same punky dives in downtown Toronto and at least three of them knew which way up to hold a guitar. But that was about it.

Doomed from the very beginning, right? Wrong.

Four years, three personnel changes and two darker hair colours later, The B-Girls have left behind their reputation as the group that couldn't play its way out of a wet paper bag and are attracting crowds in New York City (where the band now is almost permanently based) with their

special R&B - influenced brand of girly rock and roll. And they're not half bad at it either by most indications, actually managing to hold their own - and sometimes wipe up the floor - with some of the better-known acts they've opened for lately.

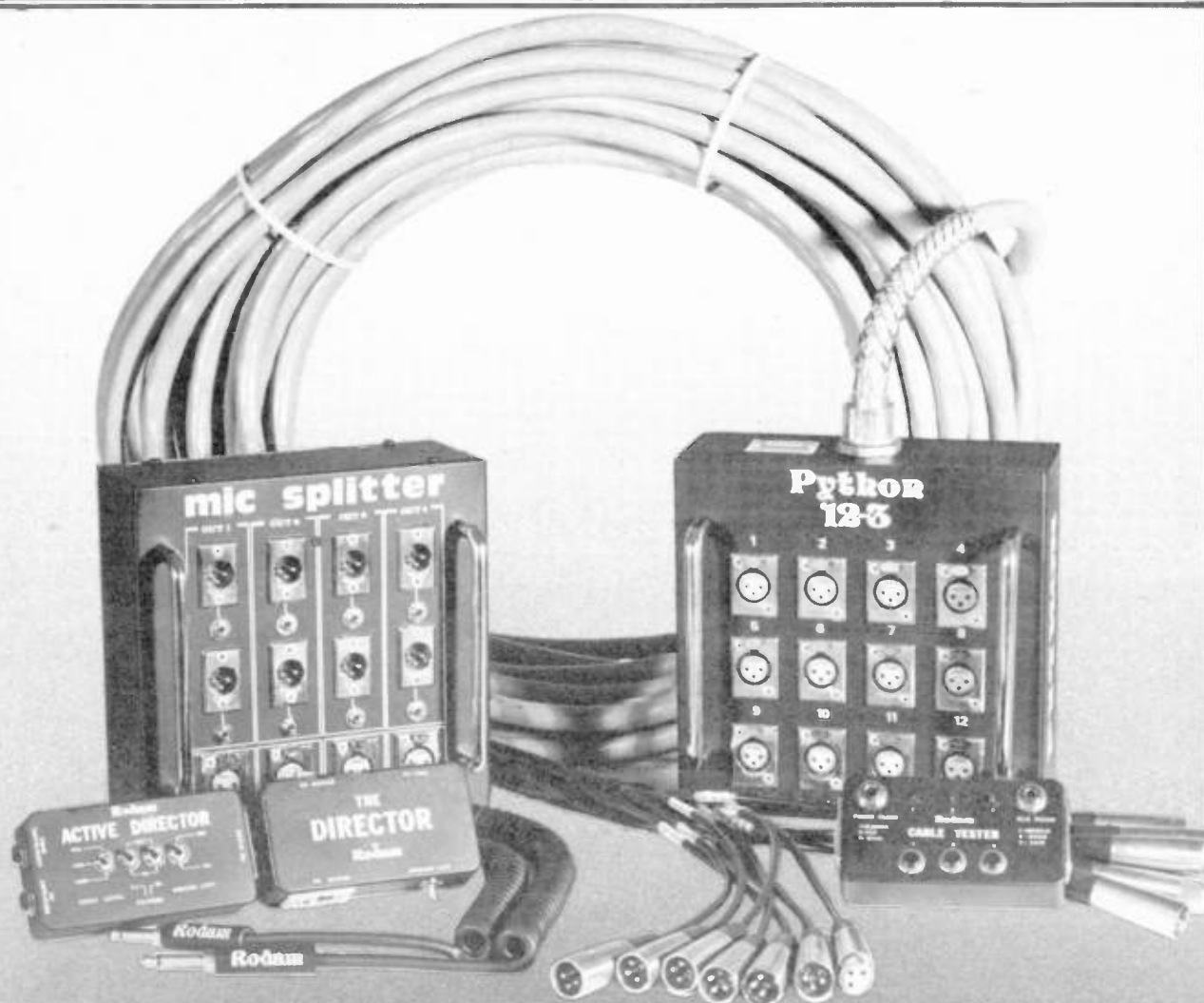
"We're a draw, so other bands like us," says lead singer and rhythm guitarist Xenia Splawinski, one of the two founding members left in the band, along with bassist Cynthia Ross. "I guess they think we're inoffensive...We've blown quite a few people off the stage. It's nice to shock them into realizing we can play."

The dramatic change from cute, cooeypop group in the late '70s to hard-driving

rock band in the '80s started about two years ago as a gradual dissatisfaction with the music they had been playing. Its first big push was in the R&B direction when the band, then consisting of Xenia on vocals and guitar; Cynthia on bass; lead guitarist Renee Schilab; and drummer Marci Saddy, played a gig at New York's Rock Lounge with blues guitarist Eddie Kirkland. If you believe everything people tell you about this venerable axeman, he comes from Georgia by way of Chicago, has 30 children - 15 legitimate - and three wives, lives in his car, and was playing the blues before most of us were born: in short, a musician with credibility oozing

*Continued on page 45*





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

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**A**t last, in the Indian Summer stillness of a fading fall afternoon, sipping honeyed tea beside the pool that came with his newly-acquired suburban Toronto home, Pat LaBarbera feels he's found a place to live. At 37, having

settled here almost seven years ago, after what seems like a gypsy's lifetime of cheap hotel rooms and shared walk-ups of crowded coaches and fast food, of little money and less sleep, Toronto has become something of a haven for him and

his forbearing family.

For all that, it has only been in the last couple of years that this intense, innovative saxophonist, who, at the age of 23, was invited to join Buddy Rich's big band and soon after inherited the ensemble's prestigious jazz chair from a succession of masters - and who later gained international prominence through his work with the influential Elvin Jones group and as a soloist in his own right - has begun to feel accepted, even recognized by Toronto's competitive jazz elite. As a teacher (both private and in conjunction with Toronto's Humber College) and as a regular columnist in *Canadian Musician*, imparting highly technical information for advanced woodwind students, his influence, he feels, has been seminal. With the recent release of his first solo album on a local label (CBC Transcription Series), and with several club dates lined up for his quartet, LaBarbera, born and raised near Rochester, New York, senses that his profile as a worthy performer in a town that does its best to shun upstart newcomers is about to be etched with some force, even though his work is relished in Europe and Japan. In his own words, his "scuffling days" are behind him.

Pat LaBarbera's family was intensely musical. In their Mount Morris home he remembers a profusion of instruments obstructed his and his brothers' daily comings and goings. There was always music in the house, and he never expected he'd do anything else for a living. It was simply a matter of choosing his axe.

"My father played everything," he said, "and he taught us all how to play. He's in his seventies now, and retired, but he still works whenever he can. He was proficient at clarinet, piano, accordion, drums; he'd had a band in the '30s.

"He taught me and my brother John and Joe, and when we were old enough, we were out working with him. I was getting jobs in 1953, when I was nine. John was seven, I think, and Joe was six when they started playing professionally. It was a family band - my mother played bass. I've got pictures of us at some party or wedding around that time, and Joe (who now plays with Tony Bennett) has his Teddy sitting on the drumkit."

After a brief skirmish with the violin ("my father couldn't stand the noise - he took it away from me after a week"), Pat chose his father's instrument, the clarinet, learning and playing the popular dance music of the time - swing, '50s bop, lots of Italian dance/folk music - all under his father's tutelage till he reached high school age, when his studies began in earnest.

"It was when I was in high school that I really got interested in jazz," Pat recalled, "around 1960 and '61. My music teacher had all these jazz records - Stan Getz, Charlie Parker, Lester Young, Gerry Mulligan, Miles Davis. As soon as I heard it, I was hooked on it. That was it for me."

*Continued on page 48*

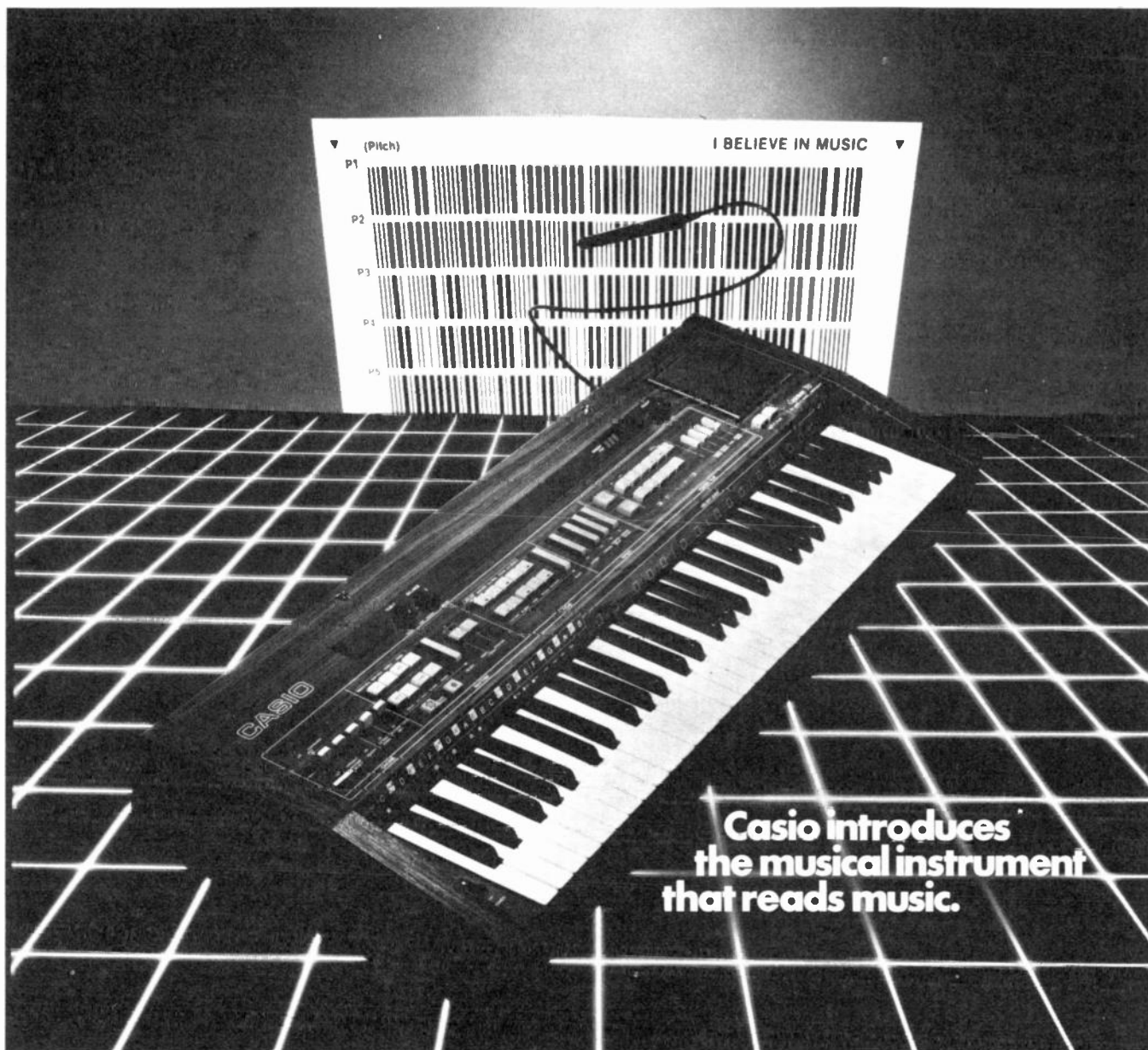
# Pat LaBarbera

GREG QUILL

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Some people might think the above story to be something from the far future.

*Continued on page 53*

prelude

4/4 = 279



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David Holley

- 1 -

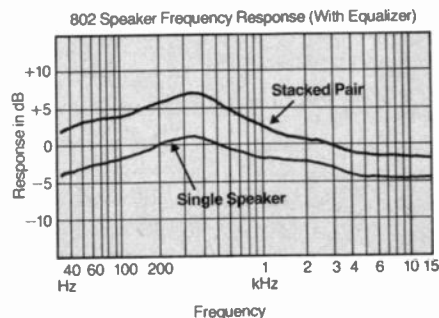


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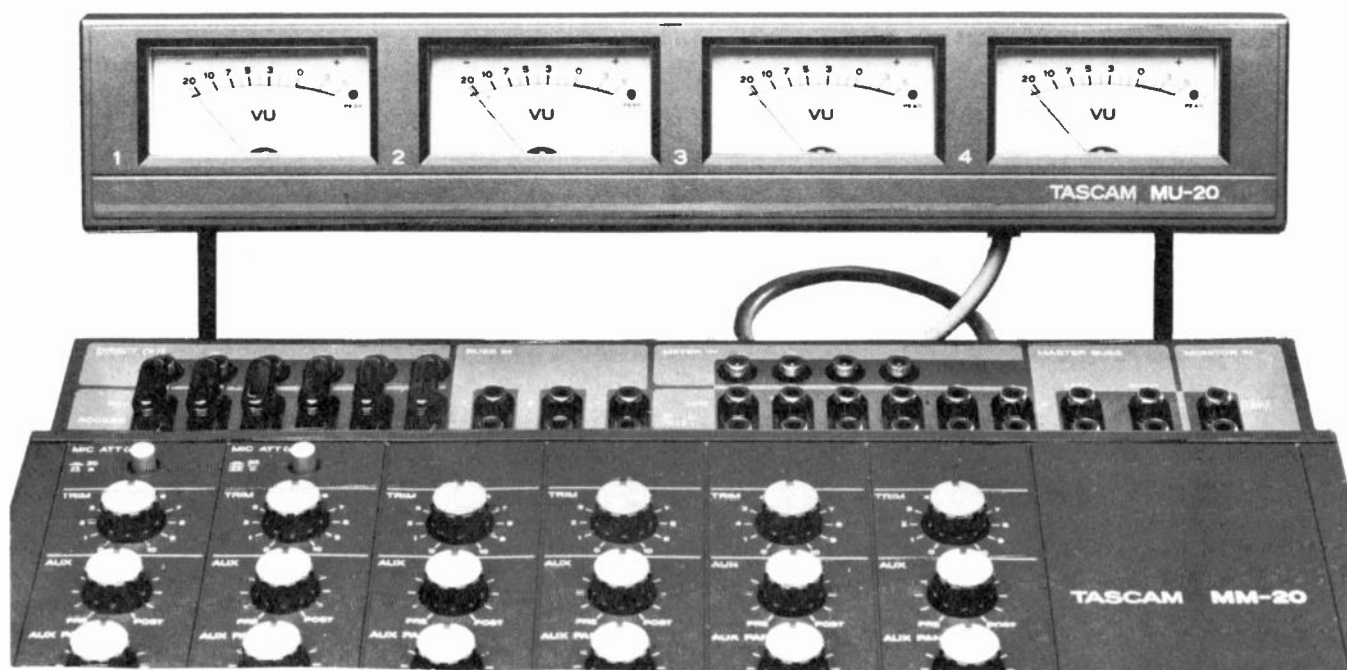
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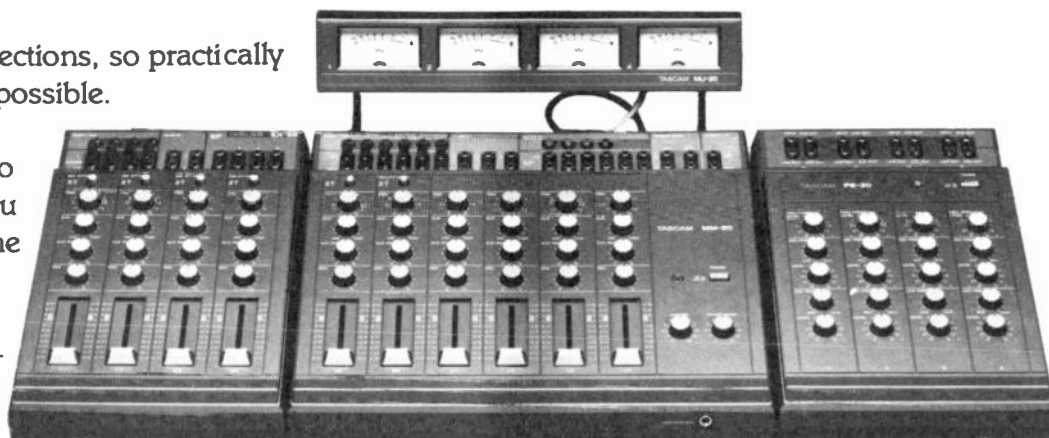
The System 20 centers around the MM20 Master Module. It's nothing less than professional. Four line inputs and two XLR transformer-isolated microphone inputs. Six output busses ready to change with the job. If you need three or even four effects busses you can just patch them in.

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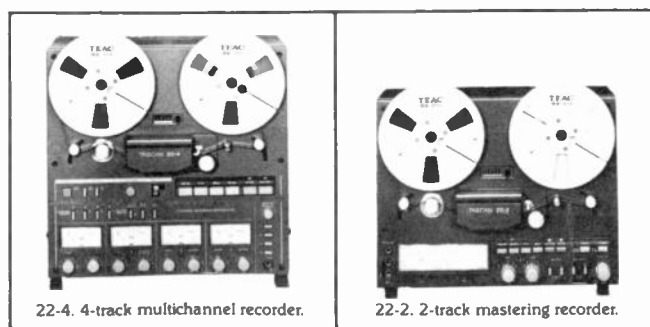
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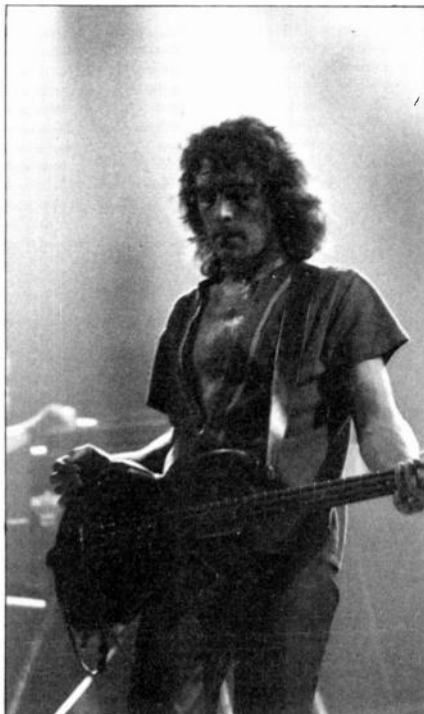
**TASCAM** CREATIVE SERIES  
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# SAGA

Continued from page 33

American resistance to their albums so far seems to be taking precedence over European considerations, even now, on the eve of a major 25-city tour. Sadler said the major problem is the stringent, currently MOR programming policies of US radio. Saga's synthesizer laden, episodic fantasies (they use a dozen keyboards on stage, played at times by all members of the band), obviously tinged with overtones of "the ancient progressives", as Sadler calls them, can't slot into simple, pre-set and programmable categories. That kind of opposition can only be overcome by endless live performances creating a grass roots demand. The chances of an off-the-wall AM single are too remote to be considered a possibility at present. With that problem still unresolved, the band felt it couldn't risk the botched track record a disinterested US record company might make them appear responsible for: hence the formation of Maze and their reluctance to commit to an American deal till they perceive a willingness to promote the band solidly and persuasively.

"Record companies just look at



Jim Crichton

figures", Sadler said. "Money is the bottom line. And I suppose it should be. I defy any ambitious musician to tell me that, deep down, money isn't a major consideration."

So Saga is engaged in a holding pattern

of sorts, developing their territory at home, diverting European earned funds to a larger front, seeking to win North American fans man by man, the way another Canadian band, Rush whose early struggles provide an interesting parallel, was once forced to do. Vital to their continued growth is the appearance of progression in Saga's recorded material. To this end, *Worlds Apart* was recorded in England, in Buckinghamshire to be precise, at a studio called The Farmyard, in Little Chelfont. Produced by Rupert Hine, these sessions were particularly memorable for two reasons, Michael said.

"First, it's the most prepared we've ever been. We'd chosen the nine songs and worked on them well in advance - not like previous albums, where we'd record maybe a dozen pieces and make the final choice during the mix. This time we chose nine and recorded nine. It saved time. We recorded five beds in two days and it gave us more freedom in the improvised passages because we weren't pre-occupied with remembering or altering arrangements at the last minute.

"And most importantly, we used a radical procedure this time - radical for us, anyway. We've always recorded in the past beginning with the drum parts. Just drums and nothing else, except occasionally a scratch track (guitar or bass discarded later, used just for guidance), and then building the song instrument by

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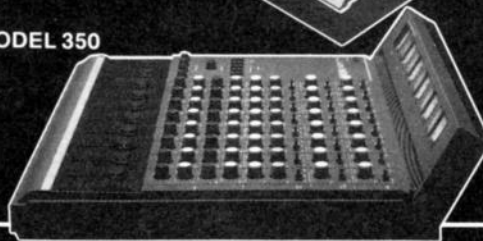
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instrument, layer by layer. This time, because we'd had many comments from fans about the difference in energy between our records and our live show, we tried for a live feel in the studio, by playing together, all at once. What a revolutionary idea! As long as the track had life, we decided we'd live with the mistakes, provided they were imperceptible to anyone but ourselves. We ended up with a far more energetic album this time. We intend to record this way in the future.

Asked whether this new technique could lead to expectations of a left turn into more elemental rock 'n' roll for the band often criticized for its predilection for finely crafted, often passionless forms, Sadler mocking Ted Nugent singing "Wango Tango", said "I doubt it. I don't mind listening to some heavy material (he offered Queen and Judas Priest as random examples), but we'd never be satisfied writing or playing three chord rock. There are bands that do that well - we don't. As writers, Jim (Crichton) and myself don't seem to be able to cope with real life situations. It turns us off. We break up if we start writing about how much we like girls..."

And comparisons that Saga's critics make between their sci-fi fantasies and movie soundtrack scores doesn't faze Sadler either. In fact, he said that the band would love to work on films, so strong is their preference for involved narratives and evocative instrumental textures.



Steve Negus

"We've always gone for a theatrical presentation," he added, referring to Saga's massive lighting system and special effects. "Drama is half our appeal."

The other half is obviously the efficiency

with which all the band (Sadler, Jim Crichton, bassist; Steve Negus, drummer; Jim Gilmour, keyboards; and Ian Crichton, guitar) manoeuvre their way through enough keyboards to open a franchise. All of them play at least one synthesizer once during the show. Often all five are flailing away at once, even Negus, who plays a set of Simmons SDS 5 electronic drums in addition to a monstrous Ludwig kit. Michael Sadler performs a duet with Negus on a scaled down set of the same drums which he carries on stage in a suitcase!

"It's a fascinating instrument," Sadler said, "comprising a foam rubber bed and six pressure pads (all inside the suitcase) which send signals to an electronic brain. It has four pre-sets; one is a stock factory sound for each drum in the kit (snare, kick, tom toms), and the other three are all variable - you can program your own sounds. You simply hit them with sticks; it sounds incredible and looks bizarre. It literally appears as though I'm playing an open suitcase, but the drum sound is huge. I saw a guy in England playing a set which he had built into a jumpsuit. He just sat on a stool hitting various parts of his body with his hands while an immense drum solo hammered through the PA!"

Sadler, who was born in Wales and raised in Oakville, outside Toronto, plays mostly grand piano on stage, and occasionally an available Moog, even though

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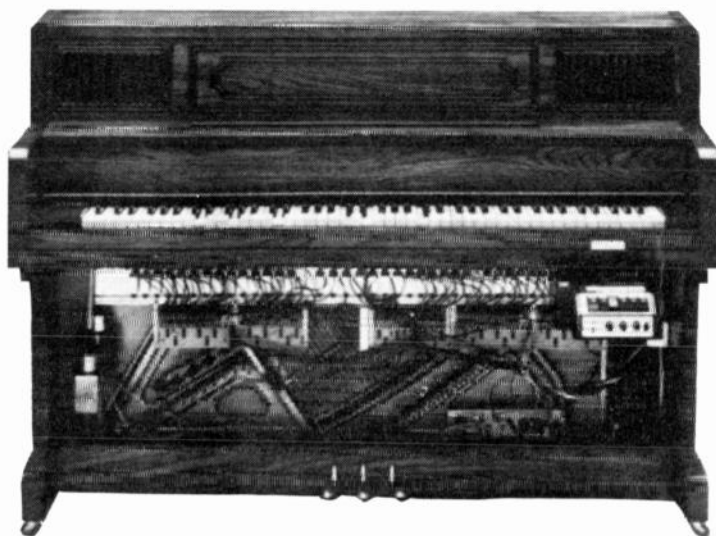
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# SAGA

most of the vocal burden falls on him. He's an accomplished, self-taught musician (only one member of Saga, Jim Gilmor, took formal training - two years at University of Toronto) who took up piano about ten years ago, when one was provided for him by a local blues band in which he was singing. "They told me they had a surprise - I was expected to learn to play whole songs on it in less than a month," he said.

Saga's schtick is synthesizers - probably no band performing owns as many - but they provide remarkably few problems, according to Michael. "We eliminated one big problem by dumping on-stage amplification. We use none, except for a small guitar amp (H&H) for Ian. Every instrument goes direct through the board and is fed back to us in the monitors. That gives us a much cleaner sound - it means we're not competing on stage with the PA, and we've removed the temptation for individuals to turn themselves up.

"The only problem we've had to contend with as a synthesizer band is that the guitar seemed to get lost in the mass of keyboard parts on our first couple of

albums," Michael continued. "It wasn't simply volume - it had to do with the actual sounds themselves. They seemed to overshadow the guitar parts. We've remedied that by incorporating the guitar more in the actual structure of the songs as they're being written and arranged - and being a little more selective with the synthesizers."

Right now, there's little in Saga's complex repertoire that gives them much trouble. With four albums - all interconnected by a convoluted narrative that leaves their fans hanging on till the next installment (an astute marketing device that shouldn't be underestimated) - and three European tours to their credit, Saga are probably one of Canada's most viable cultural phenomena. Perhaps the government should take heed of Michael Sadler's obvious diplomatic bent; after the band returns in March for some appearances in Montreal (Quebec has always been their strongest Canadian market, Sadler said), they'll be heading off again on tour of South America - Rio de Janeiro, Buenos Aires, Caracas and three other "resort cities", as well as Puerto Rico, where the band's last show drew 18,000 and caused a riot. As Michael pointed out, Saga's profile outside the country so far exceeds their reputation at home, they should be considered for federal subsidization - Foreign Affairs credentials at the very least.

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## Saga's Equipment

- 1 Yamaha CS 80 synthesizer
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- 2 Minimoogs
- 1 Multimoog
- 1 Micromoog
- 1 Yamaha Baby Grand
- 2 sets Moog Taurus pedals (bass)
- 1 WAL (British made) bass guitar
- 1 Kramer bass guitar
- 1 Gibson Les Paul guitar
- 1 Fender Stratocaster guitar
- 1 Ovation Acoustic guitar
- 1 Ludwig drumkit
- 1 Simmons SDS 5 electronic drumkit (in suitcase)
- 1 HH guitar amplifier

## Saga Discography

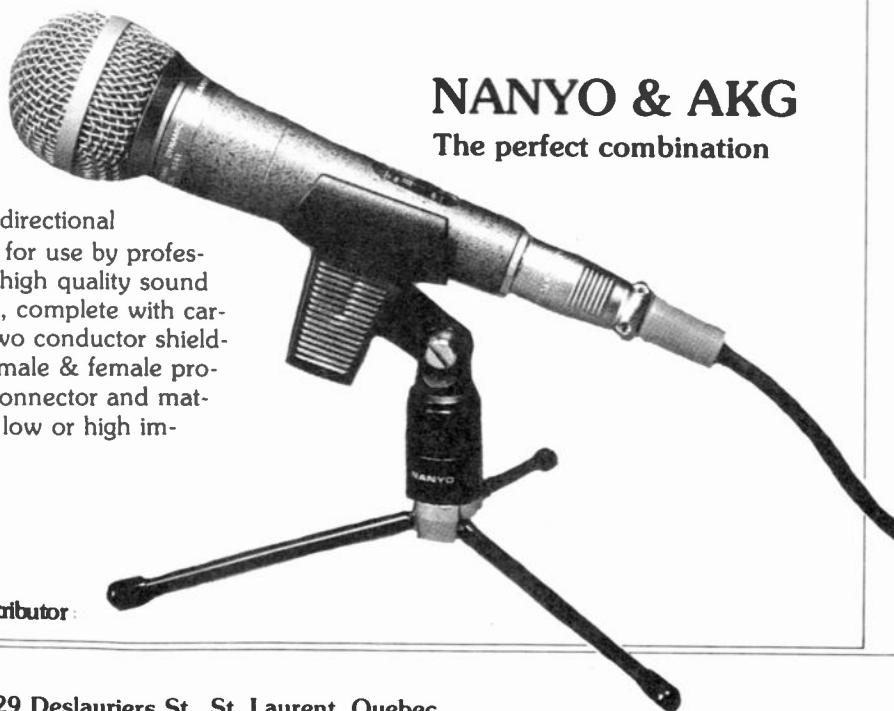
Saga *Maze ML8001*  
 Images at Twilight *Maze ML8002*  
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 Worlds Apart *Maze ML8004*

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# B-GIRLS

Continued from page 34

from every pore and hardly the kind you'd expect to waste time jamming with four young women slightly older than teenagers. The B-Girls took it as a good sign that Kirkland didn't die laughing when they asked him to sit in, and set out to learn as much as possible from him, playing with the guitarist and his band whenever both groups were in New York.

Xenia, Cynthia, Renee and Marci didn't have the money to rent an apartment there, so they simply moved in on good-natured friends, caged meals from more of the same, used other people's amps and lived in that famous down-at-heel manner that only seems like fun in retrospect.

Kirkland seemed unbothered by their being an all-female band, and less than proficient musicians, and ended up influencing them by not attempting to do so.

"It's really hard for girls (to sit in) because you don't get taken seriously," says Xenia. "Most guys, when you go to play with them, think 'Aww, this would be really cute.' But it was different with Eddie Kirkland; we just hit it off. He's really a good blues guitarist. I didn't know of him before, but he totally changed our whole direction, without knowing. He did us a lot of good."

Meeting the kind of musician they needed to meet just when they needed to meet him was a bit of a lucky break. But then, chance has always been a fine thing for The B-Girls right from Day One. Unaware of what their provocative name meant (for those who still don't know, ask your father) they adopted it, called themselves a band, set up in Cynthia's basement and taught themselves to play, which Xenia now concedes "must have been like torture" for Cynthia's parents. With all the confidence of people who have no idea what they're getting into, they went out and got their first gig at a club in Toronto called David's.

"We were petrified," recalls Xenia. "We did things like stop songs and start them over again. We'd only played for three months and we just knew the amount of chords we needed to know. It was really horrifying."

Word spread that The B-Girls were just about the worst band around and they started getting gigs like crazy...good gigs...gigs any young band would have killed for. After their first drummer had left and been replaced by Marci, their original singer decided to split, forcing them to



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## B-GIRLS

cancel out as opening act on the first Canadian tour of British punk group The Clash.

Due to a mix-up over the grapevine when they were looking for a new singer, Renee, a guitar player, showed up to audition. Not precisely what they'd had in mind, but they liked what they heard, so Xenia switched to lead vocals and rhythm guitar and Renee and her 1956 Gibson Les Paul Junior were in. Just in time for the new line-up to make its debut opening for rockabilly star Robert Gordon on his 1979 tour with British guitar hero Chris Spedding.

Xenia, who had never in her life sung in public, let alone in such awe-inspiring company, literally shook in her boots.

"We've always played gigs that were further beyond what we should have been playing at the time," she admits. "That's always happened to us and I think it's one of the main things that made us get better - we got better gigs than we deserved."

A few months after the Robert Gordon tour, The B-Girls finally made it onto a full-fledged tour with The Clash. They were getting better, but still had a long way to go and took to playing more and more in New York, where audiences are generally less hostile to bands who don't have the music down note-perfect, and hence, the scene is more conducive to the getting of chops.

"We had to learn how to play is what it boiled down to being," says Xenia. "We really don't even know what we're doing; we just do it. We just knew that we had to get a lot tighter than we were and be able to move about being tight and expand each instrument."

"It was a gradual thing, because it's really difficult to get four people doing the same kind of things, especially if you're doing a big change-over, and have it happen in a way that's not going to start sounding really contrived. We all just got really interested in different types of music, so we started throwing our own little things in, just into our part, 'til it finally just all came together."

Their unrelenting efforts are finally paying off; they can afford, just barely, such luxuries as apartments, and even hard-to-please Toronto critic Jonathan Gross ladled out some hefty praise after seeing them play The Mudd Club in New York last spring. A two-year blitz of playing live regardless of whether they stunned their audiences with their expertise or stunned

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them with their ineptitude has made the difference, says Xenia.

"You can rehearse all you want," she says, "you can rehearse for hours every day for months on end, and if you go out there and play for one week straight, you're going to improve more in that one week than you have in all those months of rehearsal. Playing live just makes you get better; you don't have the choice."

On the occasion of one of their first club dates in New York, they made a most influential friend. Fellow bottle-blondie (then) Deborah Harry of Blondie came to see them at CBGB, took a liking to them and became a sort of big sister to the group, giving them the opening spot at Blondie's El Mocambo gig in Toronto a few years ago, and taking them into United Western Studio in Los Angeles for a day to sing backing vocals on a track on Blondie's album, *Autoamerican*. Back in Manhattan, Harry produced a single for them at The Power Station.

A few months before the session Marci left to play full-time with another band. The mop-topped dynamo who was more fun to watch than Alvin and the Chipmunks as she pummelled her tiny kit of Roto Sounds (high top, floor tom, snare and bass) was replaced by Teddi Brunetti, a Pittsburgh, PA native with 11 years of drumming experience. Brunetti by name and brunette by nature, Teddi was the first variation on the group's traditionally blonde theme. And then Cynthia - a headline grabber from the band's amateur days through her much-publicized engagement to punk-prince-turned-B-movie-actor Stiv Bators - acquired raven hair one day. Other recent changes: Xenia is learning the head-to-toe vocal technique used by Broadway singers (and belt-it-out rockers like Ellen Foley) from instructor John Perna to strengthen her voice and eliminate some of The B-Girls' old-fashioned girl group sound.

"It would be kind of hard to get totally away from it," she says. "If it's there it's over a different kind of music, so it would be brought across a lot differently. I think it's probably not there, but I'm probably wrong."

Controlling the images and sound of not one but four attractive female rock and roll performers would be a manager/promo man's dream-come-true, but except for a few months last year when Blondie's former road manager Bruce Patron tried to take on the job, they've never had or wanted a manager. That they've pulled off so many major coups under their own auspices is proof positive The B-Girls have the balls and the iron-willed determination to succeed on their own terms, as musicians, or not at all. Frankly, they'd rather be their own women than somebody else's poster girls.

"We've never presented ourselves in that manner and we have no intention of doing that," says Xenia. "We don't want to have to change what we honestly and truly are."

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# Pat LaBarbera

Continued from page 36

That initial contact with the music that would soon become his own metier was so dynamic, LaBarbera was soon cutting classes to study the solos and arrangements of the contemporary jazz masters. He formed his own small band in high school and was encouraged to perform in school concerts.

"And we were out playing clubs, too, and dances. Even at weddings, we'd always take the opportunity to improvise whenever we could," he said.

"I remember there was this jazz club, a black club in Rochester that featured all the organ trios of that time - Dexter Gordon, Jimmy Magruff - and the drummer in the house band helped me and my brothers get membership, just so we could listen to those guys. I think Joe must have been only 12 when we first went there."

It was in Rochester around the same time that Pat watched the beginnings of Chuck Mangione's career, recalling in particular the contributions of saxophonist

Joe Romano, who would later influence his own development substantially. Earlier last year, LaBarbera found himself working with Mangione on some orchestra concerts - the first time their paths had crossed since their formative days.

After high school, still determined on a career in music, he lasted only one semester at the Potsdam Music School in New York State, disappointed by the emphasis on teaching skills at the expense of performance.

**LaBarbera still cherishes his time at Berklee as the most uplifting experience in his early career.**

"I really only wanted to be a player at the time, not a teacher," he continued. "I spent more time practicing my instrument and transcribing jazz, trying to learn from Coltrane and Getz, than I spent studying the courses. I didn't last long."

Ambitious and frustrated by the scarcity of first hand opportunities to continue his passionate pursuit of contemporary jazz in Rochester, yet young and unsure enough of his grasp of things to simply up and leave, Pat spent some months working "all kinds of day jobs - in a Birdseye packing plant, loading trucks and boxcars, picking beans" - rationalizing all the while that the money he was earning would buy him his first decent saxophone, a Selmer,

"'cause that's what everyone was playing."

One summer trip to California rekindled his interest in more serious study. He'd seen Shelley Mann and Paul Horn on the West Coast and was determined to work at anything he could on his return to Rochester, to save enough to afford entry into the Berklee School of Music in Boston, a performance-oriented establishment that taught improvisation and encouraged the formation of small groups within its program. Besides, Boston was a big city compared to Rochester, a major jazz centre, and the young LaBarbera knew it was where he'd get his start.

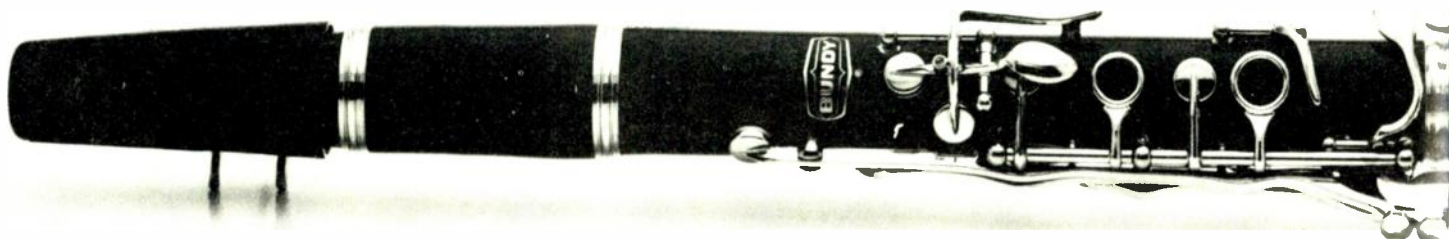
Berklee turned out to be everything he'd expected. For three years he was "on the scene", learning and playing with others who were as devoted to jazz as Pat had become, with musicians like Mirislav Vitas (Weather Report's bassist now), guitarists John Tropea, John Abercrombie and Bruce Cockburn, pianist Richie Byrke, and many others, whose impact on modern music of all forms is now indisputable. The creative atmosphere was rare, electric, and LaBarbera still cherishes his time at Berkeley as the most uplifting experience in his early career, regretting the necessity of having to return to Rochester during vacations to earn his next semester's tuition at menial day jobs.

One summer, he didn't come home. In 1967, he was called to his first regular "big

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*Dr. Donald McGinnis,  
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of Music and Director, Concert Band,  
The Ohio State University.*





# Pat LaBarbera

time" gigs playing with his younger brother, Joe, in a summer jazz series in Tanglewood Massachusetts, and with another band at a resort in Orchard Beach, Maine. Once he'd tried his wings, LaBarbera knew it was time to fly.

"About two weeks into the fall semester, one of my teachers, a guy named Jimmy Mosher, who had just finished a summer road tour with Buddy Rich, took me aside one night and told me that I should get out and play, that I shouldn't stick in school another year. He said he knew a spot in Buddy's band was about to become vacant - the sax player was leaving at the end of the week - and that he'd make a call to New York.

"The next day, I got a call from the band and a week later I was in New York with Buddy Rich. Just like that. I couldn't believe it!"

At 23 years of age, Pat LaBarbera's wildest dreams had burst upon him. Hired to fill the second tenor seat in a sax section

that would include the likes of Don Menza, Art Pepper and Joe Romano - all three together at one point in time - Pat said he felt like he'd jumped from total obscurity into musical history.

"My very first job with the band, after a week's rehearsal with only the sax section (which, at the time, included Ernie Watts, the section leader and an old Berklee alumnus, and Charlie Owens; both men now work the Los Angeles session scene and are members of the *Tonight Show* band), was Vice President Hubert Humphrey's birthday party in Minneapolis," he said, "with Frank and Nancy Sinatra, Milton Berle, all these heavy show business people. Jay Cory, the lead tenor player, had missed the plane in New York, so I had to do the lead tenor parts on my first day out! I'd never even rehearsed it. I was scuffling like crazy to try and find where all the parts went. We pulled it off, but I was glad when that day was over!"

***"The next day, I got a call from the band and a week later I was in New York with Buddy Rich."***

Inexperienced as he may have been that first day, LaBarbera's next seven years seasoned and tempered him with exposure to a dozen foreign cultures and hundreds of thousands of people, with the brotherhood of many of the finest musi-

cians the world has seen, with endless hours of endless roadwork, but never boredom. He was always learning, always refining his craft, always enriching his musical and personal life by an association with the professorial elite of North American and European jazz performers.

"In those seven years with Buddy, I played across the United States, in Canada, in England, in every European country, I think, in Australia, Japan, Hong Kong, Bangkok, Taipei, Hawaii - everywhere, almost once a year," LaBarbera explained. "And I worked with some great sax players; Don Menza, particularly, was very influential. He was like a father to me on the road, he gave me an education money couldn't buy, helping me improve my sound and technique, making me listen to older sax players on records you can't get any more. Art Pepper was an inspiration, too. And Joe Romano, a guy I'd listened to when I was a kid. These men had played with people like Charlie Parker, Sonny Rollins...it was like sitting in with history.

"And then, of course, there was Buddy himself, who'd played with every major jazz performer you can think of."

Of Rich's notorious temper, Pat said that in seven years of close work, he never saw a shadow. "He was demanding professionally, because he's a perfectionist himself, but he was always terrific to me, and to my wife and kids, even to this day.

Dr. McGinnis isn't alone in his praise of the Bundy Resonite Clarinet. Band Directors have been making similar comments about this instrument for more than 34 years.

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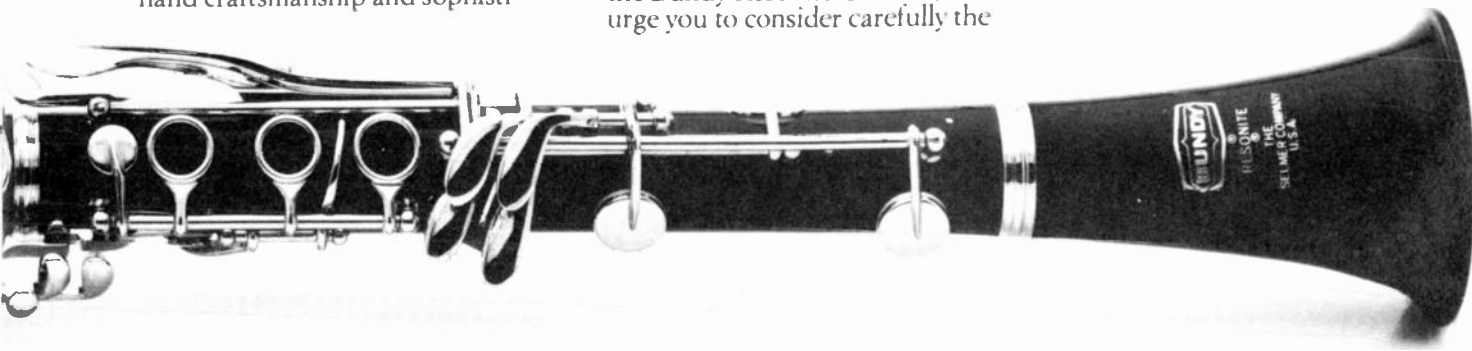
advantages Bundy Resonite Clarinets offer you and your students over other student clarinets. Ask your Selmer School Service dealer.

The Bundy Resonite Clarinet is available in two preferred bore sizes: Model 1400 with .590 inch bore, straight tone holes. Model 1401 with .577 inch bore, tapered or flared tone holes.

Dr. McGinnis' recording, "Clarinet Contest Music", is available from The Selmer Company. \$5.00.



*The Selmer Company  
Elkhart, Indiana*



# Pat LaBarbera

He gave me the jazz chair when Don Menza left, and gave me all the time I needed to struggle through; he gave me all kinds of solo space on the records and most of the solos in live performance. I have the greatest respect for him."

Since it was among the last of the per-

manent, touring big bands, I wondered how differently Rich ran his operation from the way bands are handled today.

"Buddy doesn't read music. He used to say he knew just enough so it would get in the way of his playing, yet he has a fantastic memory and instinct; he would listen to the band play a new chart twice, and he'd know exactly where every fill was, down to the least little cymbal splash. He'd psyche it out from the trumpet fills, from the other parts of the arrangement. He knew Count Basie's book and Harry James' book - all those old, very complicated charts by heart. And he rarely had to commission charts - arrangers would simply submit them, and if he liked them,

he'd buy them. People like Oliver Nelson, Shorty Rogers, Bill Holman, even my brother John wrote charts for Buddy that were just sent in on spec."

Despite expectations about the glamorous circumstances of those big band tours, Pat dispelled any notion that there was any substantial attraction apart from the quality of the music and the opportunity to travel. He started out in 1967 earning \$200 a week with Rich, out of which came taxes, his own hotel bills and his own food and expenses. After a year, Rich gave him a \$10 raise, and only as LaBarbera's seniority in the band increased, along with additional responsibilities, session work and album dates, was his salary augmented proportionally over the years.

"You'll never get rich playing in one of those bands," he quipped, "but then, none of us expected to. Not financially, anyway."

***"I think the big band days were numbered - it just wasn't as financially viable as it had been once."***

When Buddy decided to break up the band in 1974, Pat LaBarbera had already decided he'd had enough. Married since 1971, he and his British-born wife, Meg figured they'd paid their dues; it was time to come in from the cold.

"I think Buddy's decision was good for us," Pat added, "but I know he didn't really want to finish the band. He wanted to move to New York to be closer to his agent Willard Alexander, and that meant 15 or 16 guys would have to relocate from the West Coast. Besides, I think the big band days were numbered - it just wasn't as financially viable as it had been once. I remember the night he told us - his heart didn't seem to be in it."

Meg LaBarbera had lived in Toronto during the sixties. Her family had stayed on there while she'd travelled through Europe and the States before meeting Pat. In fact, she'd worked occasionally on the Tommy Hunter Show. It was she, Pat said, who convinced him to try settling here in preference to New York - at least temporarily.

"I'd always liked the atmosphere in this city, and the idea that there were a lot of good rhythm sections available here, people like Don Thompson, Bernie Senenski, Terry Clarke, Ian MacDougall - I'd worked with them all at different times," he said.

"In the back of my mind, though, was the idea that I'd stay here long enough to cool out, then head off to New York. Right then, I felt the pace was a little too fast."

During that cooling out period, while he was discovering that Toronto was a tougher town to crack than he'd originally thought, two related events took place one particular day in 1975 that saved him from having to pawn his horns one more time to pay the rent - he was offered a recording

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# Pat LaBarbera

deal with an American jazz label in the morning, and was asked to join Elvin Jones group in the evening.

Elvin Jones had made his reputation as John Coltrane's drummer. To LaBarbera, who'd met Jones in London years earlier, that was like having once owned a piece of the True Cross. And Elvin was a determined avant-gardist, committed to working in small groups and to the most advanced musical philosophies and standards; everything that Pat LaBarbera had come to need at this point in his professional life was suddenly laying itself at his feet. And not a minute too soon.

"Even when I was with Buddy, I'd spent my spare time studying the music of small groups - it was what I'd really wanted to do. And even though my wife was pregnant at the time, it took us about 30 seconds to make up our minds about Elvin's offer. I didn't even ask him about money till a week into the gig. It never occurred to me."

**Pat began to notice how many great musicians there (New York) were scuffling for work, for as little as \$20 and \$30 a night.**

He flew to New York for rehearsals, only to be told there wouldn't be time; hours later, with no music, not even a quick run-down of the material, Pat LaBarbera debuted with the Elvin Jones Group at the *Village Vanguard*, New York's - maybe the world's - premier jazz showcase room.

For the next three years, he revelled in the most creative period of his life so far, commuting between Toronto and New York (always at Jones' expense), then across the States again, to Europe again, to Japan again - with an ensemble that was beginning to set new standards in jazz.

"Elvin's a sweetheart, the perfect leader," Pat said. "And the situation was perfect. It was first and foremost a highly creative situation. And the money was good. Whenever I'd get home from a trip there'd be a gift from Elvin waiting for me; he'd send cards and flowers to my wife while we were on tour, offers of assistance if we needed it. I hated to leave."

But each time he'd return to Toronto from four to eight or ten weeks in Europe or Japan, the band's strongest markets, LaBarbera would see whole changes in the growth of his three children that he'd missed. Without being aware of it, new priorities, new responsibilities had crept into his life - and he wanted to be around to

tend them.

"I saw my kids growing up without me," he said. "It started to hurt."

His time with Elvin Jones also ridded him of another bugaboo: the band had worked a lot in New York City, in the best rooms, to the best audiences, and Pat had begun to notice how many great musicians there were scuffling for work - any kind of work, for as little as \$20 and \$30 a night.

"I had all the benefits of working in New York for the first time in my life. But I was glad I didn't have to live there and scuffle like everyone else. It takes a tremendous amount of courage to live in New York. And Toronto looked better and better all

the time."

Now, he said, he's found he can accomplish most of what he wants to do - maybe more - in Toronto, with occasional forays into the U.S. or overseas whenever offers come in. Though no one in the city can make a full time living playing jazz here, opportunities constantly present themselves which provide valuable learning experiences, he said. Sessions, TV and film work, stage shows, all apart from his own projects - his own recordings, performances with a quartet (pianist George McFetridge, drummer Greg Pilo and Steve Wallace on bass) in jazz and concert clubs around town. Besides, his playing has developed since he settled in Toronto.

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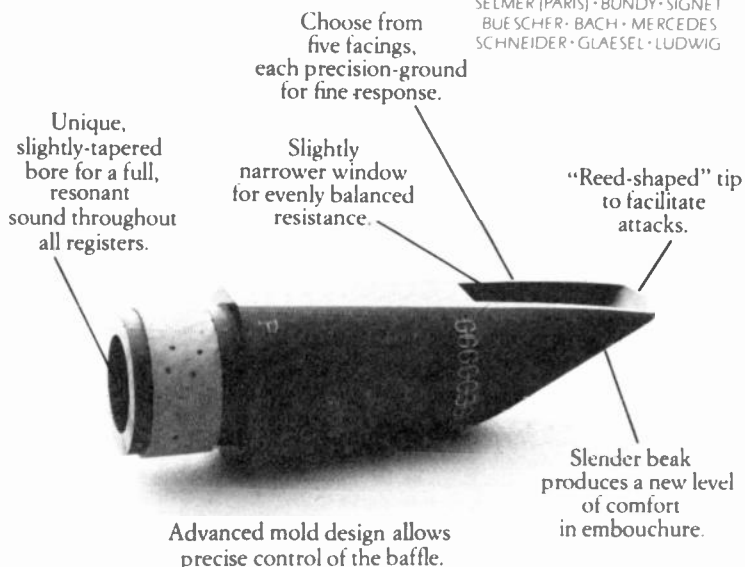
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# Pat LaBarbera

He's finding more time to practice than he did when he was on the road, than he would if he lived in New York or LA, where he'd need to spend every spare minute hustling work, he added.

"Not that I've abandoned the idea of taking my work on the road forever. When

the kids are a little older, maybe things will feel different. Like Elvin says, I'm on an extended leave of absence."

Pat LaBarbera's instruments are both Selmers - a 1963 tenor sax and a soprano chosen by French master Marcel Mule for Joe Viola, one of Pat's teachers in Berklee, who sold it to him during his time in Boston. For the tenor, he uses an Otto Link mouthpiece and number 6 LaVoz reeds; for the soprano, a Selmer F mouthpiece and number 4 Rico reeds.

The impressive details of his career having been dispensed with, LaBarbera used the remaining few minutes of the late afternoon to offer some observations, perhaps some inadvertent advice gleaned

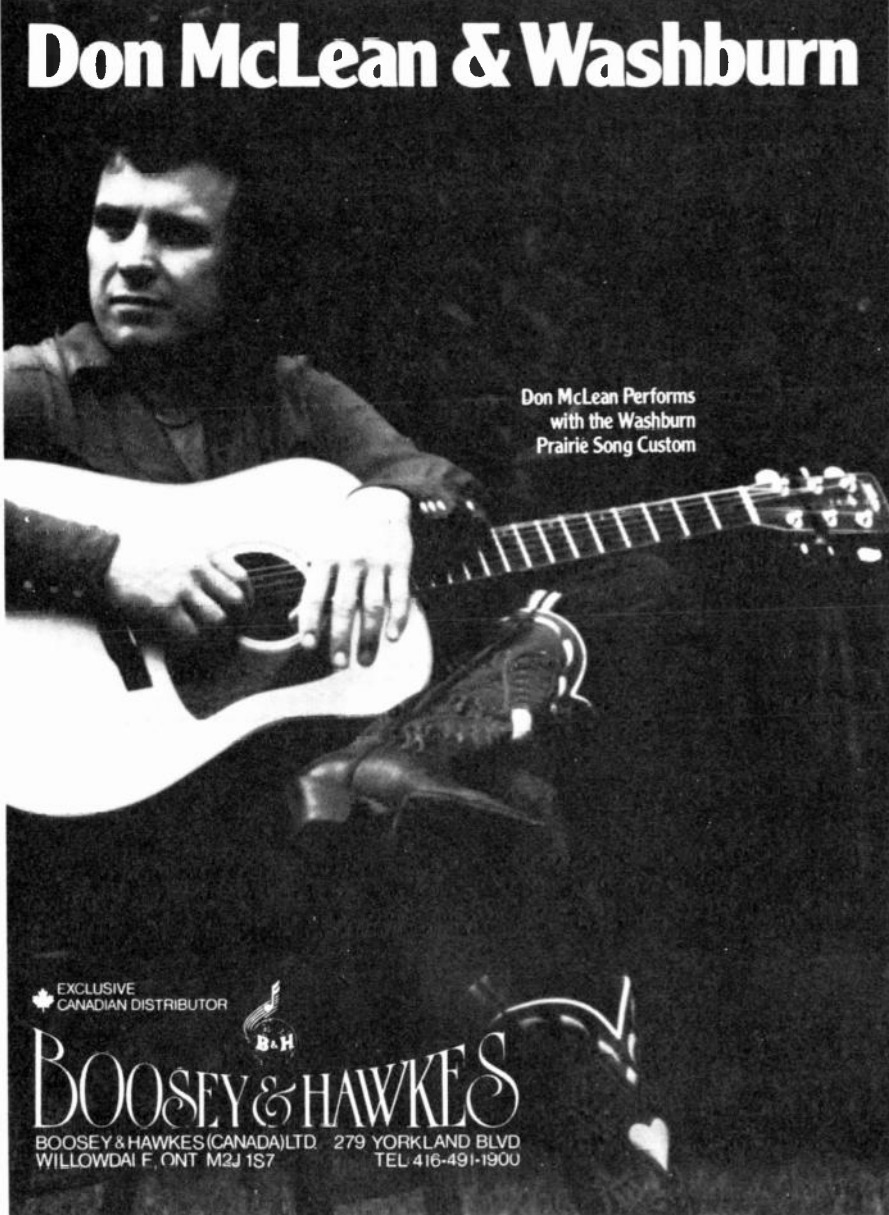
from his considerable experience. On practice: "Practice and listen all you can, especially listen - and keep an open mind to new developments. Too many people seem to reach a point where they grasp so much of what's happening, then close up. And use the time while you're young to really push yourself. After 30, and many kids don't believe this, you're subject to other pressures you can't know about beforehand; you don't have all the time you think you're going to have."

On influences: "Seeing John Coltrane play through the sixties was the biggest influence on me. He was the greatest living jazz soloist of the time. Charlie Parker did so much to advance music from the forties, but I think Coltrane worked harder to move it into the sixties and seventies. Even up to this day, most musicians, even rock musicians, don't realize how Coltrane shaped contemporary music by getting away from thirds and into fourths, by using modal forms and so many other devices."

Jazz in the eighties: "It has taken a step back - become simpler. This has happened all through the history of jazz: peaks of creativity followed by slack periods - bebop in the '40s followed by the cool school in the '50s, relaxing the tension; Coltrane in the '60s followed by the lull we're experiencing now. There are no major dominant figures any more, no one great movement, just intense searches in all directions.

"The key element in jazz, improvisation, is getting pushed aside by superfluous orchestration, overwriting, super slick, super rehearsed, super produced groups. That's brought on by the dynamic improvements in the recording situation, and I suppose improvised work will continue to take a back seat to slick charts. That's a sad thing to see."

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Body & Soul

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*RCA Records*

Different Drummer

Stick It

Rich In London

*Groove Merchant Records*

The Roar of '74

### With Elvin Jones

The Main Force (*Vanguard Records*)

Rememberance (*MPS Records*)

Dear John C. (*Trio Records*)

### Pat LaBarbera Group

Pass It On (*PM Records*)

From Canada with Love (*PM Records*)

The Wizard (*Dire Records*)

The Meeting (*Dire Records*)

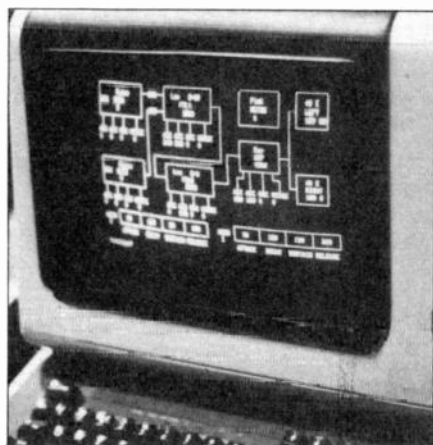
Necessary Evil (*CBC*)



Continued from page 38

They might be among those who believe that machines are taking over man and stealing his creativity.

On the other hand some people are not so easily intimidated by machines which are, after all, simply the tools of man. In fact, they might even find the idea of a computer and a musician working together to make music an exciting one. One of these people is David McLey. And he has not only built a computer controlled synthesizer, he has formed a company to manufacture and market this instrument to the world.



***There is one major difference between the MMS (McLeyvier) and the other CMSs which makes it a most unique instrument. While the other CMSs use the computer to digitally generate sound waves, the MMS uses analog VCOs.***

McLey was born in Missouri and at an early age became an accomplished pianist. By the age of twenty he was performing concerts in the city of Chicago where he was studying. Even though electronic music was still in its infancy, McLey, with a parallel interest in electronics, was constructing his own synthesizer before the world had heard or seen a Minimoog.

By 1969 McLey was giving electronic music concerts in the avant-garde style on conventional synthesizers and it appeared that his career as a pianist was becoming less and less of a priority. After moving to Toronto in the early '70s McLey put together one of the city's first electronic

music multitrack studios. And now as the president of one of the busiest recording studios in Canada, McLey and his company are ready to roll.

The development of a computer music system (CMS) does not happen overnight; it takes years of design and performance

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# McLey



testing. Once the instrument was designed and ready to be built McLey looked around for the technical assistants he would need. A few of them came from the University of Waterloo and others from ex-

perience working in the commercial computer industry. There are over twenty people involved in Hazelcom Industries. The atmosphere they work in is one of relaxed concentration and there is the feeling that

these people might be considered slightly "renegade" in comparison to the rest of the computer world. Along with research, development and production is a marketing team whose purpose is to tell

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# McLey

the world about the McLey Music System (MMS) and to secure purchase orders. The company has been together for a little more than a year and with over two million dollars invested already has begun production of the first series of synthesizers.

The MMS is made up of two basic parts: the computer and the synthesizer. Both of these elements are familiar to us in a variety of forms and both are off shoots of the same technological revolution. Today there are several CMSs on the market (Fairlight and Synclavier for example) which make the computer an integral part of the synthesizer. These instruments are considered the high-end of the musical instrument market because of limited production and cost (tens of thousands). It is in this area of production that the MMS is entering competition.

However, there is one major difference between the MMS and the other CMSs which makes it a most unique instrument. While the other CMSs use the computer to digitally generate sound waves, the MMS uses analog VCOs.

***The emphasis here is on the computer as an assistant to the musician in operating the synthesizer. "I don't feel that digital or analog sound generation is as important as how the instrument is played."***

"I built an analog musical instrument because it is a more straightforward sound generating system," explains McLey. "I applied myself to developing a 'synthesis control system' using the computer." The emphasis here is on the computer as an assistant to the musician in operating the synthesizer. "I don't feel that digital or analog sound generation is

as important as how the instrument is played."

Although the MMS is definitely an analog synthesizer, it certainly does not look like one. In fact the only clue to its being a musical instrument at all is the keyboard itself. Gone are the knobs, switches, flashing lights and maze of patchcords that a synthesist used to create sounds. These functions or their equivalent (ie. filter parameters, ADSR etc.) are still in existence, however it is through the computer that they are controlled.

Here is what the MMS looks like. It consists of four suitcase sized pieces. The first one is a velocity sensing keyboard. It is available in 88 or 60 note scale and comes standard with plastic keys; wooden/ivory ones are optional as is a thumbwheel. Its touch is a bit stiffer than most synth-keyboards but is very smooth.

The next component is one you would associate with a computer. It is a typewriter keyboard and a video screen called a CRT. The model supplied with the

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MMS is a DEC VT100 that has been modified. It is on the terminal screen that the player can see the status of the voices, sounds and other functions of the instrument.

The computer and synthy are housed in two other cabinets. Like most computers it doesn't look particularly interesting from the outside, but the MMS has several

status lights to let you know whether it is functioning properly. These cabinets make up the main-frame. The computer is a DEC 11/23 processor. There is a disc drive, the memory, 8-16 voice cards, an additional 256K RAM for the volatile or update memory, and a mixing card.

Since many of the computer components can be purchased ready-made

from a manufacturer (in this case DEC), it is in the custom designing of the voice cards that much time and effort has been spent. Each card is a mini-synthesizer in itself. There are 2 oscillators, 2 state variable (high, low or band-pass, or notch) filters, a noise generator, external audio input, exponential/linear control amplifier, 2 ADSRs, stereo echo send, and stereo mix out. All of the parameters on these functions are controlled by a series of control amps. There are about 30 of them on each card and these points are given visual representation on the CRT in a block diagram. Using this diagram, the synthesist can see the state of any one of the voices in use, or create new voices from a blank voice chart. Once created, the new or revised sound is named or identified to the computer and then it can be stored in memory.

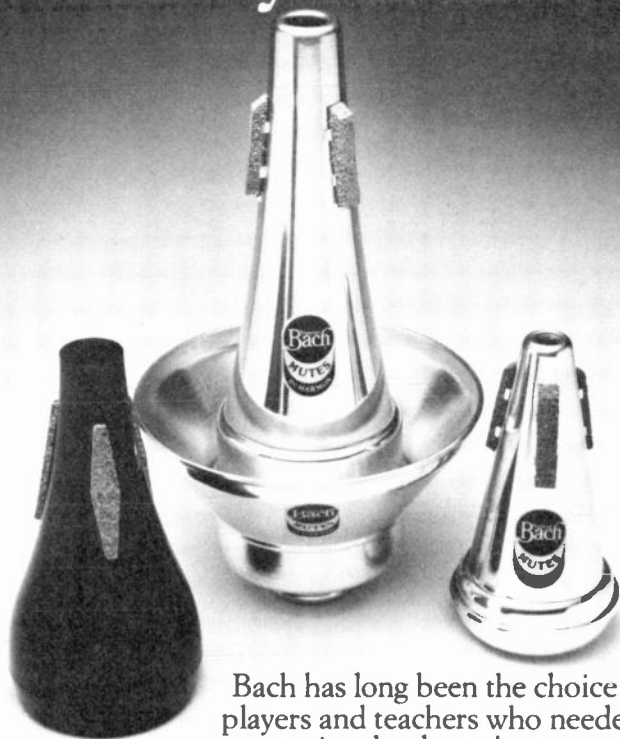
***"This instrument was designed so that the musician can throw away his user's manual after playing the MMS for 2 weeks!"***

The MMS is capable of mixing all the voices (up to 128) to a stereo output, with echo send as part of the program. Each channel can be set in volume and pan position. In recording situations this feature can save on the number of tracks needed and also on time-consuming bouncing of tracks. As well, there are individual outputs for each voice, and individual inputs for external signals (which are inserted before the filters). With these inputs a multitrack tape recorder could be sent through the MMS and using each voice as a level control and eq, an automated mix could be achieved.

There are several levels of clocks in operation in the system. Their functions are to provide a time base for the events which occur while a piece is being written or performed. A metronome is built into the MMS and can be used as a click track. Or there is an input for an external metronome which can be used to sync the synthesizer's internal clocks to an outside time source.

Because the computer is controlling the synthy directly, there are no voltage controllers that can be used for external control. However, this situation means that any MMS external device such as footswitches, bass pedalboards, swell

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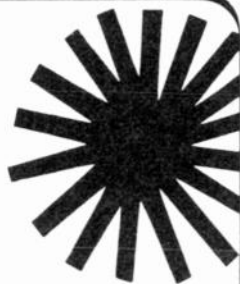
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pedals, fader boxes, can be used to control any part of the synth program. Any of the above can be considered a keyboard.

All of these features and functions are part of McLey's 'synthesis control system' and one of his philosophies is that the person who plays an MMS does not have to be experienced in computers in any way.

"This instrument was designed so that the musician can throw away his user's manual after playing the MMS for 2 weeks!"

This was accomplished by allowing the musician to talk to the MMS in straightforward English, not in computer jargon. In most cases there is one word used to describe a specific function that the instrument is to perform. McLey has spent hours and hours devising the necessary commands that a musician would want his instrument to perform. And because the MMS is a completely innovative synthesizer some of the old ideas of synthesis just don't apply here. For instance, there is no sequencer in the MMS. Yet the instrument is capable of memorizing and performing hours of user programmed music.

Here are a few examples of the commands and their functions. If you want to change a pitch of a particular note in a memorized piece, type the FIX command. If you want a certain phrase to be repeated indefinitely, type the LOOP command. If you want to find out where you are in a certain piece and what voices you are using, type the INFO command, and you will see the information displayed on the CRT.

While the MMS's capabilities are certain to inspire any full-blooded synthesist, McLey does not see it as only a replacement for a keyboard player's stack of synths.

"I think people who don't even like synthesizers would want this system."

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At this point the prospective list of clients includes: singers who could rehearse their parts using the MMS to simulate an orchestral background; arrangers who could test their parts on different instruments (eg. flute vs. oboe) and thereby use their ear more in arranging; film music composers who could use the MMS's metronome system to compose music that would be in perfect sync to picture; and educational institutions that could use the computer's ability as a learning tool to have it teach its own course.

There are many things a computer can accomplish when integrated with a synthesizer. But what does a computer know about music? The answer: only what it has been taught. And McLey has taught the MMS to write music, not compose; to score any piece of music that is programmed into memory. (See diagram) So add copyists to the list of potential buyers. Oh yes, and add me.

cm

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BOBBY EDWARDS

## Guitar Amplifiers

This article is not a sales pitch by any means, rather, an honest and personal appraisal of two guitar amps that meet and solve two different guitar functions.

The first is a new amp series known as Legend. The one I'm interested in is a separate head and cabinet unit. It is a solid oak cabinet and is a tube amp. It's beautiful in the studio when you want a heavy Rock concert sound at a low volume level without the aid of an accessory distortion box. This is possible because the amp has a built in distortion and overdrive unit. The separate head is great, you can place the controls right in front of you and make any amp adjustments without reaching behind you when sitting down. Controls include master volume, pre-amp volume, colour gain along with mid-range, bass, and presence dial.

The Legend amp is very clean of hum, obviously due to the fine quality of wire and shielding. Although cosmetic features aren't the most important feature, the solid oak cabinet in natural

finish is beautiful enough to be placed in any living room.

Next, at long last, there is an amplifier available that will hopefully bring out all of those beautiful L-5s, super 400s etc. from the closet. It is made by Traynor, a Canadian company, and has a built in graphic equalizer. Like the Legend amp, I'm impressed with an amp that eliminates one more damn input, chord and accessory. The graphic equalizer will minimize feedback to practically nil at quite a loud level and still leave ample tone settings with the aid of mid-range, treble and bass controls. The Traynor amp is clean for studio work and has a fine reverb unit that is very close to a studio reverb chamber. Once you've adjusted the graphic equalizer and tone controls this amp delivers a beautiful thick guitar sound that only a box guitar can produce.

For my next column, I hope to have done enough research to focus on some of the latest multipackaged sound effect systems available for guitars.

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## An Introduction to Comping Part 3

Continuing from our last column, let's take a look at comping with 4 part voicings, as illustrated in example 4, below. There is a fundamental difference in this example. The chords are designed to be played with 2 hands, and the bass line should be played by a bass player. It will be necessary to write the bass player's part an octave higher, as the bass part is usually written an octave higher than it sounds. If you can't find a bass player, another keyboard player will do, or you could tape the bass part yourself and then play the chords to the taped part. In this example, I have written the chords in a more jazz oriented rhythm. The eighth notes should be interpreted with a swing feel.

As you can see, the keyboard part as we add one more note and free up the rhythm, becomes much more interesting. In some cases the note that was added in ex.3 (from part 2) was retained - in some cases it was changed. In most cases the 4th note was added above the others, but in some cases not. The one thing that is constant in the chords in examples 2, 3, and 4 is the 3rd and 7th of each chord. Note that nothing was added below the bottom note of our original 2 note chord. Study ex. 4 and see how the original 2 part chord is still there, even though it may be slightly hidden in spots.

Experiment yourself with this concept by writing out something in the same style as ex. 4. Strive for good voice leading between chords. The top line of the comping should be smooth and melodic. If it had to stand on its own, it should sound

reasonably complete. Yet it must be simple enough that it doesn't take away from the soloist. A good example of an accompaniment which can stand on its own is the tune "Ave Maria" by Charles Gounod (not to be confused with the tune of the same name by Franz Schubert.) The tune was written in about 1854 and the accompaniment to the tune was written in 1722 by J.S. Bach. Bach of course had no idea back then that his piece (prelude in C major from the Well Tempered Clavier, book 1) would be taken and used as an accompaniment to someone else's melody. Needless to say, Bach's prelude stands up very well on its own, but under the hands of Gounod, the prelude also makes an excellent accompaniment. This is the ideal that the good comping or accompaniment should strive for.

Try to apply these concepts working with others in a group. If you have a bass player, let him (or her) play the bass part and you play the chords. A good bass player will appreciate it if you stick mainly to the mid and upper register of the keyboard and leave the bass line to the bass player. This last concept is quite important in modern jazz, although in some other styles (early jazz, rock, etc.) the keyboardist can have a bit more freedom to use the lower register. In any case you should be careful to listen to the bass player to avoid stepping on each other's toes.

I hope these concepts are interesting and helpful. In the next issue we'll conclude our mini series on comping with some practical ideas. Till then take care.

Ex. 4

The musical notation for Example 4 consists of three systems, each with a treble and bass staff. The chords are written above the treble staff, and the bass line is written in the bass staff. The notation includes various jazz chords and rhythmic markings.

**System 1:**

- Chords: Bb13, Bb7(b13 #9), Eb9, Bb13/F, F7(b13 #9), Bb9, Fm11 (b13 #9), Eb9

**System 2:**

- Chords: Bbm9, Eb9, Bb9/F, Eb13, D7(#11 b9), G13 b9, Db13 Cm9

**System 3:**

- Chords: F13(b9), Bb9, G7(b13 #9), C9, F7(b13 #9), Bb9



DAVE YOUNG

## String Bass vs Fender Bass Which One to Use in the Stage Band?

There is enough variety of styles written for the stage band that the use of both string and Fender bass is required. You cannot play a 4/4 swing feeling effectively on the Fender bass, and similarly you cannot play a strong funk style on string bass. It seems that many young players start on Fender bass and try to play all styles on this bass. This is an easy solution but not the best solution since the styles of swing, bebop, fusion, latin jazz and avant-garde require a greater range of sound than the Fender can produce.

The first step is to categorize the music - swing, bebop, latin jazz etc. - and then decide which bass is best for each style. For example, string bass is suited for swing, bebop and possible latin-jazz styles while Fender is best for fusion and funk styles. At this point I will make the assumption that most young players play Fender and not string bass in the stage band. My suggestion is that they listen to records of Count Basie, Duke Ellington, Thad Jones-Mel Lewis Jazz Orchestra and Rob McConnell's Boss Brass to be convinced that the string bass is necessary to play some of the big band repertoire. Next step is to purchase a used string bass (no more than \$1,000 if you are unsure), an Underwood pickup and start taking lessons. As a bass player making a living from music, I can assure you that being able to play both basses has been a big advantage in every sense of the word.

From my experience with stage band, I find that the big band styles of the 1940s-'50s are difficult for young players to relate to simply because they have not listened to that era of music. There is a time feeling, a 'groove', which the bass, guitar and drums must create for the rest of the band to settle on. Generally, it is a simple 4/4 feel from the bass and guitar with the occasional rhythmic figure in unison with the drums, brass or saxes. There must be lightness and clarity to the bass line - not too many hops and skips. Time-keeping is the most important function here since the brass and reeds rely on this to properly execute their solo passages. Listen to Ray Brown, George Duvivier, Paul Chambers and Ron Carter to hear a good time feel. Try to make the notes long, almost running into each other and try not to repeat the same note consecutively. (I.E. CC, EE, FF etc.) The sound from the amp should be smooth and full with sufficient

bass response and not too much treble response. The feeling of swing must be felt as much as heard, so try to blend with the lower horns and avoid playing too loudly.

For the funkier type of charts use a heavier, more percussive sound with shorter notes. Rhythmically, try to lock-in with the bass drum and if possible, try to catch some of the snare drum shots. Usually a basic figure is repeated. Stay with this figure and keep the rhythm simple. Don't get into double-time figures and rely on a half-time rhythm section feel for effectiveness. Establish a groove with the repeated figure and don't change the rhythmic pattern unless necessary. Listen to Tower of Power (Rocco Prestia), Brecker Bros. (Will Lee), L.A. Express (Max Bennett) or especially to Chuck Rainey or Quincy Jones or Nancy Wilson albums. Get a simple groove going with the drummer and you will be a good funk player.

Fender bass should be used for the fusion, funk, and possibly latin-jazz arrangements. When playing fusion type charts a la Chick Corea or Weather Report, try for a smooth, legato, mellow sound and don't play too loud. The greatest danger with Fender bass is to over-play. Blend with the drums to create a smooth rhythmic pulse. Don't be carried away with the Jaco Pastorius soloistic approach to rhythm section playing. Most of these arrangements will have certain sections rhythmically in unison with the brass and saxes. Be certain of these rhythms and don't rely just on sightreading.

To recap, let me just say that the stage band is a training ground for big band players, so use it to its full advantage. Try to use both basses equally so you become adept at switching and getting comfortable quickly. Use a guitar stand for the Fender and a chair for the string bass. Use separate channels on the amp with the setting preset to facilitate fast changes. A strong time feel in partnership with the drummer is the objective here. For the swing and bebop styles play a strong, clear and simple 4/4 bass line. For the fusion and latin styles play a light, mellow dotted quarter - eighth note pattern if in doubt, and don't play too loudly. For the funk style, play a simple but rhythmically interesting repetitive figure, trying to lock in with the bass and snare drum figures. Use the stage band to improve your playing on both basses. Believe me, it will pay off.

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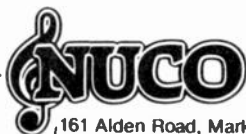
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# Percussion

PETER MAGADINI



## Reading at the Drum Set Part 2

In drum set reading the drum chart must be interpreted by the performer. Many drum charts are merely road maps, offering at best a general outline of the music. Specific rhythmic patterns, except when unmistakably written, are often left to the inventiveness of the drummer.

Here now are four basic examples of drum charts requiring the talents of the reading drummer. These examples and exercises are general, analyzing the essential qualities of the following styles of music. It would be impossible to include all the exceptions in this column.

1. Shows - a show may have many tunes and several styles of music. The drummer may be required to read in a fast 2/2 for half a page, then, on cue, change to a moderate 4/4 swing.

Example:



\*This symbol is used to indicate the notes are to be played on a cymbal.

† Bass drum notes are sometimes written, however they are many times left out of a part. Unless the bass drum has an unmistakable figure the general rule is that the drummer uses the bass drum to enhance and punctuate the written part.

The show drummer may also be called upon to play the accessories (wood block, cowbell, tambourine, etc.) along with the drum part. This is known as doubling. Although doubling is not uncommon the usual practice is one player to play the drum set part and a second percussionist to play the accessories along with any timpani and mallet parts that are written.

Shows vary tremendously and the competent show drummer must have a knowledgeable understanding of many types of music. Shows vary from a Broadway show (usually a large orchestra in a pit below the stage), a nightclub show (usually a singer with anything from a trio to a big band), also comics, rock shows and television variety. The good show drummer has to be alert and responsive to many outside events along with the music. Some of these things may be visual cues from the conductor, word cues from a performer on stage, dance moves, light cues and a hundred other things that might require a flexible drummer.

The complete show drummer is a fine musician and many times his important job goes by unheralded by the cast and audience.

Example:



2. Big Band - The Big Bands (10 to 20 musicians, or more) customarily require a drummer with power and a solid driving pulse. The excitement created by a big band revolves around the feeling created by the rhythm section (piano, bass, guitar and drums). Big band reading, at times, parallels show reading. However, the big band chart usually doesn't have cues and tempo changes as does the show part. The big band chart also leaves more freedom for the drummer to improvise and create. The big band drummer is the strength of the rhythm section and heartbeat of the band.

Example:



We will continue our look at a drum set reading in the next issue.



## Pedal Tones Conclusion

As with any exercise, it is the thought and approach from which we receive benefit.

I have used the following exercise myself and with many of my students. It has been extremely successful with some and with others, after a trial period, I have returned them to their basic harmonic exercises without pedals.

1. This exercise eliminates any false pedal embouchure that some players use because you must carry the pedals into your regular playing area.

2. Start slow and gradually pick up speed for each bar as more notes are added. Each bar requires one full breath. As you proceed above the staff the notes should become 1/8ths in each bar. Do not slow down as you reach the top. By slowing down you are only looking for trouble. Keep the motion flowing.

Pedals should not be introduced to a student until the embouchure is fairly well established.

Remember that as a relaxer they seem to work for most brass players but to use them as a range builder they work for some and not for others.

As I tell my daughter, "you won't know if you like spinach until you try it."

### Pedal Connectors

- 1/ One full breath for each bar.
- 2/ Gradually faster as notes are added.
- 3/ Do not play loud - keep volume at (mf) so that you will not jam lips.





## Hints on Practicing For Improvisation

One of the questions I am most often asked by students is, "What should I practice and how should I go about doing it?"

It seems that everybody, at one point, comes up against that wall of trying to discipline their time and finding new things to practice. I speak from experience on these points. Being an ardent practitioner myself I sometimes find it hard to practice the things I know I should be doing with the little time I have to do them in. Through trial and error I found a routine that works well for me and seems to work for my students also. Of course, any practice routine should fit the individual so I have it loosely sketched under some very broad headlines to leave room for many additions and deletions. Being an improviser my routine is naturally geared toward that end. But I still leave room for 'legit' books and exercises by Mule, Bozza, Rascher etc...

I think John Coltrane stands out in my mind as probably the greatest practitioner. He used to practice hours on end sometimes. When he was really into something he would go for days only stopping to eat. He used to keep a flute by his bed so he could lie down and relax but still practice. I can recall seeing his band many times during the sixties and one of the things that stuck out in my mind is that whenever he finished a set he would leave the band stand head for the bandroom, and practice! They used to say if you went by Coltrane's house and didn't hear the saxophone he wasn't home. A great example for us all.

One of the common problems I have found with practicing is the wasting of time playing things that you already know. It's the things you can't play that are probably of more value to you. So set yourself a constant challenge just ahead of your present standard. Just one last thing, you will find that you may be into something on your practice session that you want to play on the gig, but it seems to never come through when you are actually in a creative situation. I believe this happens because it is a totally different part of the mind that is involved when you are actually on the spot and improvising instead of in a practice room. Sometimes it takes years but it will come.

And now for the routine. It has basically four main points: 1) Sound (tone) 2) Scales, Chords 3) Patterns 4) Tunes. Remember, your final goal is to play music, not exercises. The entire routine for an improviser or any musician should be geared toward that end! That is why the first three topics I consider a warm up toward the playing of songs or themes or blues or free or whatever.

I pick one or two at the most out of each section and do it until I can play it well and change to a different thing the next day. I spend about 20 minutes on the sound section and more on the other sections. Again I say it's loose so you can change it to fit your needs.

### The Routine

- A) Sound
- 1) Long tones
  - 2) Overtones, ("Siguand Rascher" top tones)
  - 3) Intervals (Intonation)
  - 4) Vibrato
  - 5) Altissimo Fingerings

### B) Scales

- 1) Major, Harmonic Minor, Melodic Minor, Whole tone, Diminished, Alt. Dom, Bop Scale, Blues Scale, Pentatonic Scales, any other exotic scale or mode
- 2) Do all scales with various articulations
- 3) In 3rds, 4ths, 5ths, 6ths etc.
- 4) Digital scale patterns

### Chords

- 1) Diatonic triads, 7th chords on all major and minor scales
- 2) All triads in all inversions (1st, 2nd, root.)
- 3) Augmented, Diminished, Triads, 7th chords
- 4) All chords to upper extensions 9, 11, 13
- 5) Above and below chord tones by scales steps and half steps
- 6) Any other chord exercise

### C) Patterns

- 1) II7, V7, I in major keys
- 2) II-7 (b5), V7 (b9), I - minor keys
- 3) 123456765 on all chords
- 4) Turnarounds
- 5) Passing diminished chords
- 6) Cycle of fifths
- 7) Tri-tone substitution
- 8) Fourths
- 9) Chromatic exercises
- 10) "Aebersold" Getting it together, turnarounds and cycles
- 11) "Giant Steps" changes all keys
- 12) Triads with tension C/F#, F/Ab, etc.
- 13) SOS chords
- 14) Any other patterns

### D) Tunes

Pick tunes from these categories

- 1) Blues Major
- 2) Blues Minor
- 3) Rhythm changes
- 4) Popular songs (standards), ballads, med, up tempo
- 5) Jazz Rock
- 6) Latin (Bossa) etc.
- 7) Free

Then try to play all scales, chords and patterns over the tunes you have selected.

Try tune expansion, that is play for a long time on the first bar of each tune then move to the next, trying to exhaust your sense of melody and improvising on each chord.

Finally don't forget about playing in odd meters like 5/4 and 7/4.

And always remember play music not exercises!

# Synthesizers

BOB FEDERER



## Sequencers

No matter what type of synthesizer you have now, or might buy in the future, it is more than likely that a sequencer may be interfaced to your unit. A sequencer is a device that generates control voltages, usually in a pre-determined sequence, which may be applied to any voltage-controllable module, providing, of course, that interface jacks are available on the synthesizer. Basically, there are two formats of sequencers available to the user - analog and digital.

The most apparent use for a sequencer is to drive the oscillators of a synthesizer to create a sequence of notes. Digital sequencers serve this purpose best since note values may be loaded directly from the keyboard. The digital sequencer's memories will store values representing hundreds of notes, remembering pitch, note length and articulation values. Portamento or glide can be programmed as well on some brands. Transpositions of sequences can be easily performed from the keyboard of the synthesizer.

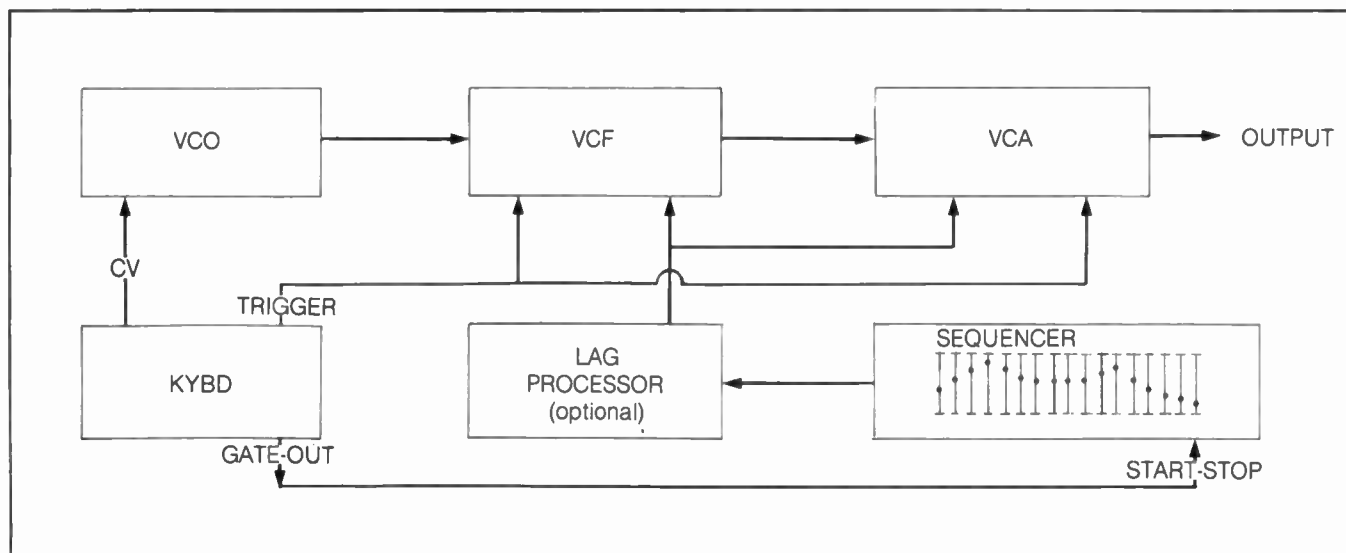
Sequencers can perform many functions other than simply banging out melodies. Since sequencers output control voltages, they can be applied to any voltage-controllable module. For example, if the output of the sequencer were patched into the VCF (Voltage Controlled Filter) of the synthesizer, and the gate-out from the synthesizer were patched into the 'external clock in' or 'step' jack on the sequencer, different, predictable timbre changes would occur as the keyboard was played. Analog sequencers, which usually provide more patch points and therefore greater flexibility, are better suited for patches as the one just described and the examples to follow.

It is possible to use a sequencer to create waveshapes. Patch the output of a VCO (Voltage Controlled Oscillator) to the clock-in or step jack of the sequencer. Select a narrow pulse waveshape on the VCO. The rate or speed of the sequencer will then match

the frequency of the VCO. The output of the sequencer is patched into the regular audio signal chain of the synthesizer i.e. the VCF and VCA. By setting the voltage values of the pots or faders (which determine individual values as the sequencer is stepped) many different waveshapes can be created. For example, if the first half of the pots or faders are set at their lowest value and the remaining controls are set to their highest value, a square waveshape will result. If the first quarter of controls are down, the second quarter up, the third quarter down and the last quarter up, a square waveshape will result again, but since the cycle has been halved, our new VCO (the sequencer) will sound one octave higher.

The following patch will allow the user to transpose the synthesizer keyboard while playing. Patch from CV-out at the synthesizer to CV-in at the sequencer. Sequencer output should be patched into CV-in at the synthesizer. A footswitch is then patched so that it will step the sequencer. Each time the footswitch is used, the range of the keyboard will shift according to the value set at the sequencer.

Sequencers can be used as elaborate, multi-staged envelope generators. A lag processor is recommended for use within this patch if glide or portamento is not available at the sequencer to smooth out the change of voltages from step to step of the sequencer to produce a smooth envelope. Have the last step stop and reset the sequencer. The block diagram below illustrates this patch. Some sequencers have a patch point which will start or stop the sequencer when a pulse of voltage is applied to it. The gate-out from the synthesizer could be assigned to this patch point. The start/stop patch point could then be patched so as to reset the sequencer allowing fast passages to be performed as effectively as slower ones from the keyboard. Next issue, we'll take a look at Roland's MC-4 Micro-Composer - a sophisticated set of sequencers married to a powerful computer.





# Vocal Technique

ROSEMARY BURNS



## TAI CHI

In my first column of April 1979, I wrote about "The Beginning" and I described how very important our source of energy is to the production of tone. In singing, the breath or force of air passing through the vocal chords sets up a vibration at the vocal chords and in turn carries the vibrations to the Mask where the tone is produced.

Since that article I have had so many other things to write about that I have not come back as yet to this idea, so we are going to explore this process more thoroughly.

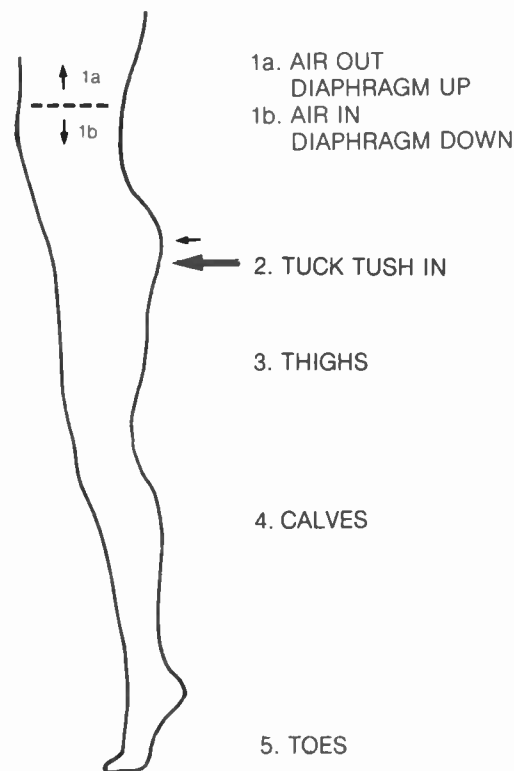
Let us examine how we take a breath from a purely physical point of view. We all know that among other things the body contains bone and muscle. We cannot point our finger or clench a fist without moving the muscles of the hand. We cannot move bone without moving muscle. If so, it follows that we cannot move the rib cage without moving muscle. The idea that one can expand the rib cage is a false one; we can only move the position of the rib cage up or down, not in or out. The bones are fixed to our spinal column. Have you examined your local skeleton lately?

So what is this leading to? The erroneous teaching that one must expand the rib cage to take a breath. Forget the rib cage; it is the muscle that you are interested in and the particular one is the voluntary (controllable) muscle known as the diaphragm muscle. It is located beneath the lungs which are located under the rib cage. It goes completely through the whole body under the lungs, and it is this muscle that we use to apply pressure to the lungs. This in turn pushes the air out of our body so that a force of air can pass through the vocal chords to set up a vibration that will become tone when it passes through the Mask.

The first step is to get as much air into the lungs as possible and that is accomplished by allowing the diaphragm muscle to relax and drop. In doing so air will rush into the parts of the lungs that are now free from pressure of the diaphragm muscle and allow the lungs to expand. You will be full of air. Take note, those of you who lift the shoulders or raise the chest, that you are causing tension at the throat where the vocal chords vibrate, and when there is tension on the vocal chords all kinds of problems can occur such as sore throats and loss of voice. Also, keep in mind that by lifting the chest you are arching the back and this, again, results in tension.

Let us go on. We take away the pressure under the lungs to let in air, to get the air out we apply pressure. Seventy percent of our body muscle energy happens to be below the waist, again a physical fact. By learning to use these muscles we can gain control of the diaphragm muscle which controls the flow of air from the lungs.

Here is a drawing of the muscles we are describing.



Stand on your toes and you will feel all the muscles tighten.

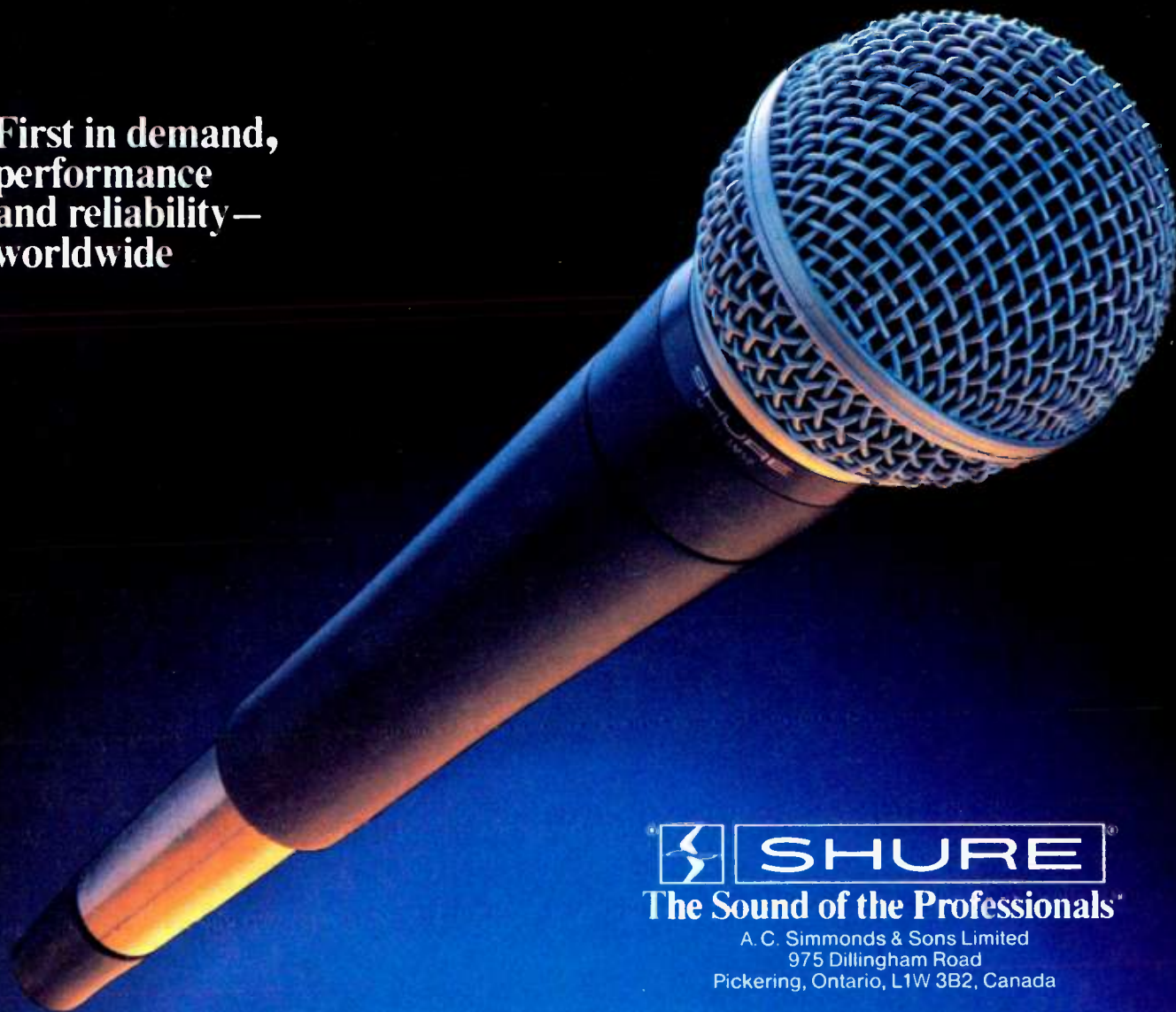
Five gears like a five speed bicycle, you gear down.

We have to use the muscles of the lower body to support the diaphragm. I know it seems ridiculous to say we control the flow of air from our legs but in reality, we do. As a student I was fortunate enough to study with many well-known teachers in several great cities of the world in the US and Europe, and every good teacher taught this method of breathing. I asked everyone of them where this method of breathing came from and, the answer was always the same, "This was the way I was taught". As a singer I never complained about the throat but several times I had sore legs. By the way, I believe that some hard rock singers survive by the fact that they jump all over stage moving the lower part of the body.

Recently, I have been studying TAI CHI. For those of you who do not know this form of ancient Chinese Meditation, it is considered one of the martial arts like Karate. After a few lessons I discovered that the whole body was involved and the breathing method I had been taught for singing was being taught by my TAI CHI teacher. Finally, I had an answer to my question, "where did this method of breath support come from?". It is over two thousand years old.

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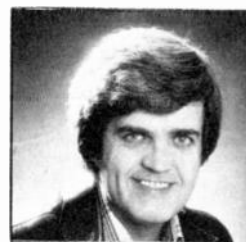
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# Arranging

JIM PIRIE



## Voicing and Distribution

It seems that some of you are having a few problems voicing wide spread chords for an orchestra. In the majority of cases, it is the distribution rather than the voicing that is causing the problem, methinks. So let us now examine a plain old Laura C chord for some different groupings of woodwinds. By examining the position and divisi of the chords, one can readily see the difference in power and brilliance.

As you can see, the chords are mellow and softer if the clarinets are written in the middle register, and brilliant if written in the upper register. Since the flute is weak in volume in the lower register, it can easily be doubled with another instrument if used as the top voice of a chord as in the first example. However, the flute and oboe unison will give the chord a slight difference in tone colour.

As simple as this may sound, the fact of the matter is that your voicings will be determined by the size of the orchestra. For example woodwinds in pairs will look like this:

Woodwinds in threes:

When French Horns are added to the woodwinds they enhance the colour and the beauty of the chord. The horns usually reinforce the middle register.

Obviously, three horns can be very effective, enabling you to write triads in either close or open harmony. Four horns can be written in unison, divided by twos, or in four parts.

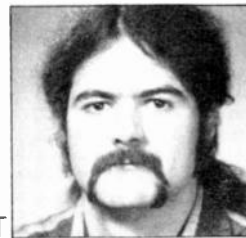
Now let us add the brass to these voicings, remembering of course that these will be fairly powerful chords. A good rule to remember is that if trumpets and trombones are to take part in a chord, the flutes, oboes and clarinets are better used to form the harmonies above the trumpets.

To the above three examples, let us add the strings and voila! There is your orchestra.

With the glorious sound of all these C chords ringing in mine ear, I am now going to like take off eh! See you next time with a veritable plethora of musical mirth.

# Sound Reinforcement

DAVE BENNETT



## Purchasing a PA System

**Question:** *I've started working for a new band that is about to begin playing. As their sound man, I've been presented with a problem. They have some money to invest in a P.A. system but it probably won't be enough to get everything that they require immediately. Where do we begin and what compromises must we make?*

**Answer:** The solution is to purchase what you can now and rent the balance of the system until the cash flow created by playing regularly permits an outright purchase or financing of the remaining equipment. As to what equipment to buy first, it depends on the style and game plan of the band.

For a band whose primary goal is to make a steady living and play the lounge circuit, I would suggest purchasing a small, simple, high quality speaker system. It should be passively crossed-over and be at least two-way, possibly three-way if money permits. High efficiency and a flat natural sounding frequency response are the most important criteria. The next item would be a large stereo power amplifier with a minimum of 350 watts R.M.S. power per channel into a 4 ohm load. This will allow for powering of the main speakers in parallel on one of the channels, leaving the other channel to run some floor monitors for foldback on stage. One or two monitors are next on the list, with a flat response and good high-frequency output being important. Finally, a good quality 6 to 8 channel mixer is required. It should have a minimum of bass, treble, input attenuator (pad), monitor send, reverb or echo send, and volume control on each channel. If money still permits, purchase a matched set of vocal microphones and stands. Later on, you could add an equalizer (parametric or  $\frac{1}{3}$  octave graphic) for the main and/or monitor systems, as well as more microphones and monitors. If you purchase top quality equipment, you will never outgrow it. For instance, the mixer could become a drum or keyboard sub-mixer at a later date when you decide to upgrade.

If your goal is to play concert style venues, become a recording act, or play loud rock and roll, a different tack is necessary. Since you will probably spend a lot of time rehearsing during the first few months, I would suggest purchasing a high quality stage monitor system first. That way, you will become accustomed to a good stage sound, which will allow for good harmonies and a tight, cohesive sound. As well, since you can use the monitor system for rehearsals, the stage-like environment will be similar to the actual setting when you play live, giving you more confidence and putting you at ease on these occasions.

The first requirement is to have all the band members in their normal stage positions. This may consist of one floor monitor for each person, or two or more members may be able to share one monitor if they play close to one another. If the players want to have freedom of movement over a large portion of the stage while still being able to hear the monitor sound uniformly, it may be desirable to augment the floor monitors with side-wash monitors. These are like a small P.A. system directed into the stage rather than at the audience, flooding the entire stage area.

These are also helpful if incredibly loud levels are necessary in order to compete with loud stage amplifiers.

The next step is to determine the number of different mixes necessary in the monitors to satisfy the musicians. A musician may want to hear certain vocals or instruments louder or weaker than another musician; this causes a major conflict. The solution is to feed different monitors or groups of monitors from different outputs on a mixer. Obviously, the more mixes required, the greater the complexity and cost. Besides requiring another separate monitor mix on the console, each additional mix requires another amplifier channel and another equalizer channel. This usually necessitates some concessions and compromises, unless funds permit a separate monitor and mix for each musician.

Once the number of mixes is agreed upon, you must decide if the monitor signal(s) will be sent to the stage from the main house console or if you will have a separate monitor mixer on stage. An on-stage monitor mix, whether run by one of the musicians or another sound man (monitor mix engineer) allows a more precise and intimate monitor sound. This saves the musicians having to try to communicate their wishes by hand signals or mental telepathy to a sound man out front. If a monitor console is used, the microphone signals are split and sent to both consoles. It is only necessary to split the mics that are required in the monitors.

Now, back to the original question. If your band is going to benefit from a deluxe monitor system, the first purchase would be a high quality mixing console containing the basic controls as mentioned for the lounge band's console, but also including multiple monitor sends or auxiliary sends on each channel to cover the minimum number of monitor mixes needed.

Later on, the on-stage monitor mixer can be purchased. The extra sends on the main console won't be required for monitors anymore and will be useful for extra effects or echo sends. The other necessities are, of course, the monitors and appropriate amplifiers. Make sure the monitors are efficient and have good flat and adequate high-frequency responses. Once again, the amplifiers purchased should be capable of 350-400 watts RMS per channel into 4 ohm loads. Don't be fooled; monitors require lots of power to keep above the loud stage levels present with most bands! Follow up with the number of good equalizers necessary to put one on each monitor mix signal, and finally finish with a good set of matched vocal mics and specialized instrument mics.

You will now have a complete rehearsal system. When the gigs start pouring in, rent the necessary main speakers, amplifiers, and equalizers. The size of venues that you will play may vary at first, allowing you to compensate by renting a larger or smaller speaker system as required. Later on, as the number and size of the gigs becomes consistent, and as money permits, you can then proceed to purchase the main speaker system that you have found most adequate. The most important tip is to develop a "game plan" before purchasing anything!



# Recording



PAUL ZAZA

## Recording For Film

This is the final article on the subject of sound processing in the film medium. If you've been following along, you'll recall we left off with music recording and mixing techniques. I would like to conclude with a brief word about re-dubbing, transferring, and finally the Sound Mix.

### Re-Dubbing

This refers to the act of replacing inferior tracks in a picture with ones that are of a higher quality. These tracks can be dialogue, sound effect, or even post-sync music tracks, (e.g. replacing music from a live band that appears on screen). The process of re-dubbing dialogue is often called "looping".

This is a term that originated in the early days of film when the section that required the repair was spliced to form a loop which would continuously run while the actor watched the screen and tried to match his lip movements with his new dialogue tracks. These were re-recorded or re-dubbed in the theatre on a new piece of magnetic film stock.

Today the term looping, as well as the old fashioned process it was named after, are still used in Hollywood. However, there is a new, faster, more efficient way to do the same job. Enter, the A.D.R. Automatic Dialogue Replacement does exactly what its name implies. It is actually a computer which pre-programs at which point the dubber will punch in to record, how long it will stay in record, and at which point it will punch out of record. In other words, the exact section that needs dialogue replacement can be pinpointed and worked on separately until the desired result is achieved. The A.D.R. has sped up the lengthy process of dialogue replacement by virtually eliminating the tedious editing of loops.

### Transferring

This process is a critical one, because this is where all the dialogue, sound effect, and music are transferred, or electronically dubbed, from one medium to another. Usually, dialogue, effect, and music are recorded on 1/4" tape initially, and then transferred to 16mm, 35mm or 70mm magnetic tape. This allows perfect synchronization with the film, because now the picture is interlocked with the sound, and cannot lose sync.

Where the critical element comes into play, is when the dialogue, effect, and music are all mixed down to one track and then optically transferred onto film. Here you have a tremendous restriction in terms of dynamic range, frequency response, and signal to noise ratio. Any mixer will tell you that a track played back from an optical head is much less potent than the same track played off a magnetic head. Yet almost all the movies made today still transfer their sound-tracks to optical.

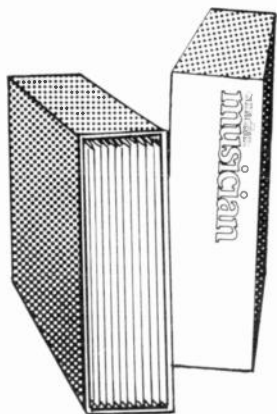
We have, in Toronto, one of the greatest film mixers in the world, named Joe Grimaldi. This man has a long list of successful films to his credit and I don't think you'd find anyone in the film community who doesn't have the greatest respect for him. If you should ever be lucky enough to watch this man work, you would notice his sensitivity towards plot, dialogue and drama (or lack of it). Many times I have seen Joe make a scene work when its principal actors failed. When the directing, acting, and post-production is superb, Joe just makes it better and sees to it that all the nuances and subtleties permeate to make a strong picture.

### The Final Sound Mix

This is the last stage before the optical transfer. I've gone slightly out of sequence here for the purposes of brevity, but the final sound mix does occur before optical transfer and after magnetic tape transfer.

As in other medium where sound mixing takes place, the film's final sound mix is only as good as the guy doing the mixing. The man must be conversant with all aspects of dialogue recording, sound-effect tracks, music tracks, and how they inter-relate, both to each other, and with the picture on the screen. The sound mixer for film is an artist who has before him the colours on a palette, and must then paint them onto the canvas to make perfect sense. Sometimes the slightest variance in level on a certain fader can make the difference of a scene working or not. The blend of colour that he uses can be responsible for an emotion, feeling, atmosphere, or tone in any given scene.

Well, that's it for Recording for Film. Any and all questions are welcome c/o Canadian Musician.



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# Taking Care of Business

MONA COXSON



## Don't Play the Odds

*The wise man sees in the misfortunes of others what he should avoid.*

*Publilius Syrus c42 BC*

Let's get one thing out of the way. Insurance is not one of the most exciting topics in the world. Nevertheless, if you don't make sure that your total insurance program covers all major risks, you're flirting with financial disaster. In short, you're playing the odds against the catastrophes that always happen to the other guy - never to you.

Disability income coverage, often the most neglected of all forms of insurance, should have top priority. As a self-employed musician, it is one of your primary insurance needs in order to ensure that you have an income if you can't work because of illness, an accident, or whatever. The secret is to buy it while you're young and healthy (you must pass the medical), then make sure you get a top-quality policy. One that is non-cancellable and guaranteed renewable to age sixty-five. And make certain you have a good insurance agent, not one who tries to talk you out of it because disability premiums might reduce the number of dollars available to buy high-commissioned life insurance that you probably don't need.

### The Case For Disability Insurance

In December, 1980 an "open letter to the membership" appeared in *Crescendo* (a periodical put out by the Toronto Musicians' Association) written by Ben McPeck, one of Canada's finest arrangers and composers. With permission from the T.M.A., an edited copy of Ben's letter follows. I urge you to read it in full.

*"I could title this 'it could happen to you' or 'it always happens to the other guy' or if I was feeling particularly creative, 'you have ten days to get your affairs in order'. The kind of affairs I mean aren't the ones most of us dream about. I mean (the kind) when the doctor says something like 'I just don't know what's the matter with your insides,' or even better, 'We're all very interested in your case. Have you considered psychiatric help?'*

*When disaster strikes, and it does on a fairly regular basis, will you be selling your axe? Your house, your furniture? Never mind your car and suddenly be a welfare case to boot. Canada may have the highest rate of insurance purchasers per capita and the highest savings account balances as well, but not, I would venture among the most vulnerable of professions - music and musicianship. No play - no pay.*

*There are still many illnesses that are only diagnosed in an autopsy, which isn't the most encouraging way to discover what 'ails' you. First and foremost, let me advise you. If you have a persistent pain anywhere and you don't get a satisfactory answer from your doctor, get a second opinion quick. If that doesn't help, immediately get to emergency at the nearest hospital and don't leave 'till somebody, preferably a specialist, gives some kind of diagnosis. The life you save may be your own. Your call is com-*

*pletely covered by OHIP and if you don't have that basic (medical) coverage, you're a fool.*

*I have always enjoyed rude, good health and despite ridiculous working hours and at times ridiculous drinking habits over the past 25 years, felt that any discomfort and occasional cramps, dysentery and general feelings of lethargy were due to my advanced age.*

*I took my doctor's word that my persistent back pains were from practicing piano or writing long hours on scores for my clients. Finally I was sent to a specialist in Parasitic Medicine who suggested (because he found no parasite and detected no sudden intolerance to milk) that since I'm under such great artistic and aesthetic strain, maybe I should consult a shrink.*

*I returned to my doctor who, after seeing the weight loss I had undergone, arranged for me to see various specialists. After I had endured the most trying examinations, they finally declared 'something funny is going on down there' and sent me to a surgeon who advised me to get my affairs in order in ten days when they would do exploratory surgery. My weight loss by this time was an ominous 20 pounds in four weeks. My dysentery was making me cranky, short-tempered as hell and disinterested in anything except survival. As anyone knows, sudden weight loss can suggest the big 'C'. I entered the hospital on May 19. The operation took place on a Thursday morning.*

*It's now over 90 days since the operation. I've gained a few pounds and am feeling stronger every day. Some young kids can bounce back in a matter of weeks. I suffer from gas pains, an occasional attack of dysentery and every once in a while, have to lay down and sleep.*

*Now you've heard the story, here's the commercial. If I hadn't built up a business, and with it, business sense, I probably wouldn't have purchased disability insurance. After a couple of years I purchased a second plan, then a third. If you have a business you should have "key-man" insurance as well as personal insurance. In this instance, the Citadel Plan (available through the TMA) kept me out of having to sell things off, OHIP took care of the doctors and the anaesthetist, the Key Man (held by my bank) kept the bank from bugging me in the hospital and would have covered any business overdrafts if I'd actually perished. And the personal (life) insurance would take care of the house mortgage, funeral expenses and debts that have accrued over the years.*

*If even one of you that happens to read this is motivated enough to cover their basic needs and when - God forbid - a tragedy strikes, is actually prepared enough to avoid personal ruin, health and happiness, then my open letter has done someone, somewhere, a personal good turn."*

*Fraternally yours,  
Ben McPeck, Local 149*

Ben McPeck died on January 15, 1981. He was 46 years old.





## Piano Repertoire Part 1

When piano players do commercial gigs, whether it's cocktail piano, playing for dining and dancing, or working miscellaneous jobs, their top priority (aside from being able to play) is to ensure they have a large enough repertoire.

As a sideman, you should be able to fake certain tunes. Aside from "God Save the Queen" and "Happy Birthday", most leaders will probably expect you to know tunes like the "Anniversary Waltz", "Anniversary Song", "Tea For Two", "Blue Spanish Eyes", "San Francisco", "Feelings", "Lara's Theme", "Satin Doll" and the themes from movies such as *The Godfather* and *Love Story*.

The problem for the novice isn't in picking up current tunes, because they're happening right now, but in building up a repertoire to include old standards which are still requested. Golden Oldies are, in fact, becoming popular again through records released by artists such as Carly Simon and Willie Nelson.

### COCKTAIL PIANO

Most experienced musicians have three to four thousand songs down, but in the beginning, three or four hundred should satisfy customers who think pianists know every tune that was ever written. Nevertheless, you can expect a lot of requests so you must cover a broad spectrum.

There's a difference between playing solo piano and playing for dancing. Doing cocktail piano, you're liable to be asked for easy classical things like "Malaguena", "Clair de Lune", "Chopin's Eb Nocturne", the first movement of "Moonlight Sonata" or a simplified version of "Tonight We Love" - the melody of a Tchaikovsky piano concerto.

Some will ask if you know any Cole Porter so you should at least have "Night and Day" and "Begin the Beguine". Others want songs like "Misty", "Tenderly", "Autumn Leaves", "I Concentrate On You" or "Canadian Sunset". Still others ask for C&W; songs like "Please Release Me", "Welcome To My World", "Cold, Cold Heart".

I sometimes play a medley of 'city songs, "Arrivederci Roma", "April In Paris", "A Foggy Day In London Town", "Chicago" and nowadays you've got to know "New York, New York". You'd better know "Send In The Clowns", "The Homecoming", "Colour My World", "The Way We Were", "What I Did For Love" and "Evergreen".

You might go for three weeks without being asked for these songs, but then you might be asked for them three nights in one week and you're going to look like a fool to customers and management if you don't have them. Generally, a customer feels that if he's a fan of one specific artist (let's say of Neil Diamond, or Cole Porter or Kenny Rogers), then you should know every single song ever recorded by those artists.

In short, you try to cover as many bases as you can. For those into calypso, you've got to have "Yellow Bird", "Jamaica Farewell", "On and On". You should have standard rock tunes although some, like "Satisfaction", don't come across pianistically because the lyric is the important thing. So you avoid them, unless pressed. I get pressed to play certain tunes that, without the lyrics, don't make it. Like "The Rose". Without the lyrics, it doesn't make much sense musically. You play it and the customer is disappointed because it's not the way he remembers it. He remembers it as Bette Midler sang it.

If you sing and play, there's no problem but if you're just playing, then without the lyrics some tunes don't come off. If you don't sing, try and select comparable tunes that are melodically and 'chordally' interesting. Barring that, stall by saying you have a lot of requests but you'll do their song as soon as you can.

Other requests that come up often are "Day In The Life Of A Fool", ("Morning Of The Carnival", "Black Orpheus"), "Girl From Ipanema", "One Note Samba", "Just The Way You Are", "You Are The Sunshine Of My Life" and "Wave". Still others are "Windy", "Quiet Nights", "The Shadow Of Your Smile", "Blue Spanish Eyes", "As Time Goes By", "The First Time Ever I Saw Your Face", "Killing Me Softly" and George Harrison's "Something".

Newlyweds favour "We've Only Just Begun" or Anne Murray's "Could I Have This Dance". You should know "People", "Strangers In The Night", "Sunny", "What Kind Of Fool Am I?" and "Let It Be". You may get requests for "Hey Jude", "Bridge Over Troubled Water", "Never On Sunday", "Take Me Home Country Road", "Can't Take My Eyes Off You" and "This Guy's In Love With You."

You'll get requests for songs done by Kenny Rogers, Barry Manilow, John Denver, Johnny Mathis and Anne Murray. Some may ask for Horst Jankowski's "Walk In The Black Forest".

You should have "Cumbanchero", if you can do it, and "Tico, Tico", if you can do it solo because it's very technical. Somebody's going to ask for "Stardust", "Georgia", "Don't Get Around Much Anymore" and "Embraceable You."

It's good to know tunes like "Twilight Time", "Only You", Joni Mitchell's "Both Sides Now" (Clouds) and "The Entertainer (The Sting)". At lot of young people ask for "I'm Going To Sit Right Down And Write Myself A Letter". Old timer will ask for "Twelfth Street Rag". Have some Glen Miller too. "In The Mood" is the only up-tempo one, I'd say. Then "Moonlight Serenade" and "Serenade In Blue".

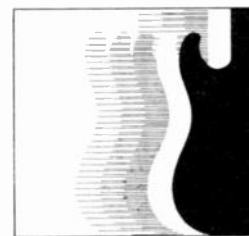
Don't worry about jazz when you're doing solo piano. You should know certain jazz standards - maybe "Anthropology" - but jazz fans are in such a minority, that it will probably be the same person making requests and even if you play for him, the rest of the room doesn't know what you're playing. Certainly the staff doesn't know. I speak from experience because I'm basically a jazz piano player who went commercial because I got tired of starving.

As for current tunes, you can't lift every piece that comes out. Instead, learn to discern what could possibly become a standard or what will be asked for the most. Often the requests you get will help you decide which songs should be added to your repertoire. And if there's a movie playing in town with a good theme on it (e.g. "Raindrops Keep Falling On My Head"), you can be sure that within two weeks you're going to get a lot of requests for that.

The important thing to remember when you're playing cocktail piano (or any commercial job, for that matter) is that you're playing for the customers - not for yourself - and not for somebody who happens to like everything Weather Report has done, which could well go over the heads of 90% of that room anyway.

In short, you're not playing to satisfy your buddy or yourself. You do that on slow nights. On a Monday night when everyone has split by 11 o'clock. Then you play what you like.

Next Issue, we will conclude with PLAYING FOR DANCING.



## New From Premier

A new range of musical percussion instruments and accessories, designed for educational and therapeutic use, has been launched by The Premier Drum Company. Replacing the New Era range, the new Premier instruments are made in Leicester, England.

The new melodic instruments - xylophones, metallophones and glockenspiels available in chromatic and diatonic models whose pitches range over five oc-

taves - have a sound box moulded in one piece from a special plastics material.

Although light in weight, the new boxes are said to be very strong and durable. A convenient feature is an integral slot designed to carry spare note bars.

The note bars of the xylophone and glockenspiels and metallophones have steel and alloy bars respectively.

For information, contact: Premier Drum Co., 44 Fasken Dr.#21 Rexdale, Ont. M9W 5M8, (416) 675-1833

## DiMarzio Humbucker

The SCHB, has a single coil mode, which is reportedly sonically identical to the VS-1 (vintage strat) replacement pickup.

It is contained in a chrome plated cover for shielding and

comes with the DiMarzio 5 year warranty.

Some of the specifications are: Inductance - 6.50 Henries; Impedance at 100Hz - 12-18; Impedance at 1000Hz - 42.70K; Impedance at 2500Hz - 101.65K; DC Ohms - 12.00K.

For further information, write to B&J Music Ltd. 469 King St. West, Toronto, Ont. M5V 1K4.

## Fender Bassman Compact Amp

The 50 watt self-contained amp holds a 15" heavy duty speaker in a bass-reflex cabinet. A compressor with threshold control and an L.E.D. indicator, prevents overload and expands dynamic range.

The unit also features high and low inputs to accommodate in-

struments of differing output levels. Bass, treble, midrange, volume and master controls are additional standard equipment. The amp's rear panel includes preamp-out and power amp-in jacks for effects patching.

More information from: Tartini Musical Instruments, 518 Agnes St., P.O. Box 578, New Westminster, B.C. V3L 4Y8 (604) 521-5901.

## Multivox Sequence Synthesizer

The SQ01 Mini Music Lab is a monophonic synthesizer and a computer memory storage sequencer that allows compositions to be recorded and edited. A.C. or 12 volt D.C. power allow for flexibility and portability.

Up to 1024 notes on sixteen

channels can be recorded and it is possible to combine time values, program slurs, and a tempo range from 30 to 300 quarter note beats per minute with 16th note subdivisions. The synthesizer has a seven octave range, a 24 db low pass filter and variable envelope selection system. BS01 bass pedals are optional.

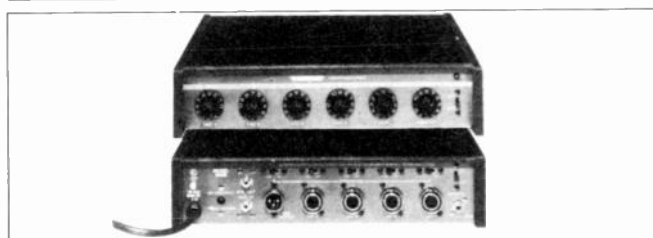
For information, contact: Bishop Music and Keyboards, 1983 Leslie St., Don Mills, Ont. M3B 2M3 (416) 444-1143.

## Renkus-Heinz Compression Driver

Renkus-Heinz introduces a new compression driver, the SSD 3301. Reportedly this new 2" throat driver features extended frequency range to 20 kHz while

maintaining the ruggedness of its companion SSD 3300 driver. Further improvements, according to the manufacturer allows the SSD 3301 to deliver natural sound even at high sound pressure levels.

For information, contact: S.F. Mktg. Inc. 312 Benjamin Hudon, Montreal, Que. H4N 1J4 (514) 337-6113



## Shure M267 and M268 Microphone Mixers

The M267 is designed for use in studios and remote broadcast setups as a single, complete, compact console, or as an "add-on" mixer for expanding existing facilities.

Featuring balanced, transformer-coupled line and microphone-level outputs, the M267 offers wide frequency response and extremely low noise and distortion specifications. According to the manufacturer, the mixer also has very low susceptibility to RF interference and power line noise.

Each of the M267's four balanced microphone inputs has its own volume control, low-cut filter switch and line/mic switch. A mix bus jack permits the M267 to be stacked with other Shure M-line products as well as Shure's SE30 gated compressor/mixer for additional input capability.

The M268 mixer is designed for

general-purpose use primarily with sound reinforcement, tape recording and audio-visual systems. It can also be used with the M267 as an add-on mixer for additional microphone inputs.

In addition to its four microphone-level inputs - each high or low-impedance selectable and with simplex power available - and the M268 has an aux-level with its own volume control. The master control regulates the total program output, and both microphone (high or low-impedance) and aux-level outputs are provided. The mix bus jack permits simple mixer interconnections.

The M268 can be powered by a 120-volt AC line, an external 30-volt DC supply or an optional external battery pack. A regulated power supply means that the M268 is unaffected by line voltage fluctuations.

Additional information and specifications on these products are available from: A.C. Simmonds & Sons Limited, 975 Dillingham Rd. Pickering, Ontario L1W 3B2.



## Directivity Horns from Altec Lansing

The Altec Lansing MR94-8 is a mid/high frequency horn with directivity control over the frequency range from 1200 Hz to 16 kHz, and is useable to the low frequency limit of 800 Hz.

The geometry of the MR94-8 minimizes high frequency beaming and maintains uniform dispersion at all frequencies within the rated frequency band.

The MR94-8 is designed to operate with Altec Lansing 288, 290 and 291 series high frequency compression drivers having 1.4-inch throats. The Mantaray horn is constructed of polyester-bonded fiberglass with a sound-

deadening texture to minimize resonance.

The MR931-12 is a high frequency horn with directivity control over the frequency range from 1500 Hz to 20,000 Hz.

The horn's 60° asymmetrical directivity can project the wedge of sound energy more efficiently into the listening area. The 60° vertical asymmetrical components of 20° and 40° may be oriented in two ways by rotating the horn 180°.

The MR931-12 is designed for use with the Altec Lansing 902 series high frequency compression drivers. Construction of the Mantaray is of ABS blended plastic with a sound deadening texture to minimize resonance.

For more information, contact: Altec Lansing, 11 Finley Rd. Bramalea, Ont. L6T 1B1

## New From Vox

### V125 Stack

Power-wise the V125 Stack offers 125 watts RMS before distortion, from the all-tube design, and upwards of 200 watts when fully overdriven.

The V125 also offers a five band active e.q. circuit and an input sensitivity control.

Pre-amp and Master Volume controls complete the control panel line-up and the amp has switchable output impedance for four or eight ohm cabs.

In addition, according to the manufacturer Vox's 160 watt ported 2 x 12" design was specified to handle the extended frequency requirement generated by building active equalization into the new 125 watt top.

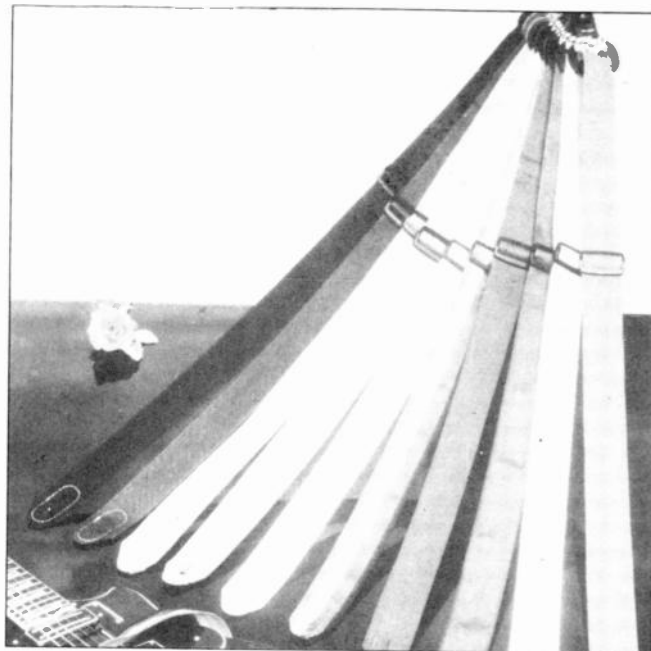
### 15W Tube Combo

According to the manufacturer the 15W tube combo has a single channel with brilliant and normal inputs and the pre-amp section includes a pre-amp volume control as well as bass, middle and treble equalization. A master volume controls the power amp stage.

By use of the Master Volume and pre-amp volume controls, true tube overload sounds can be produced at any chosen volume level.

The low residual noise levels suggest that the 15W tube combo is ideal for use in studios, small gigs or as a rehearsal/practice amp.

For further information, contact: B&J Music Ltd., 469 King St. West, Toronto, Ont M5V 1K4 (416) 362-4546



## Silver Eagle Guitar Straps

### DS-50

The Rainbow guitar straps are made of nylon and synthetic fibres. According to the manufacturer the strength of the DS-50 straps allows them to support in excess of 1000 lbs. Other features include: 2" width that adjusts length-wise from 31" to 56"; slide buckle and added non-slip grips; Latigo leather attachment ends; plus a variety of colours.

### Mohave Series #110

These Pick-Pocket guitar straps

are reversible with leather on one side and tapestry designed fabric on the other, available in 3" width. At both ends of the strap are pockets for holding picks, capos, slides etc. The strap length adjusts from 52" to 40".

### Western DS 1850

This strap features raised embossing on the surface in a rose and leaf design. Also featured are the 2" & 3" widths, pick-pockets and soft covered slide buckles.

For additional information: Doctor Song Music Co., P.O. Box 90, Van Nuys CA 91408 (213) 786-8696



## DiMarzio 1981-82 Catalogue

Under the direction of Larry DiMarzio, the DiMarzio 1981-82 Catalogue illustrates the entire

product line with 28 pages of photography, product descriptions, and specifications charts.

The price is \$2.00 each and they are available from: B&J Music Ltd., 469 King St. West, Toronto, Ont. M5V 1K4 (416) 362-4546

## New From Martin

The DR-28N and DR-35N are the first instruments in a new line of guitars known as Sigma-Martin USA.

Common to both the DR-28N and DR-35N are a rosewood fingerboard and bridge, rosewood

back and sides, and a solid spruce top. The DR-35N, with a bound fingerboard and headstock, features a three piece back, as opposed to the traditional two piece back of the DR-28N.

For more details: Martin Canada, 80 Milner Ave. #12, Scarborough, Ont. M1S 3P8 (416) 298-1794

## Audio-Technica Pro 5 Mic

The newest addition to the Audio-Technica microphone line-up is the Pro 5, a unidirectional dynamic microphone.

An oversize ball-type multistage screen offers reduced wind noise and popping when performers work extremely close. Internally shock-mounted capsule also offers reduced handling and cable noise.

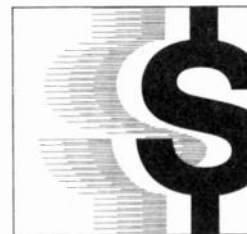
The compartmental carrying case holds the microphone in a

foam nest, a slip-on tapered microphone clamp, and a 20-foot low-to-high impedance cable.

The Pro 5 microphone comes with a 20-foot low-to-high impedance cable. The low-to-high impedance transformer is at the end of the cable and not inside the microphone, allowing lengths of several hundred feet to be used between the microphone and the special 20 foot cable without experiencing high frequency degradation.

For information, contact: Audio Specialists, 2134 Trans Canada S., Montreal, Que. H9P 2N4 (514) 683-1771

# Market Place



## Recording Studios

**Perceptions.** A new 8 track recording studio. 11 Canvarco Rd., Toronto, Ontario. (416) 423-9990. (Rehearsal space available.)

**The Twelfth Fret Studio.** Pre-Production, Jingles, 8 Track Recording. 920 Kingston Road, Toronto, Ontario (416) 690-8361.

**Zaza Sound.** 24 track and 8 track Studios. 33 Scarlet Rd. Toronto (416) 762-0292.

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For further information, contact: Whitney Graphics, 97 Eglinton Ave. E., Suite 302, Toronto, Ont. M4P 1H4 (416) 483-9712

**Piano's Past** offers piano sales, restoration, refinishing, repairs and restringing on all styles and sizes - specializing in antiques.

Emphasis is given to detail. Free pick-up and delivery in Toronto and vicinity. Piano's Past, 1801 Britannia Rd. E. Mississauga. (416) 671-3287.

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**Dynacord-Echolette owners at last!** Professional service, factory original parts for all units. Tape heads, rollers, controls. Box of 5 tapes \$19.30, current catalogue \$1.00 postage and handling. Exclusive Canadian importers. Electronic Service Depot Box 69, Innisfail, Alberta T0M 1A0.

Nov/Dec 81, Jan/Feb 82. \$1.75 each. CM, 97 Eglinton Ave. E., Suite 302, Toronto, Ont. M4P 1H4.

## Help Wanted

Pro groups, duos, singles wanted for Western Canada. Steady work. Call Sylvia. Blue Ox Talent Agency (416) 385-5558.

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**Canadian Musician** - Back copies. Mar/Apr 79, May/June 79, Jul/Aug 79, Sept/Oct 79, Nov/Dec 79, Jan/Feb 80, Mar/Apr 80, May/Jun 80, Jul/Aug 80, Sept/Oct 80, Nov/Dec 80, Jan/Feb 81, Mar/Apr 81, May/Jun 81, Jul/Aug 81, Sept/Oct 81,

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